



Yearbook

2021/22

ARCHIP

ARCHITECTURAL
INSTITUTE
IN PRAGUE

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Intro

Green is not a Color

This 2021–2022 Academic Year was our first full year back on campus! It also marked the 10th year anniversary of the school. There were 80 students, with 12 Bachelor and 6 Master graduates. The number of students admitted for the upcoming year is also up! Our school premises remain on Vyšehrad and they have also doubled to include a second location, with two studios in the ČVUT Faculty of Transportation building in the city below.

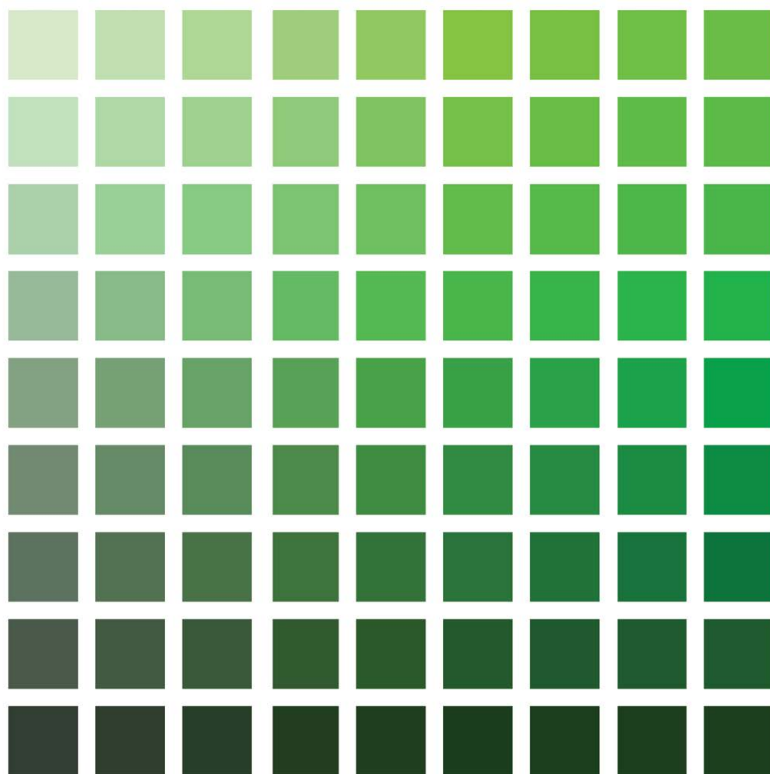
This year's Architectural and Urban Design theme focused on the interpretation of 'green', specifically "greenwashing". To what degree can we reconsider green spaces in the city? What does it mean to be environmental? And what tone of green is the most appropriate for its place? These questions extended into the Design studio projects which explored Vyšehrad, the outer edges of the city, as well as the city's epicentre at Klárov in Malá Strana. Each in its way, these projects aimed to reconsider the green areas of the landscape and their potentials.

Elan Fessler

With the reopening of the city and a return to normal life after three semesters of online classes and limited social and environmental contacts, the city itself is heading in a new, positive direction. People and activities are regrouping and there is a booming building industry. The Kunsthalle Praha project designed by our tutor Janek Schindler from SchindlerSeko Architects opened in February 2022, for one such example, that is contributing to an emerging cultural, social and historical renewal.

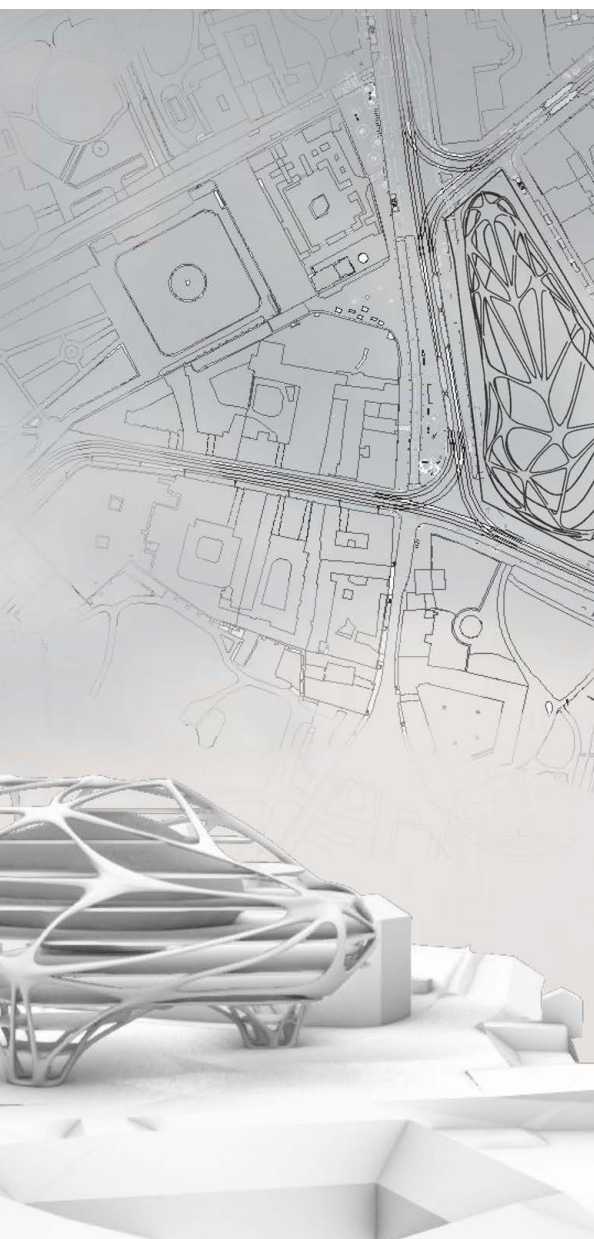
The drive to transform and produce new places in the city brings up the question: in what ways can the landscape be re-imagined? This Spring semester, a school-wide team building workshop and a week-long design competition was held for a site in Dlábačov in Prague 6 with such a question in mind. The goal was to contribute to the renewal of this underused space, by bringing culture and life into it, through a socially interactive project, which ultimately was realised.

In general, it is a good time in the city. However, this year also marked the beginning of the war in Ukraine. In response to this tragedy, ARCHIP opened its doors not only to Ukrainian students, who received full scholarships, but also to Ukrainian children refugees, with the help of our students and alumni, inviting them to take part in creative weekend workshops with our students in our school.



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 one's 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!



Part 1

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 the Winter semester, the selection of the GoRo prizes was decided internally by each studio and its guest critics, and no Best Studio prize was awarded. In the Summer semester, an external jury evaluated all the works from all four studios, and selected the GoRo winners, finalists and Best Studio. The head of the jury was Josef Smutný, accompanied by Hana Benešová and Ryan Manton.

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 2021–22

This semester's theme:

Greenwashing?! Imagined new interventions throughout Vyšehrad park and new proposals for the ends of the city's tram lines.



Loukotová-Doleželová studio winner:

Hazel Nye: House for Kim Kardashian, AD1
A house for Kim Kardashian on the ramparts of Vyšehrad

The project is sensitive and emotional, but also works clearly with the entire plot of the given site and with the inner and outer spaces. Hazel works without prejudices, with a very high artistic level and constant effort.

Wertig-Kopecký- studio winner:

Daniya Khamitova: Mythical Path Vyšehrad, AD3
A system for mapping, via QR code, the important points of history throughout the Vyšehrad area.

The area of Vyšehrad is full of visible objects referring to its rich and significant past. Various information systems help us to better navigate when discovering these layers.

The proposal to materialise the hidden metaphysical layers of Vyšehrad by displaying legends associated with its specific places not only shows what is hidden to visitors at first sight, but also has the potential to influence and unify the visual appearance of all the systems already existing at the site.

The project has been developed to such a level that it would theoretically be possible to realise the whole project almost immediately, including bridging it into a virtual form as a website linking all the individual legends.

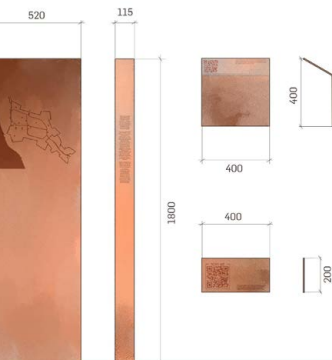
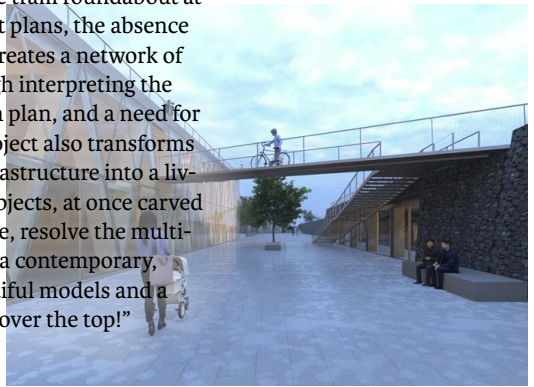


Schindler-Fessler studio winner:**Andreas Amdahl: CENTER, AD5**

A network of public spaces, library and youth center around the former tram roundabout in Praha-Řepy

The peculiar choice of sites offered both a generic condition and very specific circumstances. According the city's master plan, the areas defined by the tram loop are un-zoned fields, yet each student found a specific and convincing solution for how to bring life and activity into these 'leftover' spaces. From initial cross-section journeys across the city, making filmic readings, all the students were able to recognise their sites within a full urban frame. Each project identified the site-specific cultural and social potentials of their sites, demonstrated through a wide range of architectural figures. There was only one winner, but many runner-ups.

"After a close reading of the site of the tram roundabout at Sídliště Řepy and its future development plans, the absence of a local centre became clear. 'Centre' creates a network of centres, as spaces and amenities, through interpreting the potential found in the new metropolitan plan, and a need for a link across the rail tracks. Andreas' project also transforms the residual spaces around the tram infrastructure into a living piece of the city. The architectural objects, at once carved into and bursting out from the landscape, resolve the multi-level conditions of the site and produce a contemporary, site-specific identity for the place. Beautiful models and a beautiful portfolio put the presentation over the top!"



GoRo Summer 2021–22

This semester's theme:

Klároff/ON! Improved the undervalued areas, empty and misused spaces found throughout the Klárov neighborhood and its surroundings in Malá Strana.

There were a total of five finalists, each with a similar approach towards the site. The question of sensitivity and low-impact urbanism was a critical factor, and each of the finalists proposed projects that either disappeared within the site, or enhanced in subtle ways, some features, which make the place unique.

Projects by Martina Peštová and Ketevan Gogodze were nominated, with Mahlon Howard receiving 3rd place, and Natalia Naranjo, Maria José Urrego, Maria Paulina Trujillo receiving 2nd place.

As the Master Diploma students did not participate in the Klároff/ON! project, an Honorable Mention was awarded for the Best Masters Project, to Luka Khundadze from Schindler-Fessler Studio, for City TBA / Tbilisi.

Diploma Project – Honorary Mention:

Luka Khundadze: City TBA / Tbilisi

An honorary mention was awarded to this project for going beyond a conventional architecture and urbanism proposal in reacting to complex questions of accommodating refugees in a dignified manner, considering displacement and the creative use of areas that may not be thought of as useable. The project showed how architects can work beyond their usual remit to help bring about positive change in society.

Best Studio Award:

Loukotová-Vašourková studio

The jury felt the studio concept addressed an important topic of housing shortage in cities, and opened up a dialogue for students surrounding affordable housing. The site created challenging parameters for the students to work within, raising questions of how to work with a topographical site, integrating transport, community facilities and improving connectivity across the area. Good collaboration was reflected in the interchangeable, well-made models, high-quality graphics and overall, a well-executed exhibition.

Best Project Award:**Robert Čvirk and Vacláv Vávra: Atrium, AD2**

The winning project, Atrium, used a complex area of the site, working well with the topography and gently improving the connectivity of the area. The project used space creatively, developing potential for community and business to flourish. The site chosen may have normally been overlooked as unworthy, but the students worked well to use its qualities to their advantage.

This project contains a large number of public spaces that are accessible both to the users of this building and also to the public. These public spaces are complemented by the wide range of activities that this building has, such as a restaurant and bar on the ground floor, a circular workshop open to the public, as well as to the artists who have studios here. There is also a gallery in the building, which sells artists' art. The possibilities of the building are complemented by workshops for various courses (handicrafts, wooden buildings, etc.), and a winter garden with kitchen and grill which is partly accessible to the public.

Finally, a huge public space is located on the roof of the building, which separates the noisy road from the surrounding nature and creates a pleasant environment for leisure activities and offers breath-taking views of Prague.

The main part of the project are studios and common areas for resident artists, where they can create. The idea of the whole project is to connect and unite not only the public, but also resident artists and other people coming to this place.

Last but not least, this project includes affordable housing which is located on the top floor.



Chapter 2

Master Programme Diploma Thesis

Jasper Cooper: Field Amidst the City

Vid Fugina: Revitalisation of Village Slapnik

Luka Khundadze: City TBA / Tbilisi

Naida Osmandžiković: Stanišće Recycling Centre

Maria Shinshinova: Stitching Petržalka's Incomplete Fabric

Simon Sjørusen: Memory: Sandnes Demens Landsby

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.

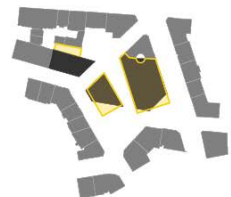
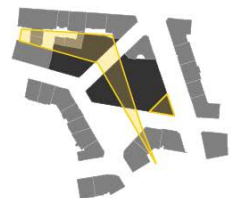
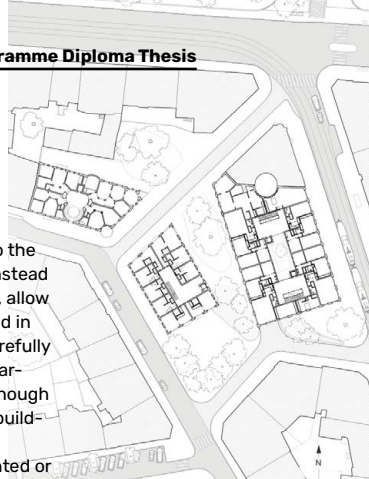
Throughout this book are text-based markers which support and elaborate the arguments put forward in each project, framing the historical or current contexts, describing the project as a concept and as an object, and further speculating upon its positive impact.

This year's projects range in scale from a single building, through a city block composed of separate units to a cluster of urban objects and pathways all the way to entire city landscapes. Each project aspires to address relevant sociological, historical and symbolic issues of its place while producing, through architectural interventions, improved urban cohesion and new cultural significance.

Jasper Cooper: FIELD AMIDST THE CITY (Loukotová-Vašourková studio)

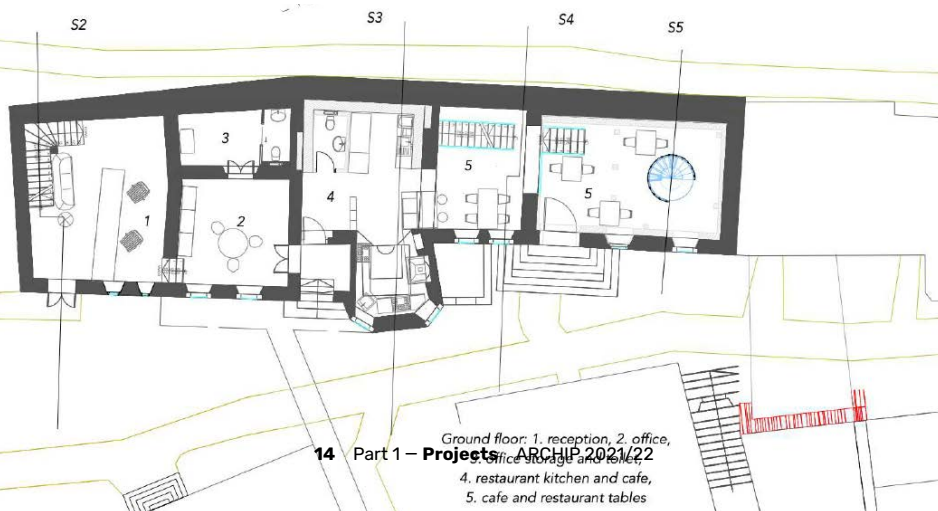
The proposal introduces three new buildings to the site, finishing but not completing the blocks. Instead the volumes, while densifying the urban fabric, allow for plenty of green and public space around and in between them. The strict perimeter block is carefully fragmented to give the historic architecture, particularly the corner building on Moskevská 4, enough support by continuing the street facades and buildings against its blind walls.

At first sight the proposal may look fragmented or ad hoc, but its volumes are carefully implemented. The tension between the buildings in space and the urban place defined by architectural volumes fades into a subtle referencing of the precedent architecture and unintentional qualities of the uncompleted block. The main urban quality revealed with this project is the transformation of the Kodanska square. By moving the cars that now dominate the space to the underground parking, and canceling an unnecessary street connection, the square is able to define itself as one for the people, residents and visitors. Architecturally the square now responds to the building at Charkovska 29, with its facade facing the previously cluttered area now facing an architectural and urban response as its symmetry is followed.



Vid Fugina: REVITALISATION OF VILLAGE SLAPNIK (Schindler-Fessler studio)

Modern and traditional architecture can coexist in harmony and visually complement each other without major disruptions. Traditionalism can be expressed through modernity and modern materials creating new modern structures integrated with and within the existing ones, bringing new functions on the one hand and on the other, respecting the remains of deteriorating elements. Such ageing architecture can become part of the new architecture. This diploma project represents a research on traditional Slovenian architecture, its possible reinterpretation into modern structures, and methods of integration between old and new architecture. For this case study, the abandoned village of Slapnik has been chosen because of its cultural, historical and aesthetic values. All those values are taken into account in order to achieve a successful revitalisation of the abandoned traditional village.



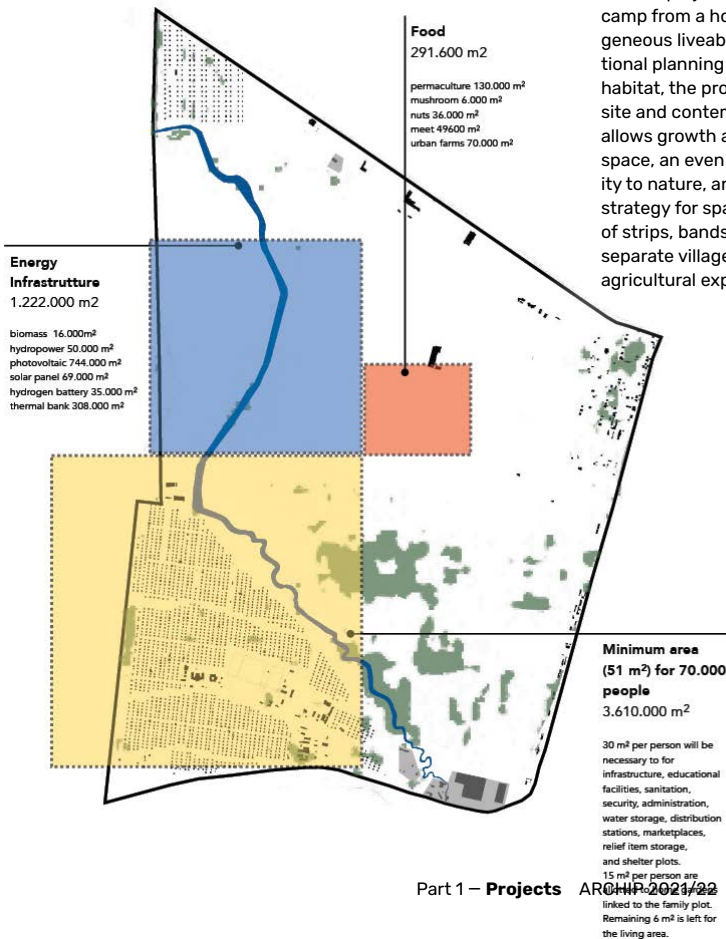


Luka Khundadze: CITY TBA / TBILISI (Schindler-Fessler studio)

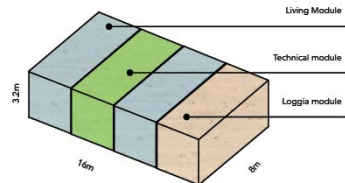
Concerned with the current refugee crisis and the lasting nature of camps, the project explores possible alter-native scenarios for the formation of camps as a permanent spatiality that facilitates flexibility, and allows for these receiving places to evolve in time.

The City TBA expands the town currently hosting 20.000 refugees. The creation of the existing housing stock was aided by the immense hospitality expressed by internally displaced people in 2008. Already having experienced the inadequacy of their allotment, their desire to help was ultimately translated into action by the government, NGOs, and other charity organisations into developing the available land on the outskirts of Tbilisi in between three growing towns.

This project reinvents the idea of the refugee camp from a homogeneous settlement into a heterogeneous liveable habitat. Instead of using conventional planning elements resulting in a rigid sterile habitat, the pro-ject analyses the inventory of the site and contemplates time, to build a canvas that allows growth and trans-formation. Thus, flexibility of space, an even distribution of services, close proximity to nature, and a limit to urban sprawl informs the strategy for spatial formation. The concept consists of strips, bands and islands that combine its three separate villages, free-standing industries, and its agricultural expanse, into a cohesive whole.



Multi module apartment





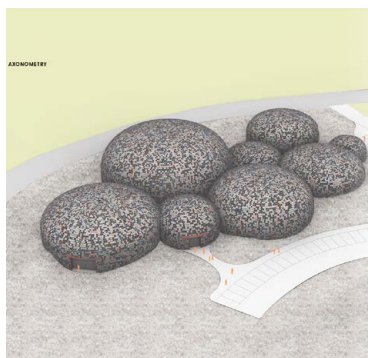
Naida Osmandzikovic: **STANIŠĆE RECYCLING CENTRE** (Tsikoliya-Janků studio)

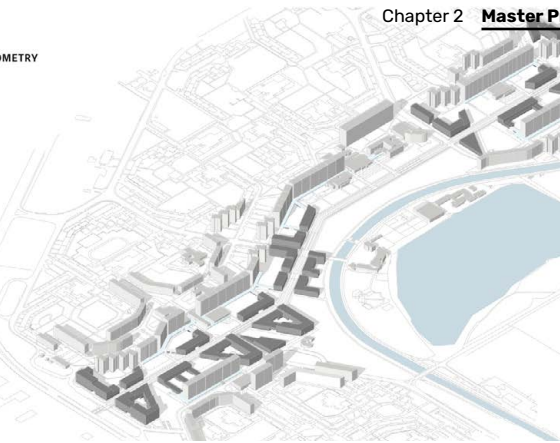
My goal is to present a novel and innovative solution to the global problem of growing landfills. The solution is to use landfills as a resource to create new building materials. The design showcases the unique possibilities of these new materials. The R&D center will be an innovative case study for how to turn landfill waste into valuable and unique building materials and the project itself will be built using recycled waste materials.

The Stanišće R&D center of recycled waste materials is the missing link needed to transition from a tourism dependent island, to a self-sustaining economy. This transition will turn the negative effects of the tourism industry into positive long term economic growth.

The project will also function as a knowledge hub to educate and involve the local community and visitors about the recycling process. The aim is to prove that the recycling of landfill waste into building materials is possible, sustainable and preferable compared to current landfill management solutions.

As the island of Hvar is a small and contained location, it is the perfect site to demonstrate the viability of this concept so that it can be replicated and used on a larger scale globally.



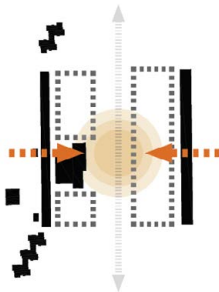


Maria Shinshinova: **STITCHING PETRŽALKA'S** **INCOMPLETE FABRIC** (Schindler-Fessler studio)

The icon of modern architecture in Slovakia cultivates itself in the housing estate of Petržalka with its distinctive blocks of flats (ie. the panelák). This project attempts to restore the Modernist estate through re-incorporating previously unfinished ideas with the addition of new ones responding to contemporary needs, in such a way that the old can be renovated and completed, and thereby not transform but enhance the local character.

The site is currently separated by what was supposed to be the central axis, which was never realized, resulting in a vast un-built and undefined space that disconnects functions, forms and people. Based on the re-search carried out, the regeneration of the estate is approached through densification to "fill-in" this gap. The concept behind this is to stitch the right and the left side of the central axis with a new urban fabric and define public space. The idea is to define the deteriorated open space while maintaining the character of Petržalka. The "stitch" maximises the program with civic infrastructure to feed the contemporary needs of an urban lifestyle and enhance public activity.

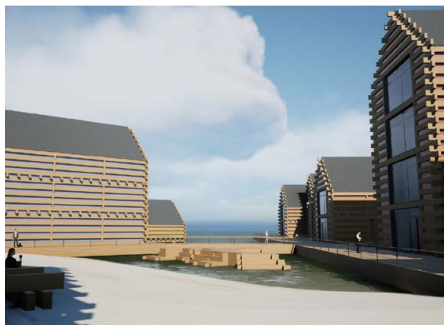
The regeneration approach is to enrich the existing and to complete the missing links with new elements. The proposal allows the old system, form and composition to interweave with new development and become an inseparable part of the city, rather than being pushed away by an incoming new development. Moreover, the project illustrates that the housing estates have potential to become attractive and vital neighbourhoods within the city, when considering the unrealised values they already have.



Simon Sjursen: MEMORY: SANDNES DEMENS LANDSBY (Tsikoliya-Janku studio)

My goal is to create a contemporary typology that is inspired by the historical and vernacular design of the naust (boat house) and sjøhus (wharf house) which have been forgotten over the last century. As the function of the dementia village is focused on helping people with individual memory loss, the urban design aims to solve the collective memory loss of a unique and local typology in the city. Sandnes Demens Landsby is located in the city center (rather than at the city's edge with nature), because dementia patients should be considered and treated as an integral part of society.

The programs and design of the dementia village will inform and interact with the wider urban proposal. The architectural project aims to re-establish the significance of this location in the city's history and the schematic urban plan aims to re-establish a strong connection between the inhabitants of Sandnes, their coastline and the fjord. The project moreover creates a fluid and continuous urban connection between Sandnes and its neighboring city Stavanger.



Chapter 3

Bachelor Programme Diplomas

Andreas Amdahl: The Future Urban Habitat – Affordable Housing

Juan Castillo Valente: Water City

Philipp Charfreitag: City Spa

Ketevan Gogodze: Urban Forest

Hannah Holmen: Prague ½

Lukas Lange: Alternate Klárov

Ola Jin Nyomen: Multiple Use and Affordable Housing

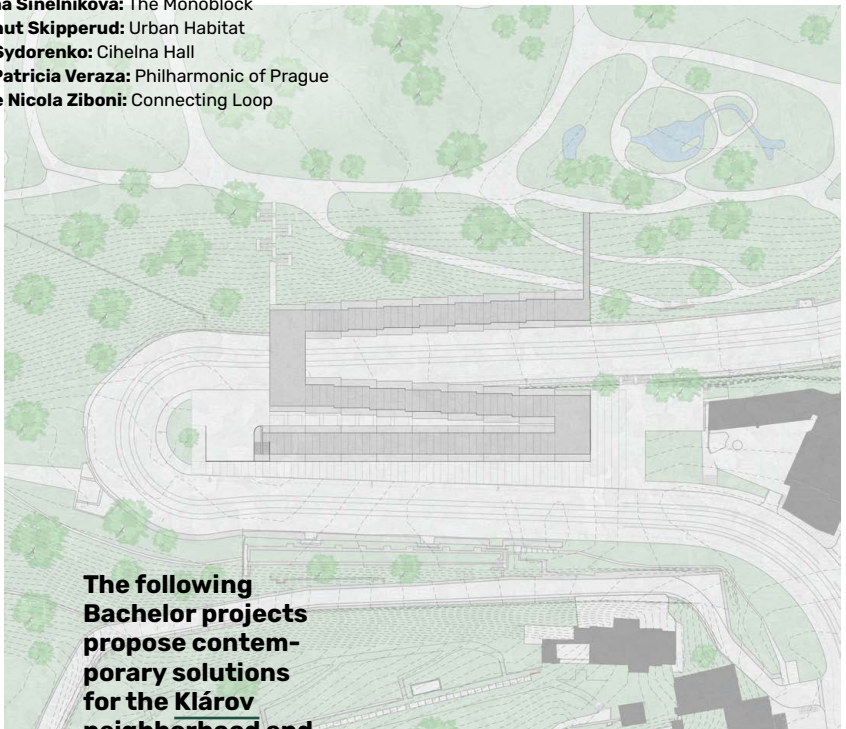
Ekaterina Sinelnikova: The Monoblock

Oscar Knut Skipperud: Urban Habitat

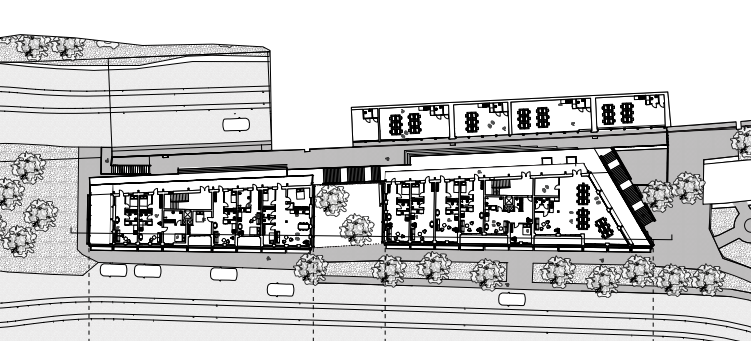
Mylana Sydorenko: Cihelna Hall

Regina Patricia Veraza: Philharmonic of Prague

Florence Nicola Ziboni: Connecting Loop



The following Bachelor projects propose contemporary solutions for the Klárov neighborhood and its surroundings in Malá Strana.



Andreas Amdahl:
THE FUTURE URBAN HABITAT –
AFFORDABLE HOUSING
 (Loukotová-Vašourková studio)

The project aims to revitalize the area into a new spot between the residential areas to the north, and the mainly historic and governmental area to the south. This is achieved by creating new public spaces and two new structures which have mixed programmes.

The buildings house commercial functions on the street level, and residential on the floors above. The area under the road “bridge” is opened up to house small office / studio spaces.

The residential part of the structures are designed with multigenerational co-housing in mind. There is a mix of different types of apartments, suitable for students, seniors, and families. Each building has large common spaces on the top floors, and a common roof terrace connected by a cable truss bridge.

The structure aims to be sustainable, with choices being made throughout the design process to push this goal. Construction is almost entirely wood, with solar panels doubling as sun shading for windows.

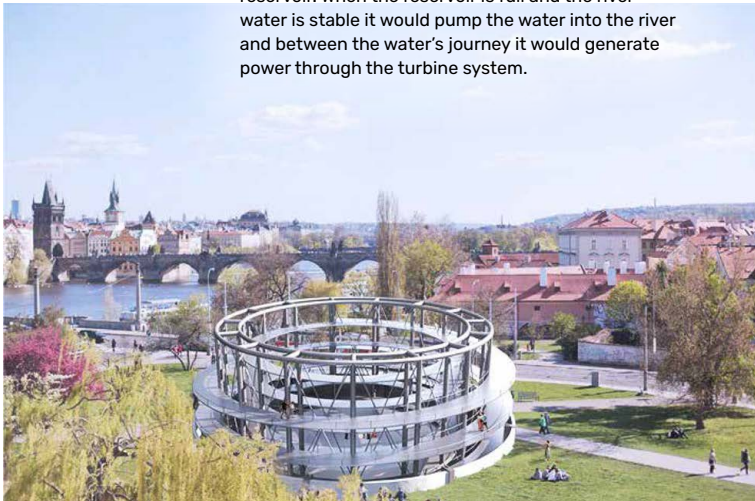


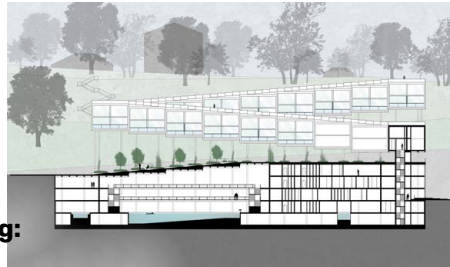


Juan Castillo Valente:
WATER CITY
 (Tsikoliya-Jankù studio)

The project's concept takes reflection and aquatic peace as a main principle to create baths built in an excavated fashion which provides the spectator a sense of solitude and awe, giving the user an opportunity to experience a micro space for the mind that would help to perceive new things for at least a moment. A time to relax, contemplate and as well to reflect more about related water issues.

The second principle of the project is a speculative idea of a reservoir for the excess of water that would collect rainwater and pump it to the river. The main reservoir hosts an aquatic theatre that elevates according to the level of the water that is inside the reservoir. When the reservoir is full and the river water is stable it would pump the water into the river and between the water's journey it would generate power through the turbine system.





Philipp Charfreitag: **CITY SPA**

(Loukotová-Vašourková studio)

From the beginning of the project, the main tasks and challenges were to work in a very complicated location with many limits and to find an appropriate program that would not compete with the existing landmarks in the vicinity, but would rather become a unique and humble representative of contemporary architecture. I wanted to take advantage of a completely unique location on the border between the historic core of Prague and the residential area of Prague 6. To create a place that will attract both residents and tourists halfway; a place that would become a destination as well as a new connection for people who just want to get from point A to point B as quickly as possible. This element of the new route emerged from our analysis of the area and was further developed in the urban design concept. A building that has several layers, programs and creates a variety of different myths from which one can choose.

From intimate to busy, from private to public, the combination of the urban spa as a powerful element of the whole project with residential units enhanced by the fact that it also functions as a dog run, met the objectives already mentioned. From the first ideas of building a swimming pool on the upper floors of the whole building, I got to the simple shape through a detour of socialist realism.



Ketevan Gogodze: URBAN FOREST (Tsikoliya-Jankù studio)

THREE URBAN ELEMENTS:

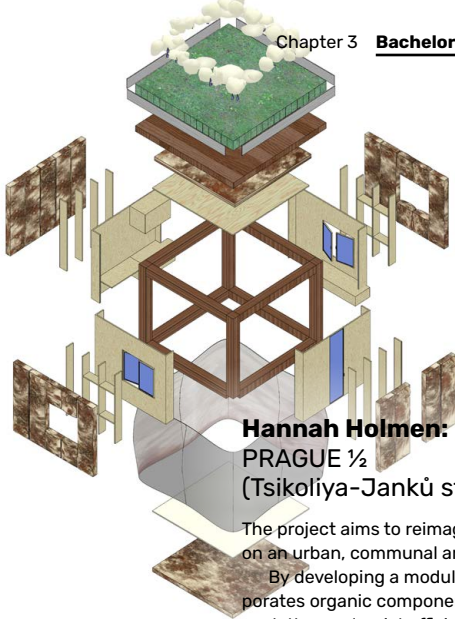
RIVER – Klárov site, as discussed above, is located next to the Vltava river bank. Along with the access to the huge Vltava water body, there is an underground stream Brusnice running down from the hills. By redirecting the stream of Brusnice, we integrate the river element within the central part of the site.

SQUARE – There is already an existing square on our site. The project was aiming to integrate the space with the surroundings more. By using the “Prague Mosaic” as a main surface material, we create this continuous surface of new public space. The whole square element slopes down to the river and extends on the strip in front of the Governmental Building.

PARK – Integrating greenery and recreational zones is the key element in creating dense public spaces. Humans tend to enjoy spending their time in the parks and no amount of time or global events seem to change that. The main feature of these green patches is their logistical distribution. If we take a look at the surrounding green zones, there is a clear difference between the newly introduced typology and conventional gardens. Green patches and park regions are taking up to 49% of the whole project territory.

“Urban Forest” mainly deals with Prague’s cityscape and urban tissue creation. It is a new typology of public space in the central region of the historic part of Prague. The green spaces introduced on site have a distinct “chaotic” geometry. There is a contrast between the existing parks and newly introduced green patches. The continuous hard surface made up with cobblestones and “Prague Mosaic” parts are creating this uninterrupted landscape for visitors. The river integration is done for the improvement of this dense public space. In summary, this project is a combination of urban elements, which provides a unique experience of the “forest” in the center of the dense city.





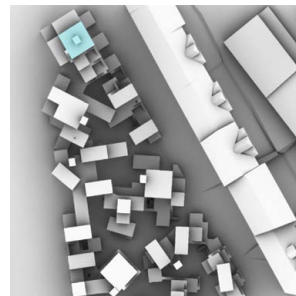
Hannah Holmen:
PRAGUE ½
 (Tsikoliya-Jankù studio)

The project aims to reimagine how we inhabit cities on an urban, communal and private level.

By developing a modular system that incorporates organic components, the project aims to push the modernist efficiency into the 21st century. Choosing genetically engineered and grown materials as the key design element of the project exhibits the existing and potential future new relationship with nature. By having smaller private spaces with undefined rooms, the residents choose and prioritise only the most important private amenities, opting to use the larger communal kitchens, laundry rooms, living rooms, and offices. This concept aims to reduce energy usage, and wasted appliances and increase a sense of community.

Furthermore, the terrace spaces were designed with the intention of residents expanding their living space, acting as communally shared spaces that are privately created and maintained.

Inspired by the micro-community concept of combined housing by the San Francisco housing community, residents are provided with open spaces that can be transformed into vegetable gardens, BBQ areas, playgrounds, and so forth.





Lukas Lange:
ALTERNATE KLÁROV
 (Tsikoliya-Janků studio)

The concept is based on three topographies found within the designated Klárov area: Highlands, Midlands, and Lowlands. The idea is to unify cultural, historical, and architectural themes associated with each site. The highlands building takes architecture typically found in its topography setting; a land bridge that unifies two hilltops over a valley. The mid-land building takes form from existing parameters of the park, while resembling and being shaped from geometries typically found in the midland area, as well as in general nature. While the lowlands building, takes form from the natural erosion of the river flow on island structures, while also reinventing a program once associated with the area, the riverpool.

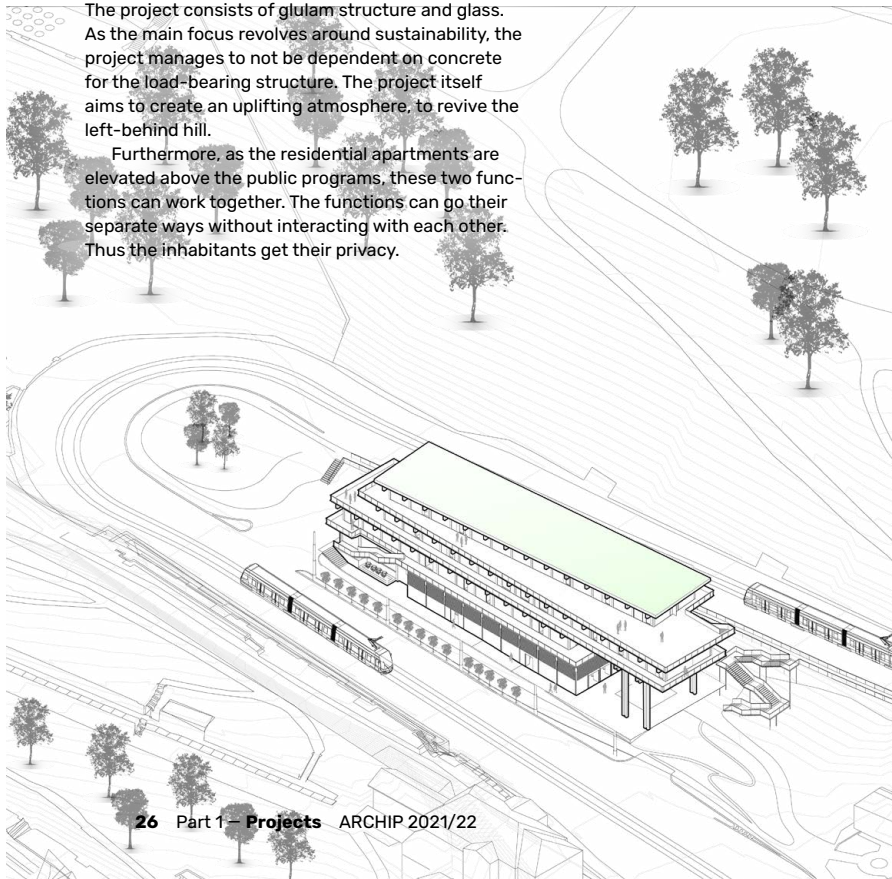




Ola Jin Nyomen:
MULTIPLE USE AND AFFORDABLE
HOUSING
(Loukotová-Vašourková studio)

The project consists of glulam structure and glass. As the main focus revolves around sustainability, the project manages to not be dependent on concrete for the load-bearing structure. The project itself aims to create an uplifting atmosphere, to revive the left-behind hill.

Furthermore, as the residential apartments are elevated above the public programs, these two functions can work together. The functions can go their separate ways without interacting with each other. Thus the inhabitants get their privacy.





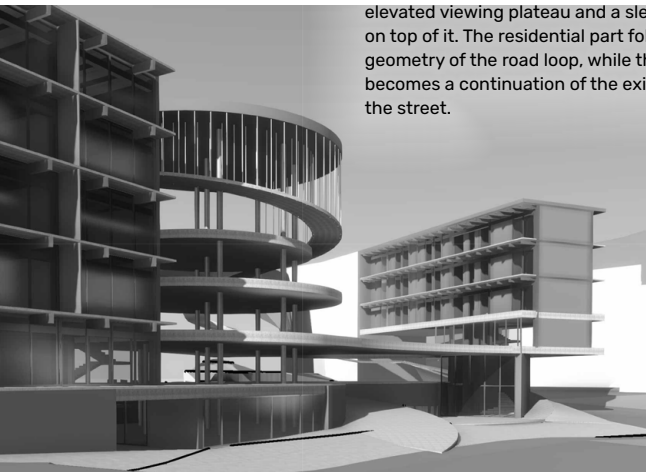
Ekaterina Sinelnikova:
THE MONOBLOCK
(Wertig-Kopecký studio)

Monoblock is a multifunctional urban unit that combines residential, commercial and public functions.

Due to its dynamic location at the intersection of public transport, inside the road loop and in the dramatic valley of Chotkovy Sady, Monoblock works on providing better pedestrian and bicycle connections, accessibility and recreational aspects of the local streetscape.

Surrounded by lush greenery of both Chotkovy Sady (Chotek Gardens) and Hradní vinice (Castle vineyards), this new building cluster strives to embrace it with extensive green roofs and facades, viewing plateaus and terraces on each façade.

The project consists of a long linear apartment building, mixed-use round tower and a hotel, occupying both the semi-circular volume under the elevated viewing plateau and a sleek parallelepiped on top of it. The residential part follows the straight geometry of the road loop, while the form of the hotel becomes a continuation of the existing houses along the street.





Oscar Knut Skipperud: **URBAN HABITAT** (Loukotová-Vašourková studio)

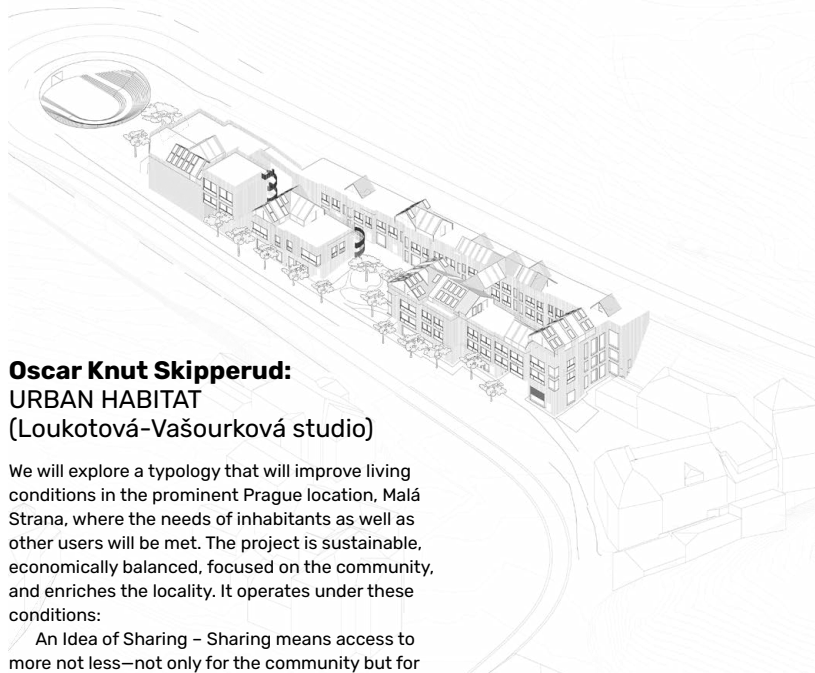
We will explore a typology that will improve living conditions in the prominent Prague location, Malá Strana, where the needs of inhabitants as well as other users will be met. The project is sustainable, economically balanced, focused on the community, and enriches the locality. It operates under these conditions:

An Idea of Sharing – Sharing means access to more not less—not only for the community but for society at large.

Non- speculation – Nonstandard, experimental forms of living together are possible if we reject the notion of exchange value in architecture. The resulting high use value would benefit not just current residents but future generations.

Public investments – In the last thirty years, the city has been more active in selling off its housing stock than adding to it. Now Prague realises that it urgently needs its flats to offer them for rent and balance out the housing market.

Part of the process is the urban concept which is developed in groups and will lay the foundation for the individual project.

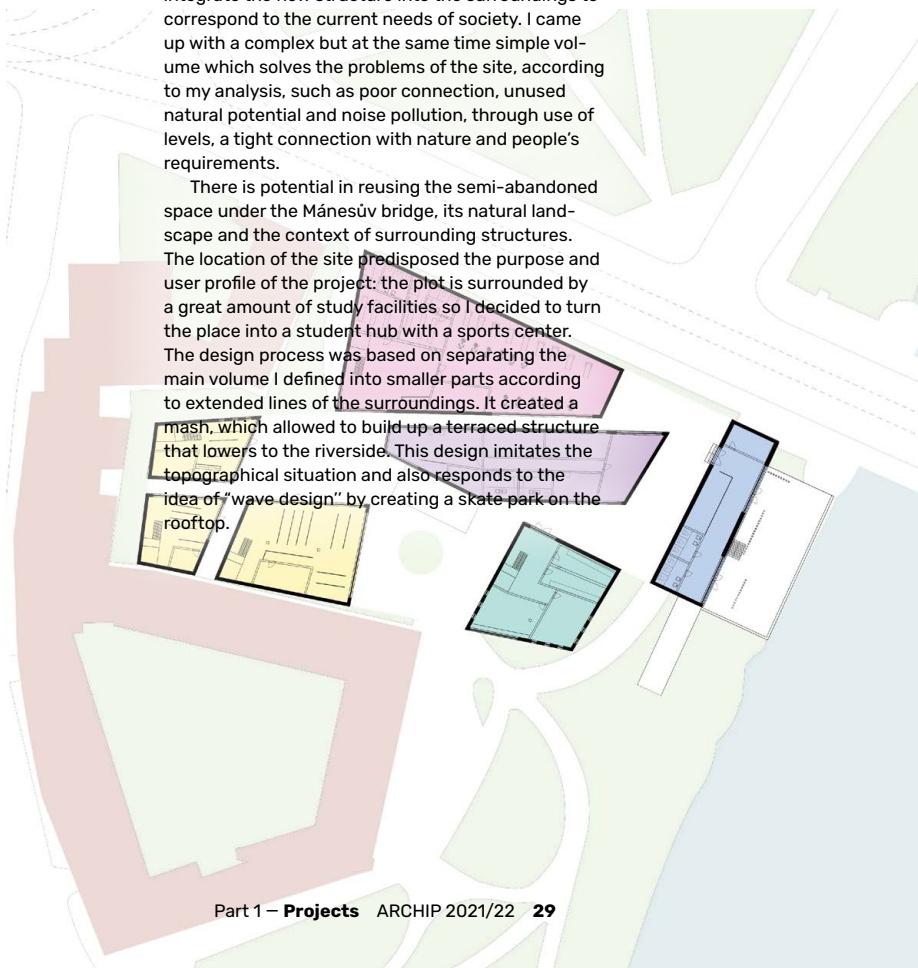


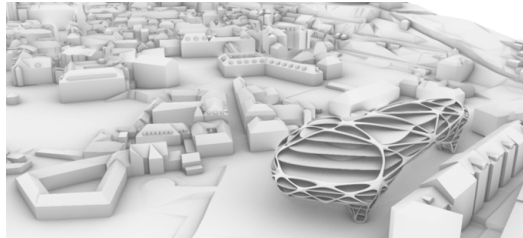


Myłana Sydorenko:
CIHELNA HALL
 (Wertig-Kopecký studio)

My goal was to create a relevant social space for young people using sustainable technologies and modern design methods. I believe I managed to integrate the new structure into the surroundings to correspond to the current needs of society. I came up with a complex but at the same time simple volume which solves the problems of the site, according to my analysis, such as poor connection, unused natural potential and noise pollution, through use of levels, a tight connection with nature and people's requirements.

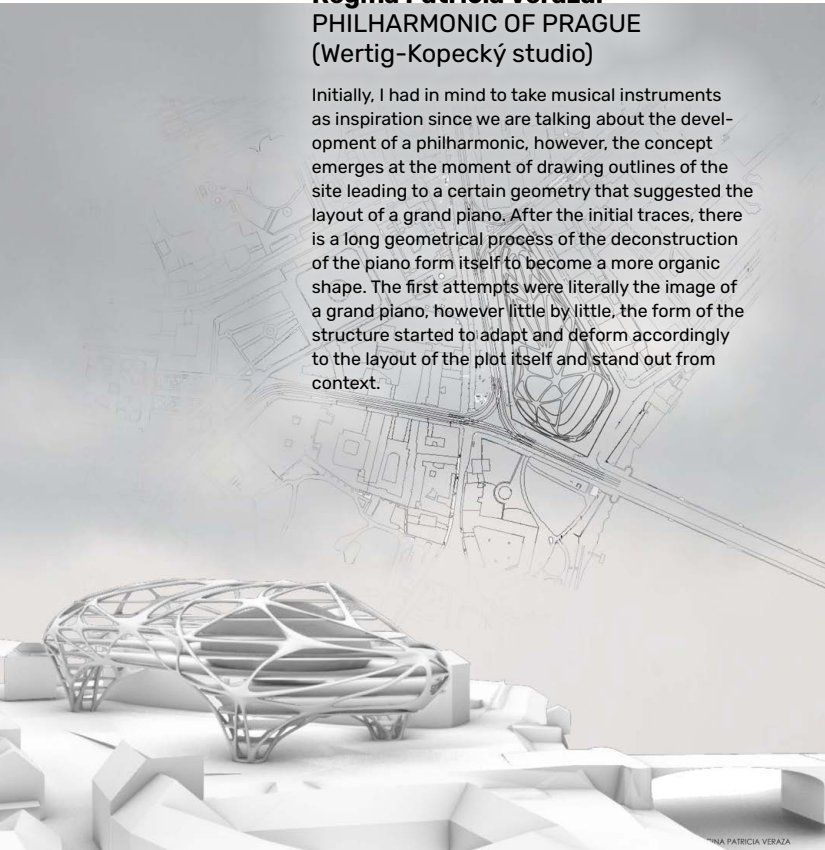
There is potential in reusing the semi-abandoned space under the Mánesův bridge, its natural landscape and the context of surrounding structures. The location of the site predisposed the purpose and user profile of the project: the plot is surrounded by a great amount of study facilities so I decided to turn the place into a student hub with a sports center. The design process was based on separating the main volume I defined into smaller parts according to extended lines of the surroundings. It created a mash, which allowed to build up a terraced structure that lowers to the riverside. This design imitates the topographical situation and also responds to the idea of "wave design" by creating a skate park on the rooftop.





Regina Patricia Veraza:
PHILHARMONIC OF PRAGUE
(Wertig-Kopecký studio)

Initially, I had in mind to take musical instruments as inspiration since we are talking about the development of a philharmonic, however, the concept emerges at the moment of drawing outlines of the site leading to a certain geometry that suggested the layout of a grand piano. After the initial traces, there is a long geometrical process of the deconstruction of the piano form itself to become a more organic shape. The first attempts were literally the image of a grand piano, however little by little, the form of the structure started to adapt and deform accordingly to the layout of the plot itself and stand out from context.





Florence Nicola Ziboni:
CONNECTING LOOP
 (Loukotová-Vašourková studio)

The implementation of new connections through the park, by the use of social dynamics, improves the flow of pedestrians and cyclists from Malá Strana through the Chotková Turn to Hradčany. A connection through the site to the Prague Castle is also implemented.

The project aims to bring locals and tourists together to a main focal point at Chotková Turn, and considers these groups along with children from adjacent schools. The focus is on creating a place of culture and learning for all these different groups.

Creating harmony between public, semi public and private spaces, affordable housing will be implemented with public spaces to create a place that can be shared while allowing for the privacy of residents.

The project further proposes the building as a place run by locals through markets, green houses, lecture rooms, offices, sports spaces, children's learning, a gallery, a library, and a cafe. These spaces would be accessible to the public.



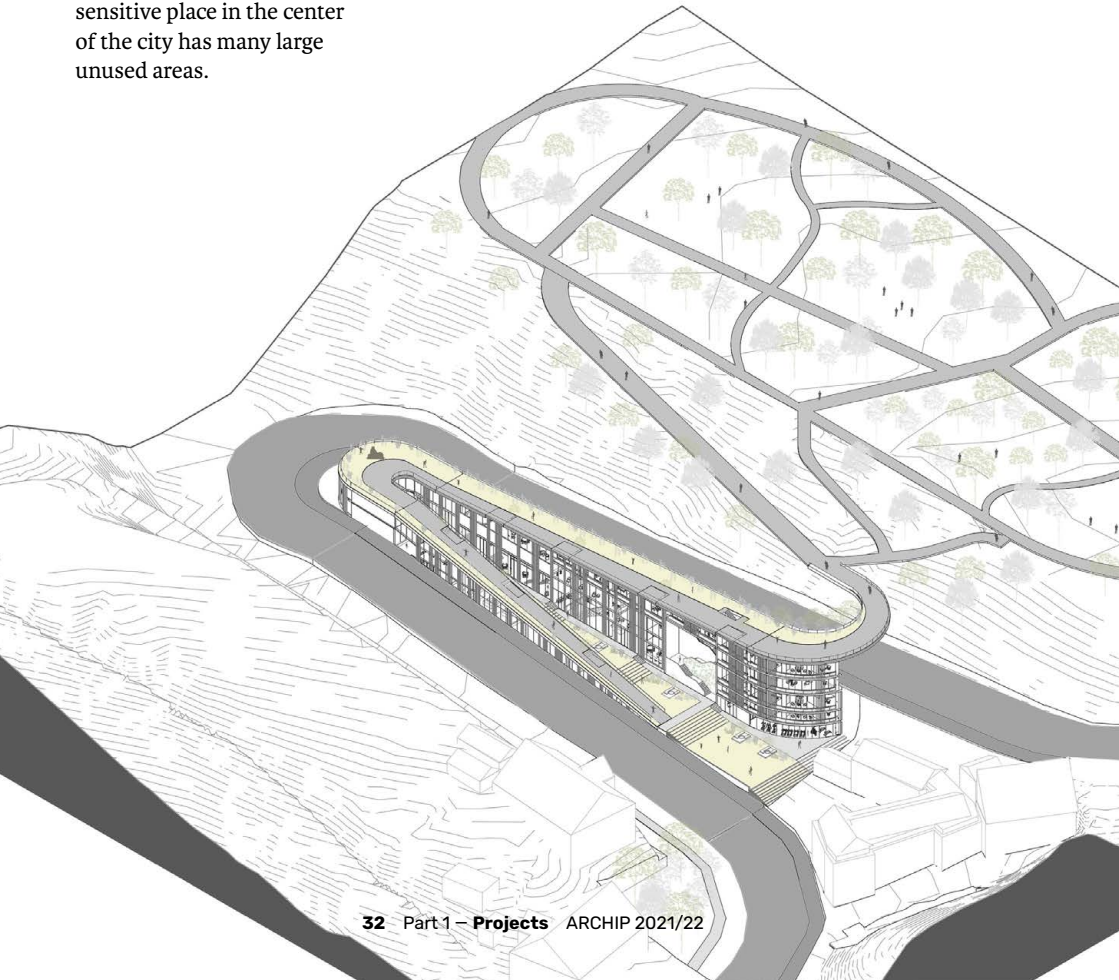
Chapter 4

Klárov

Brief

The Spring 2022 semester Klároff/on! focused on the area of Klárov, under our overall theme of “Green-washing”. This historically sensitive place in the center of the city has many large unused areas.

Our four studios explored possibilities for reimagining this site as The Future Urban Habitat, Hyperdensity, a Contemporary Neighborhood and Klárov Defragmentation.



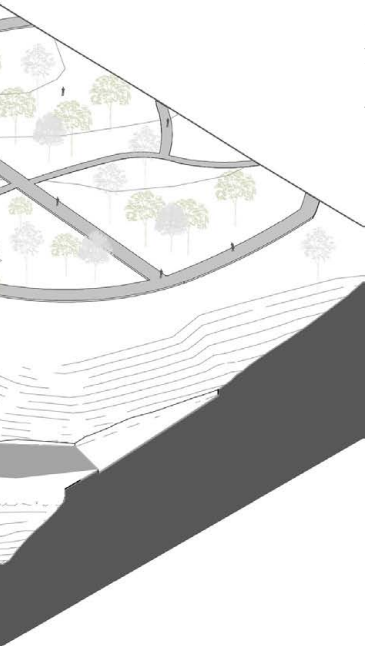
Regina Loukotová and
Yvette Vašourková studio:

KLAR – OFF ON! The Future Urban Habitat – Affordable Housing

Status Quo: The Klárov site has a prominent position in the city centre. It lies just at the bottom of the Prague Castle, descends towards the river, and connects the Malá Strana area to the Old Town.

Despite all these positive site-related aspects, Klárov has become a rundown place without a clear concept for its' future development. The central park fulfils the role of a "dump site" for poor quality statues and the main crossing is very difficult to get over. Originally this area was used as a kind of backyard for Malá Strana palaces and its' high-quality public squares. With the newly rapid development in the second half of the 20th century, the site has changed tremendously.

Especially the public transport infrastructure – tram and metro lines – and the construction of Mánes Bridge in 1914 made – out of the forgotten site – one of the main focal points in this district. But, some parts of the built-up areas have been partly demolished in the flow of time and later replaced by parks – or better to say – covered by grass, bushes, and trees. Unfortunately, neither a plan nor a strategy was implemented.



Questions:

Is there a chance that by re-establishing the original footprints of the built-up areas we can improve the site?

Could we contribute to better usage of this area by intensifying it?

Can we improve the public spaces and public/community life in Klárov?

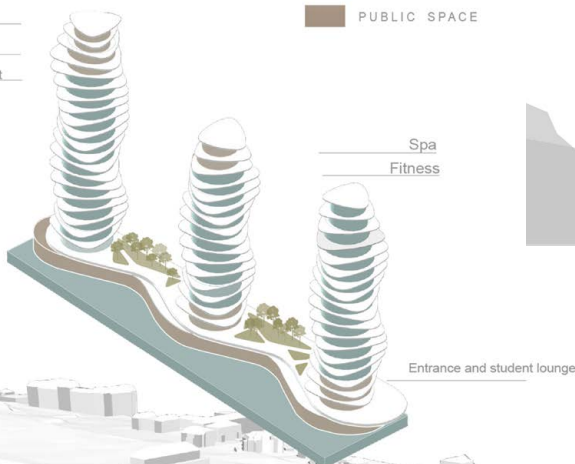


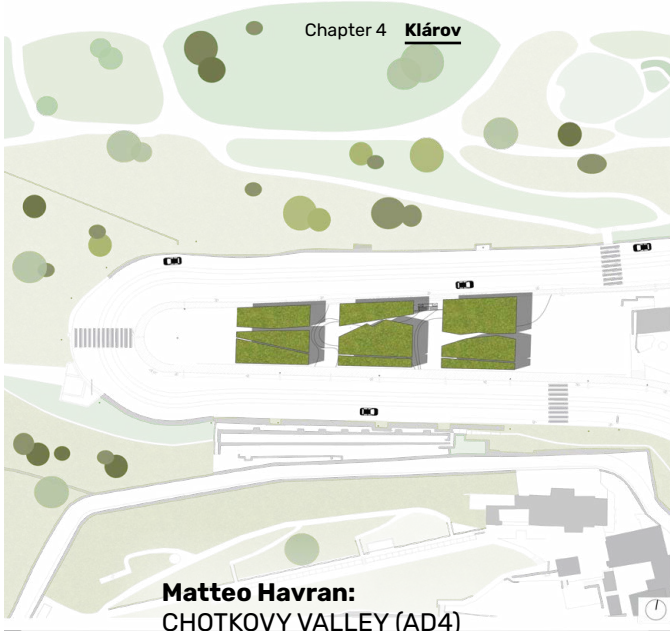
Sára Gebauerová:
TRIO KLÁROV (AD4)

The idea of the project is to create a space for people who will actively use it as a public space but also find a new home and place to come back to.

Project TRIO KLÁROV is a multifunctional building, which offers a variety of services, sport facilities and apart-ments. The building is divided into three towers that are connected together on the ground floor and the public ter-race.

360°view
Sky Bar
Panoramic restaurant





Matteo Havran:
CHOTKOVY VALLEY (AD4)

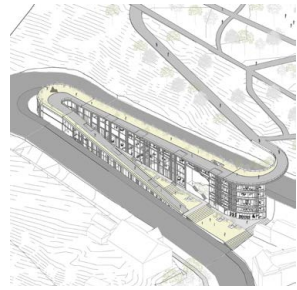
"Our urban concept is to connect to nature, make new and better connections and find new ways for people to walk around the site and to the Prague castle and summer palace."

To create a building that fits into the environment around it by merging with it or mimicking it.

To create a space that eases access to the areas around it for passers-by in a natural way that fits thematically with my other goal.

To divide between private and public space, while at the same time combining them for a seamless experience for both visitors and residents.





**Natalia Naranjo,
Maria José Urrego
and Maria Paulina Trujillo:**
LION PARK (AD6)

Lion Park is based on the creation of connections between strategic points in the area to revitalise the neighbourhood, regenerate the site and provide new activities for the community and the visitors of Prague. The idea was to create a central building that allows pedestrians to cross and connect the important places of the area through parks.

A ramp is thought to connect the spaces, generating pleasant public space for users. The design purpose is a mixed-use building that integrates housing, a gallery, a food market and various commercial spaces and services.

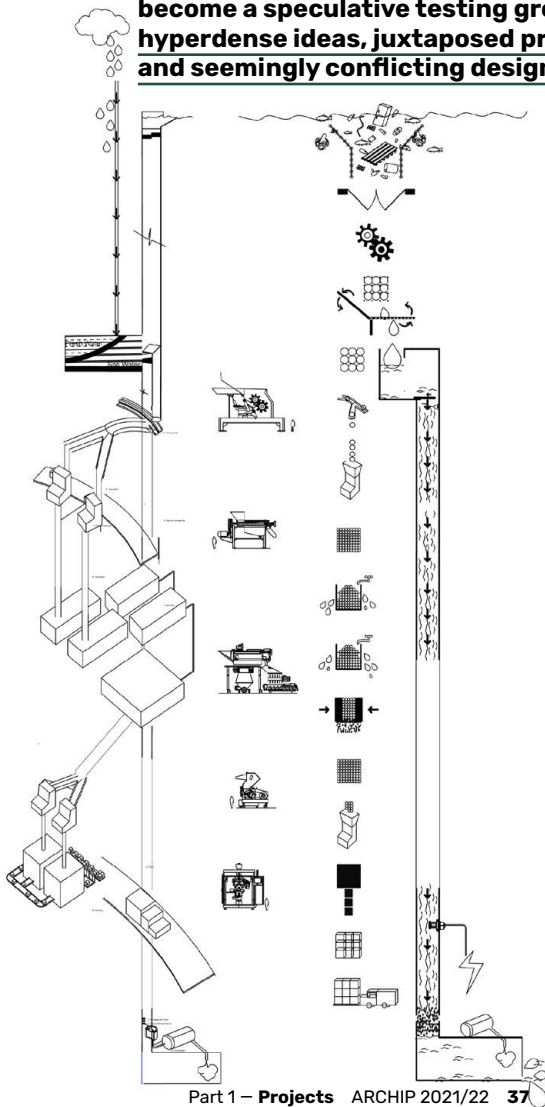


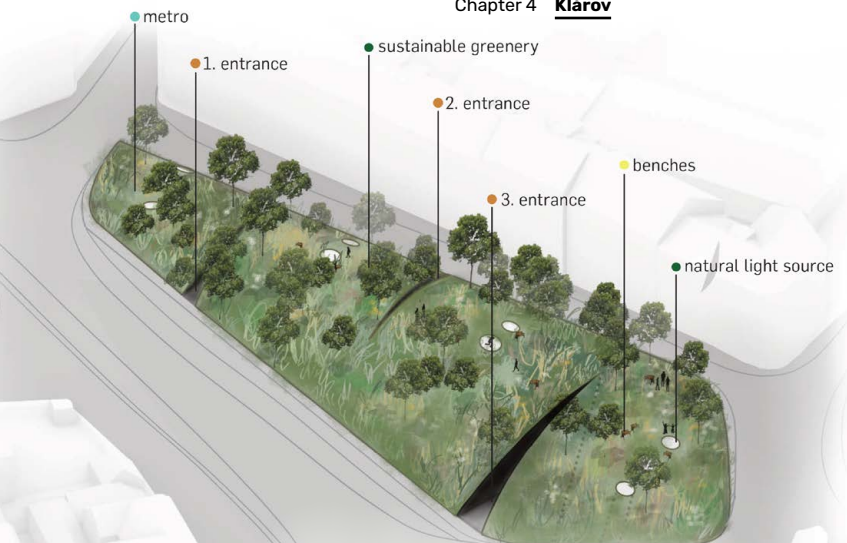
Shota Tsikoliya and Ondřej Janků studio:

Hyperdensity

Is it a modernist vision, which is overcome, overthought and just over in our age of environmental, social and political crisis? Or is it a missed opportunity that can now be resurrected to show us the way?

The historical context of Klárov is to become a speculative testing ground for hyperdense ideas, juxtaposed programs and seemingly conflicting designs.

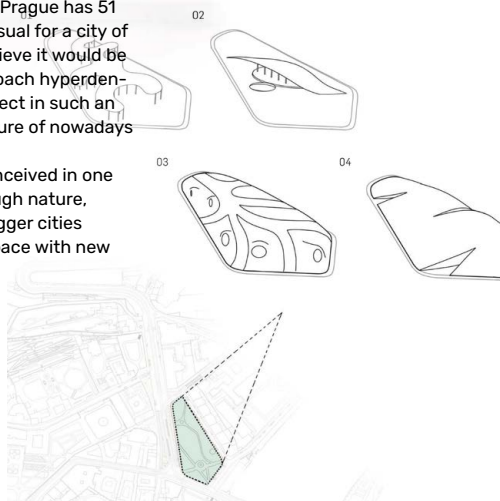


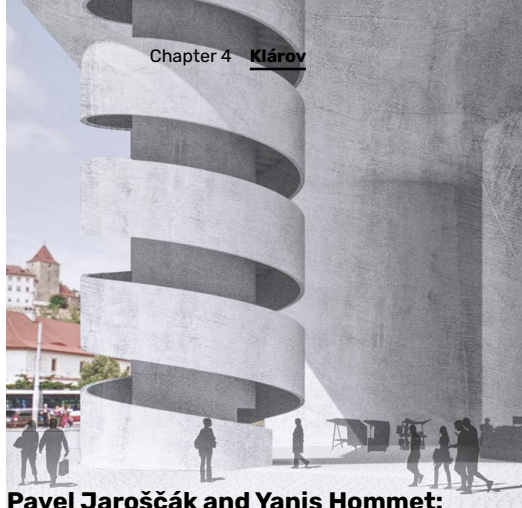


Alena Orosová and Jiří Milata: **51G (AD4)**

We named our initiative 51G because Prague has 51 percent greenery, which is quite unusual for a city of this size and significance, and we believe it would be amazing to keep it that way. We approach hyperdensity as we would like to make our project in such an open theme, because the infrastructure of nowadays cities is mostly closed.

Our proposal's entire design is conceived in one style, which is meant to lead us through nature, which is now rather suppressed in bigger cities and by doing so, we want to fill the space with new energy and atmosphere.





The basic idea behind Tower Park, is converting Kláro

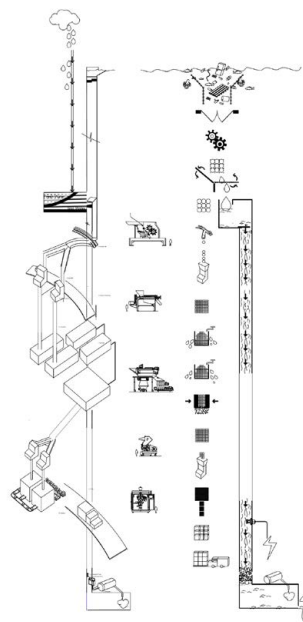
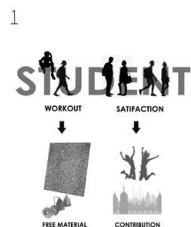
WHAT WILL BE REDUCED? Traffic congestion and cluttered parking along streets.

WHAT WILL BE IMPROVED? The current park will be enhanced by its elevation and new view of the city. A covered public space for a market place will be created. The health of residents and users will be improved.

DENSITY The parking spaces will be tightly packed and will be allowed to have a large area of impact.

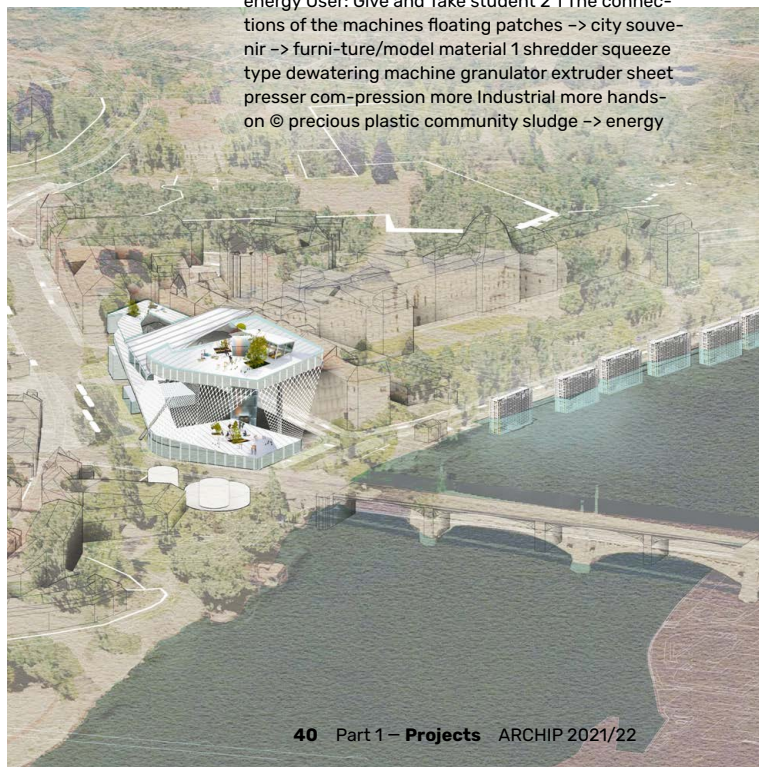
MODULARITY The building can easily be expanded with its modularity.

ELEVATION The elevation of the park will allow for an extra space below it to be utilised.



Jollie Yuen Ting Cheung: CHEW – EDUCATIONAL UPCYCLING URBAN PLANT (AD8)

2 3 1 water section 7000 floating patches → city
souvenir clean up → back to the river sludge →
energy User: Give and Take student 2 1 The connec-
tions of the machines floating patches → city souve-
nir → furni-ture/model material 1 shredder squeeze
type dewatering machine granulator extruder sheet
presser com-pression more Industrial more hands-
on © precious plastic community sludge → energy



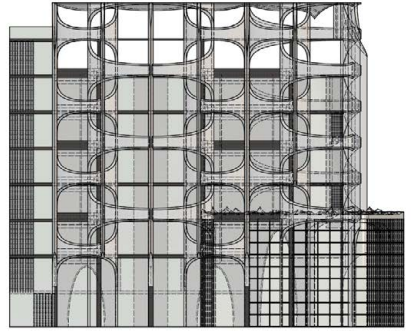
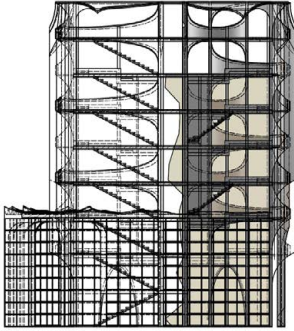
Janek Schindler and Elan Fessler studio:

A Contemporary Neighbourhood

The main task was to produce a contemporary city block and diverse range of high quality living in the historical environment.



Team research and analysis produced an overall massing concept with one open and one closed courtyard, density and porosity along street edges and a dominant to mark the gateway into Malá Strana. The block was divided into 14 parts. Each individual project drew from its specific situation. 12 first year and 2 second year students were tasked to solve the internal organisation of each building in detail.

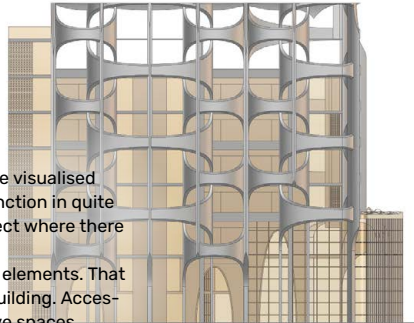


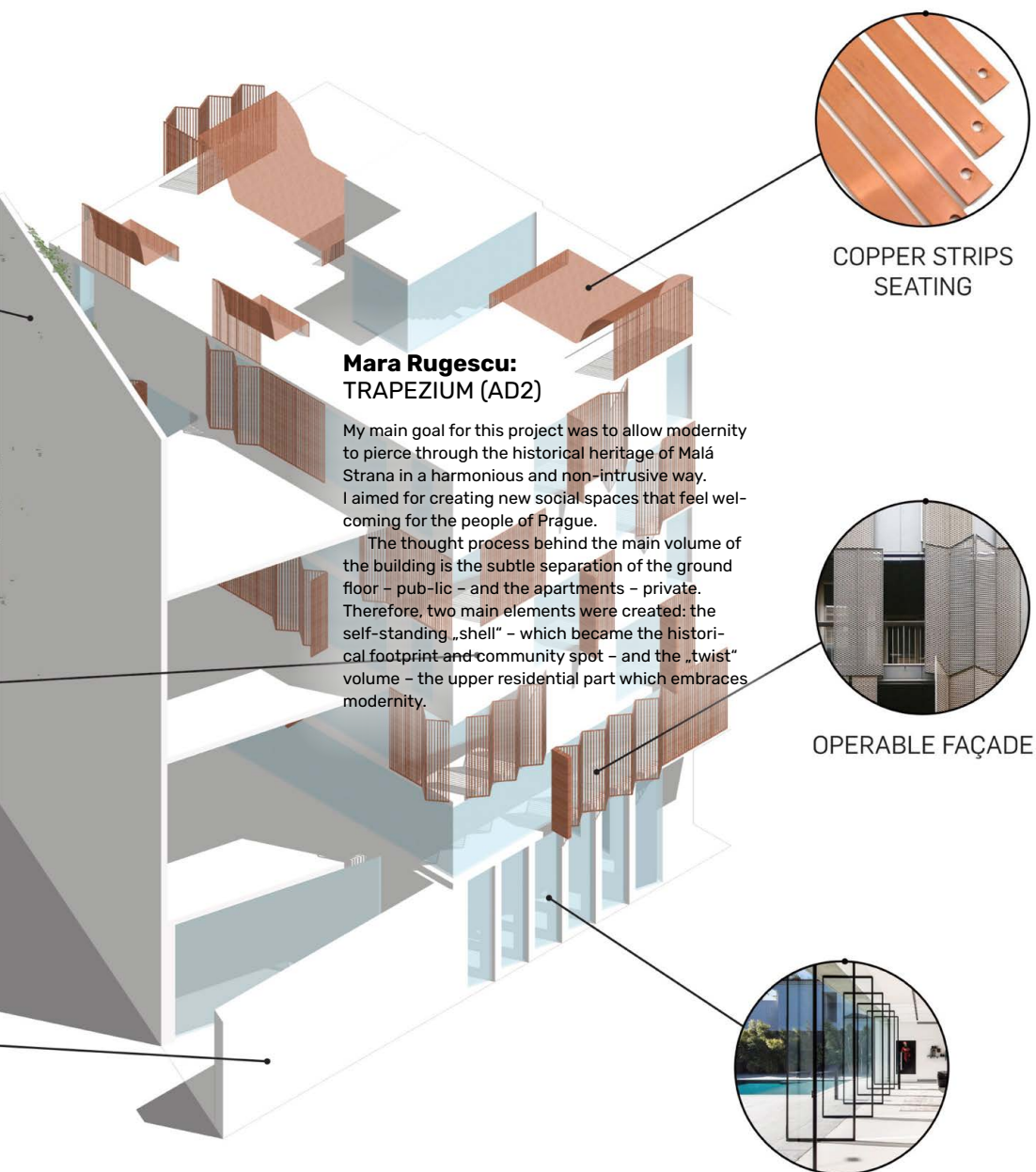
Valeria Andrade: S-9-27 (AD4)

The concept of the project, as it can be visualised in the creative process, was to find function in quite specific points, thus to achieve a project where there is a merging of all these points.

Enough clear and heavy structural elements. That delicately shows what supports the Building. Accessibility achieving routes and interactive spaces.

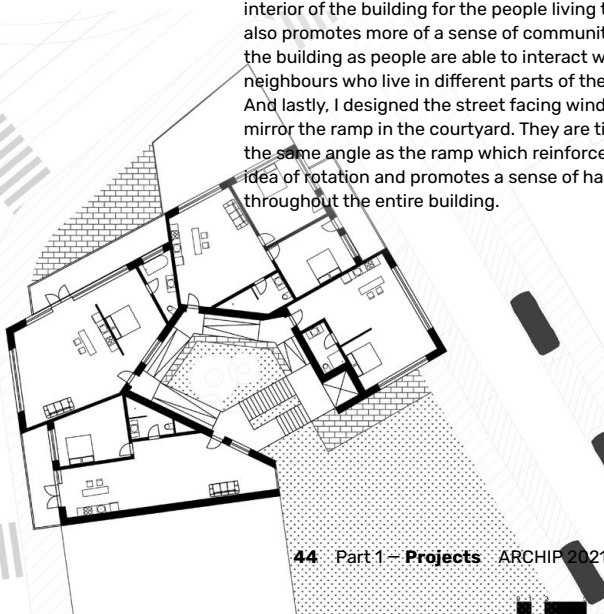
Provocative, a facade that produces intrigue and memory. Green house, filtered spaces and experiences. A structural element that is the heart of the project, which not only supports, but gives the entire space. Fluidity, that the space has movement. Something organic but rigid, symmetrical and asymmetric spaces.





Hazel Nye: ROTATE-OPOLIS (AD2)

The first thing I did when starting this project was to look around the neighbourhood and abstract common architectural elements so that I might include them in my designs. I decided to incorporate an interior court-yard into my building to create a space that encourages community and a better quality of living. I designed this space by connecting the corners of my site and enlarging the area that the intersecting lines created. Then, to create each apartment, I connected the vertexes of the courtyard to the mid points of the sides of the building so that each dwelling could have a view of the city and the center core. One of the themes that I carried throughout my design was rotation. I wanted my building to feel as if it were spinning. I achieved this by having each apartment slightly stepped down from the previous one. I also extended parts of each unit over the side-walk. Then, to continue this theme, I protruded balconies from the extended parts of the flats. Another feature of my design is the exterior stairwell and ramp that allows access to each of the apartments. I wanted to free up as much space in the interior of the building for the people living there. It also promotes more of a sense of community within the building as people are able to interact with their neighbours who live in different parts of the complex. And lastly, I designed the street facing windows to mirror the ramp in the courtyard. They are tilted at the same angle as the ramp which reinforces the idea of rotation and promotes a sense of harmony throughout the entire building.



Residential Lobby

Adam Abdulhameed: TETRIS HOUSE (AD2)

Using the site's elevation rather than the plan, I divided the building into seven floors, reserving the ground level as a commercial space. I then combined floors together to create interlocking tetris blocks. Finally, adding hallways and shifting the blocks inwards/outwards to make the apartment units visible on the buildings facade. Since the site is limited to having openings on two sides of the site, I have the residential units laid out vertically in plan in order to receive natural lighting all day round in each unit. This vertical plan layout creates a connection between the urban area and green area of the site, so that each unit would have access to both views.

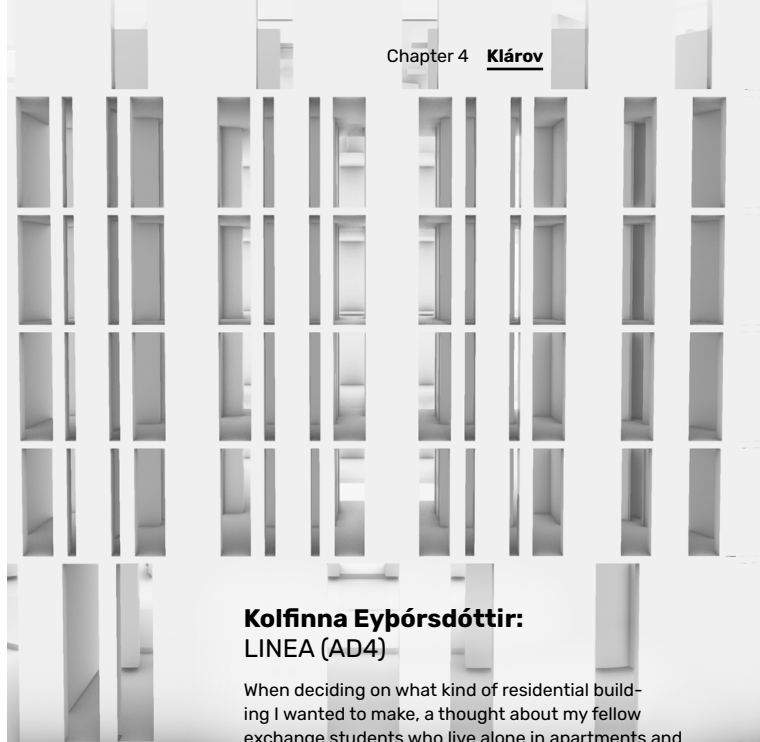
Roof Top Garden

Apartment Unit

Hallway

Apartment Unit

Commercial Area



Kolfinna Eypórsdóttir: **LINEA (AD4)**

When deciding on what kind of residential building I wanted to make, a thought about my fellow exchange students who live alone in apartments and have no contact with the people living in the same building as they are. I wanted to design a student housing for college students and people who are staying in Prague for a period of time. A building that has a lot of open space and public gatherings, so when you are living there, you belong to a community.



Jaroslav Wertig and Jakub Kopecký studio:

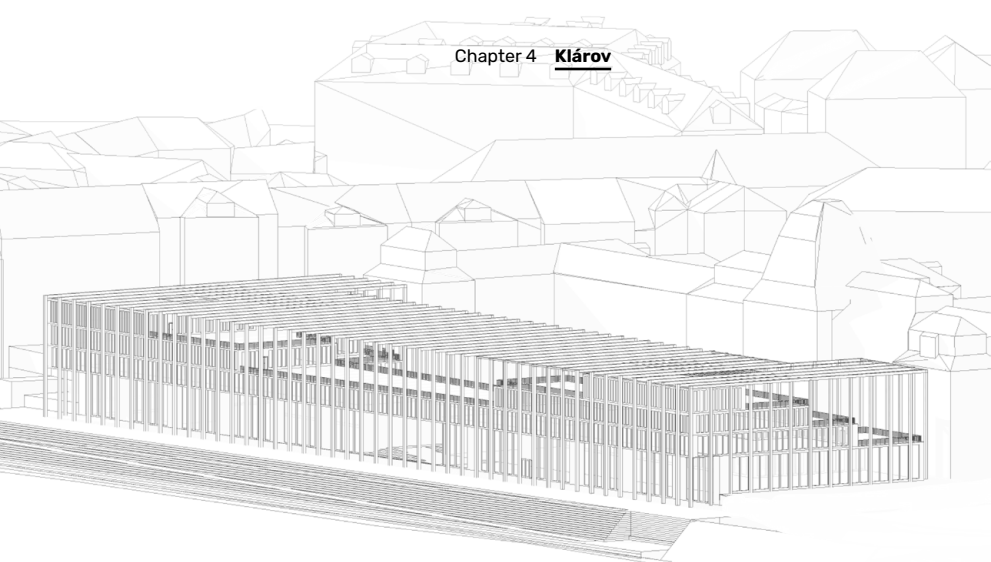
Defragmentation

Defragmentation is the process of reorganising data stored on a hard drive so that related pieces of data are put back together, all lined up in continuous fashion.

You could say that defragmentation is like cleaning house for your servers or PCs, it picks up all the pieces of data that are spread across your hard drive and puts them back again together, nice, neat and clean. Defragmentation increases computer performance.

**We can apply a similar process in the city.
Filling the vacancies by gradual removal
of the buildings from the past will help us
to make the city faster and more efficient
and multiply its operational capacity.**





Tómas Viðar Árnason: GOVERNMENT BUILDING, NO ENTRY? (AD4)

Why re-design the riverbank in front of the Strakova akademie?

The Vltava river is one of Prague's iconic symbols and has shaped the city's urban structure for centuries. The river is no longer perceived as a threat or a barrier, but rather as a connecting membrane, (possibly) Prague's most impressive feature.

The Vltava enriches public urban space with natural impressions that contrast the surrounding urban environment. The river energises and purifies the city, it eases metropolitan tensions and by doing so it creates space for people and at the same time it is a public space itself.



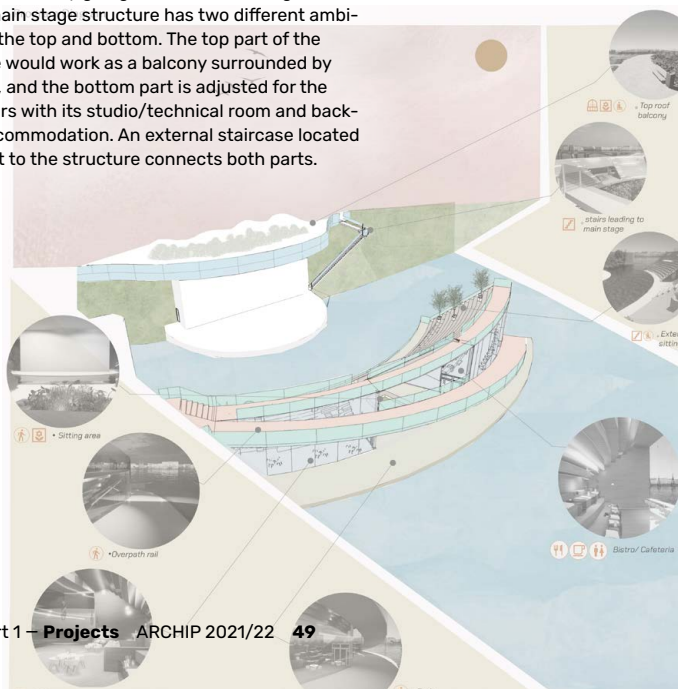


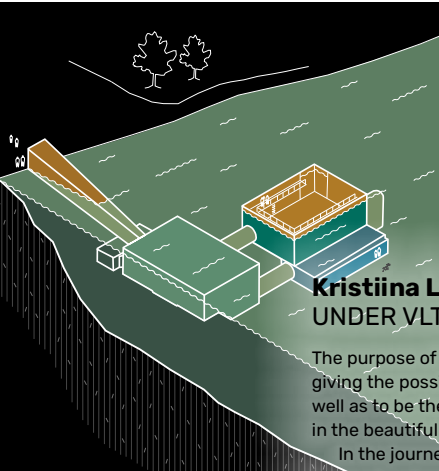
Maria Frías: **VLTAVA ECHOES (AD2)**

The proposed amphitheatre is situated in the empty slot next to the Mánesův bridge facing the Vltava river. One of the main reasons for making the addition of an amphitheatre in this particular spot was because of the unevenness of the surface terrain and the fact that in the past the terrain located right behind this space was considered as suitable for a philharmonic.

The proximity to the Mánesův bridge works perfectly as a connection to the floating amphitheatre for pedestrians crossing the bridge. The amphitheatre would also work as a bistro or cafeteria when there is no activity going on in the main stage.

The main stage structure has two different ambiences in the top and bottom. The top part of the structure would work as a balcony surrounded by greenery, and the bottom part is adjusted for the performers with its studio/technical room and back-stage accommodation. An external staircase located right next to the structure connects both parts.





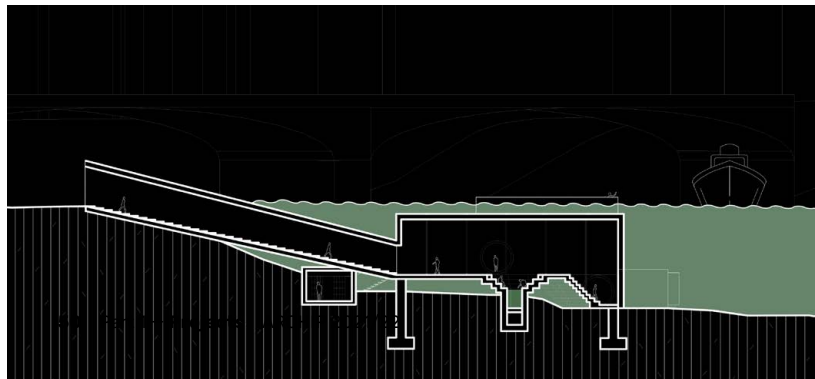
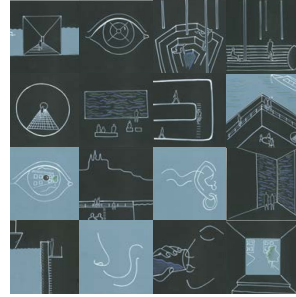
Kristiina Leppanen: UNDER VLTAVA (AD4)

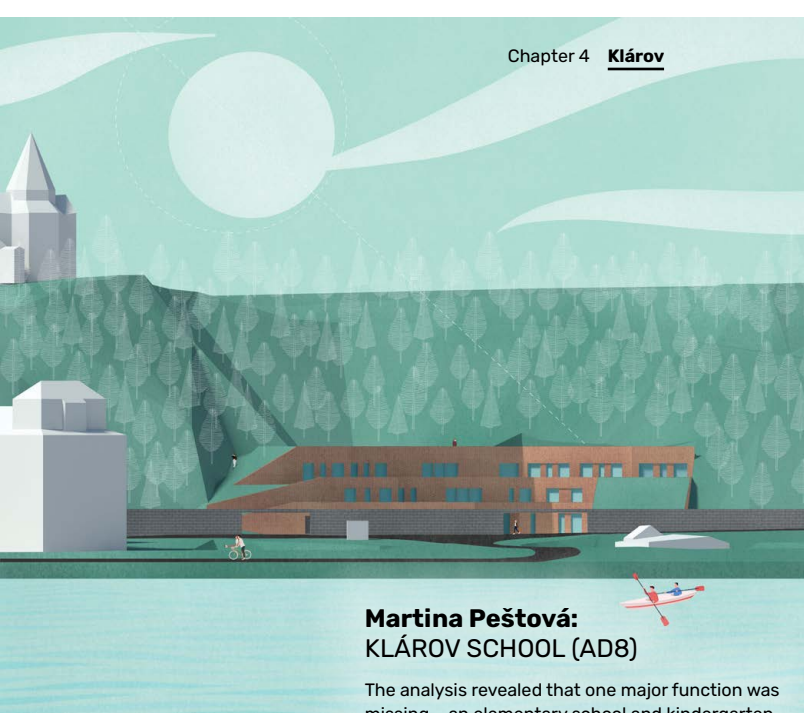
The purpose of this project is to raise awareness, giving the possibility to connect with the river, as well as to be the observer of the changes happening in the beautiful and essential Vltava.

In the journey taken under the water, the visitor is experiencing the five human senses, which are eyesight, hearing, taste, touch and smell. They are present throughout the whole journey, starting by touching the stream bed of the Vltava and finishing with extreme views of Prague from beneath the waterline.

The Observatory Under Vltava is a place to simply be an observer of underwater life. A massive window offers a view of the riverbed as it changes throughout the seasons and varying weather conditions. A 3.2-meter-tall horizontal window offers a visual gateway to the river life. At this point, one's eyesight adapts to the darkness and is more aware of the surroundings. The transition to the different zones happens through tunnels, which give space to get ready for new experiences, functioning as clean out zones.

The journey gives new perspectives and ways of seeing the world, both beyond and beneath the waterline. It challenges what determines a person's physical placement in their environment.

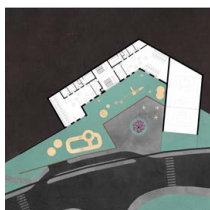
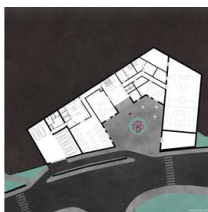




Martina Peštová: **KLÁŠROV SCHOOL (AD8)**

The analysis revealed that one major function was missing – an elementary school and kindergarten. The pro-posal for my site is therefore a building housing an elementary school and kindergarten which would serve locals as well as many employees of Straková akademie. The design strives to blend into the slope of Letná hill and takes a form of the brick bastion in its vicinity.

The main concerns during the design process were to achieve a level of intimacy for future users, create a safe space where kids could run around and strengthen pedestrian connections to Letná.



Chapter 5

Greenwashing?!

Taking the theme of sustainability as a starting point, the semester considered not only ecological and productive solutions to various sites, but also put into question the question of “green” itself. What does it mean to be sustainable in a more complex way, considering also society, history, land use, technology and opportunities? Wertig-Kopecký and Loukotová-Doleželová studios focused within the clearly framed limits of Vyšehrad in the city centre, while Schindler-Fessler studio scattered around the city’s periphery.

**All projects were in search for
site-specific environmental renewal.**





Regina Loukotová and Klára Doleželová Studio:

The semester is divided into parts which represents the ARCHITECTURE: SPACE –DETAIL– GREEN. Beginning with a series of smaller tasks for renovating and imagining public space and landscapes in the area of Vyšehrad, leading to the final project to create a HOUSE FOR MY STAR for a specific celebrity or famous person, situated within one of the pentagonal fields of the fortified bastions of Vyšehrad. The first semester is about experimenting, testing, reading, writing, sketching, model making, observing, decision-making.

Mara Rugescu:

↑ HOUSE FOR ANASTASIA SOARE (AD1)

Robert Čvirk:

← HOUSE FOR ZUZANA ČAPUTOVÁ (AD1)

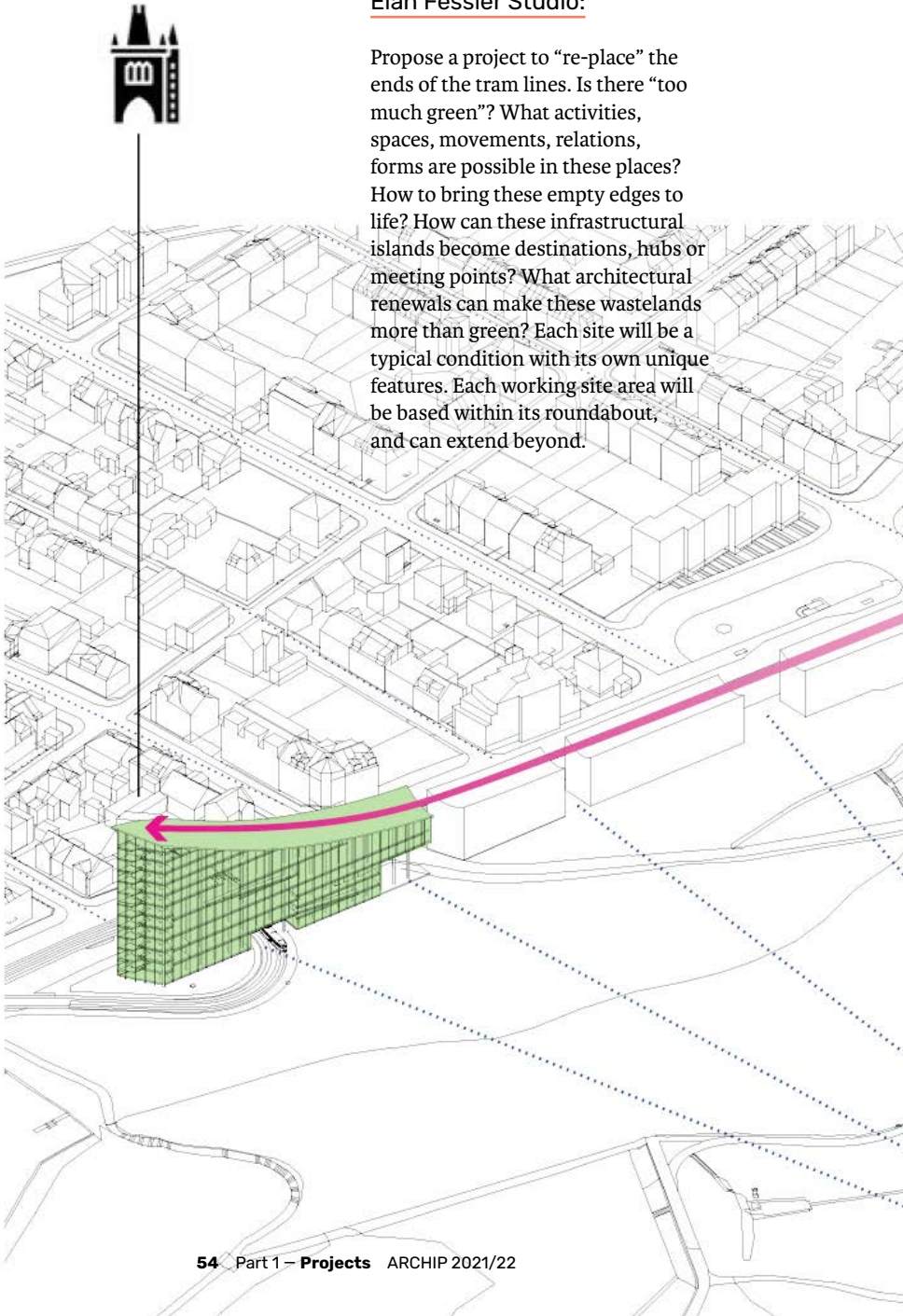
Maria Dimitrova:

↓ HOUSE FOR NINA DOBREV (AD1)



**Jan Schindler and
Elan Fessler Studio:**

Propose a project to “re-place” the ends of the tram lines. Is there “too much green”? What activities, spaces, movements, relations, forms are possible in these places? How to bring these empty edges to life? How can these infrastructural islands become destinations, hubs or meeting points? What architectural renewals can make these wastelands more than green? Each site will be a typical condition with its own unique features. Each working site area will be based within its roundabout, and can extend beyond.



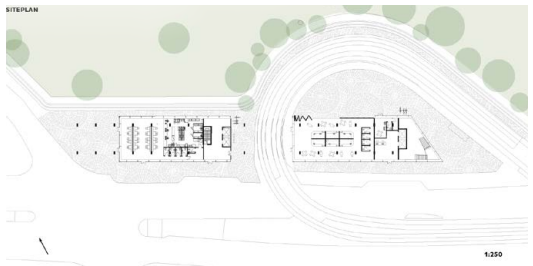


Hannah Holmen **DIVOKÁ TOWER (AD5)**

The site is inherently an edge where the city meets nature, hence the intention with the new devised masterplan proposed within this project is to create a barrier for future construction and a gateway into the park for tourists and residents. The height limit is set to blend the future buildings into the terrain creating an emerging tower when driving into the city from the countryside and airport whilst coming from the city it is a transitional decline eventually meeting the terrain.

The concept for the building at the pinnacle of the proposed volume was to create a landmark tower of Divoká Šárka with a cultural and educational program to bring together the community both within the area as well as district 6 at large. The program includes a scientific research institute with laboratories and lecture halls as well as music and art spaces, a large sports hall, gym and separate yoga and dance studios, a library, food market hall and auditorium. The community centre provides possibilities for people of all ages to bond through sports, arts and food.

The building has split-level floor plans to accommodate different atmospheres for the different uses within the building as well as a clear see-through facade blending the diverse functions together. The large openings located along the intersecting streets creates clear connections with the park keeping the majority of the existing circulation with added bike paths and larger pedestrian walkways.



Ola Jin Nyomen: PASSAGE (AD5)

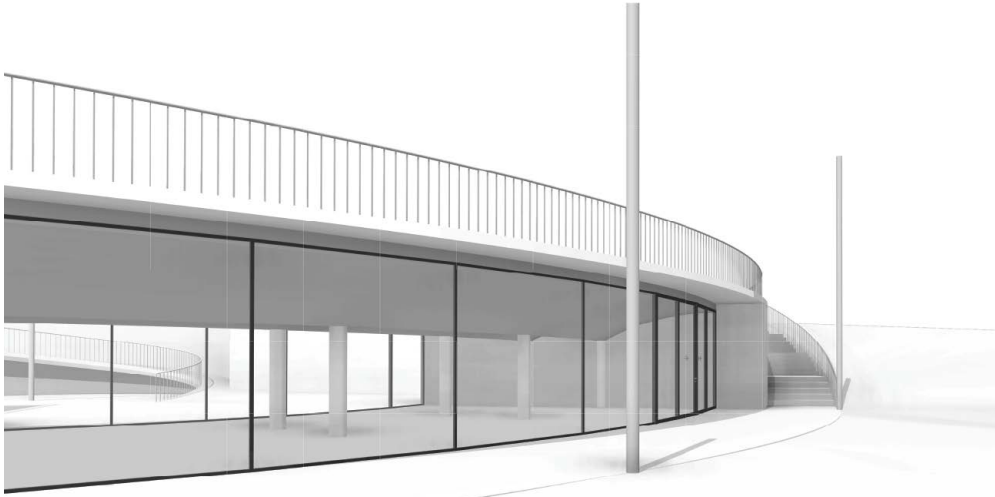
When entering Sídliště Řepý coming from Prague centre, you are approached by a long slope leading towards the tram roundabout at the top. My concept development evolved around using the somewhat flat area to build a structure that would enhance the slope rather than to create a sudden visual break.

My concept is to create a facility connecting the existing residential area and the upcoming residential area, creating both a meeting place and active space for everyone, including the inhabitants of Řepý. The point of visiting Řepý would be enhanced, making the site a more important location for Prague. The chosen outline is derived from the faces of the existing sports center and the train stop.

The facility contains a climbing wall, a gym and dining opportunities, as well as a relocated existing train stop positioned into the new facility. The project and site will be connected through a tunnel going beneath the train rail.

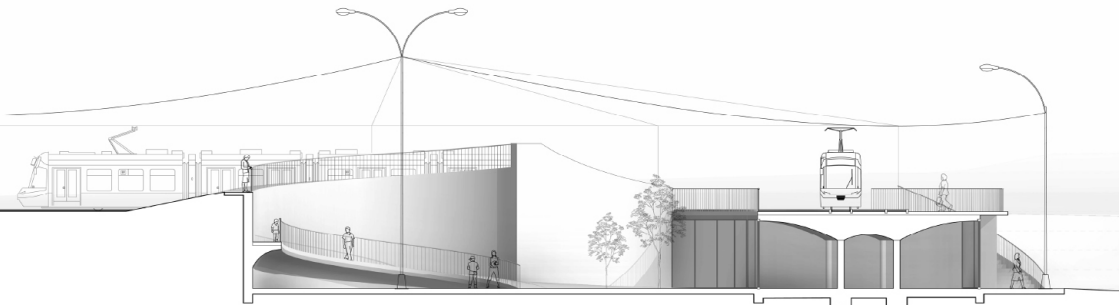
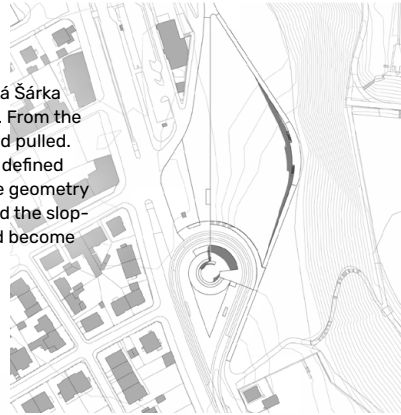
The structure's ground floor would start at five meters below surface level to stay in accordance with the existing sports facility height line and maintain the possibility of 15 meter climbing walls on the inside. The roof is lowered towards the ground to avoid a visual blockage from all sides.

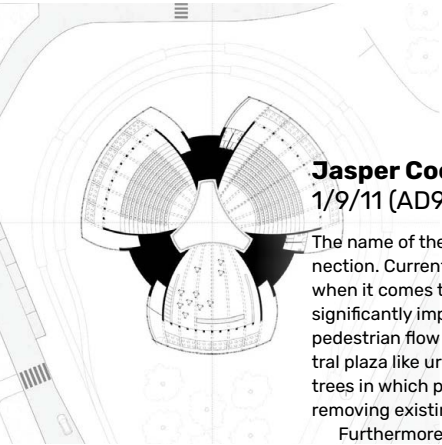




Ekaterina Sinelnikova: **DEFINING THE EDGE (AD5)**

From the arrival point of view, the Divoká Šárka tram stop hardly appears to have changed. From the other view, it has been carved and spun and pulled. A restaurant, bike trails, walking paths and defined greenfield areas have been introduced. The geometry and the tension of the tram roundabout and the sloping terrain contrast with the rocky cliff, and become the design themes of the project.



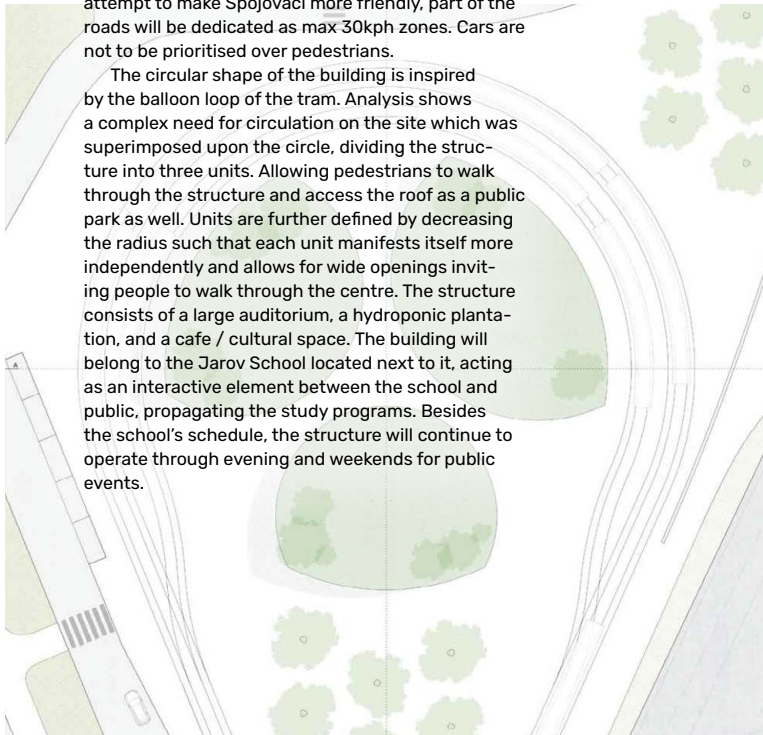
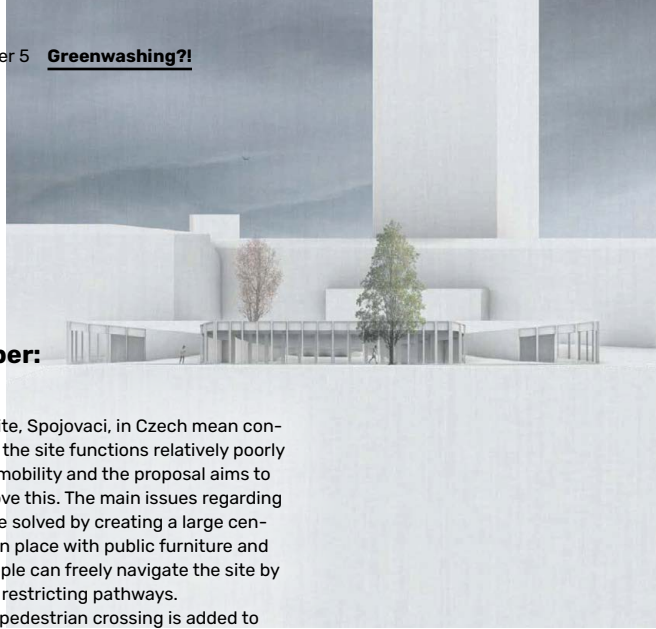


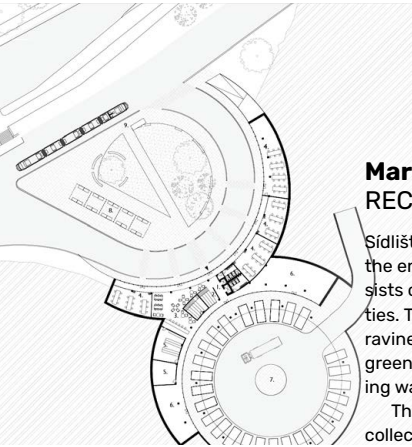
Jasper Cooper: 1/9/11 (AD9)

The name of the site, Spofovaci, in Czech mean connection. Currently the site functions relatively poorly when it comes to mobility and the proposal aims to significantly improve this. The main issues regarding pedestrian flow are solved by creating a large central plaza like urban place with public furniture and trees in which people can freely navigate the site by removing existing restricting pathways.

Furthermore a pedestrian crossing is added to stimulate the flow between all four tram/bus stops without the funnel effect at the current pedestrian crossing as pointed out on the analysis map. In an attempt to make Spofovaci more friendly, part of the roads will be dedicated as max 30kph zones. Cars are not to be prioritised over pedestrians.

The circular shape of the building is inspired by the balloon loop of the tram. Analysis shows a complex need for circulation on the site which was superimposed upon the circle, dividing the structure into three units. Allowing pedestrians to walk through the structure and access the roof as a public park as well. Units are further defined by decreasing the radius such that each unit manifests itself more independently and allows for wide openings inviting people to walk through the centre. The structure consists of a large auditorium, a hydroponic plantation, and a cafe / cultural space. The building will belong to the Jarov School located next to it, acting as an interactive element between the school and public, propagating the study programs. Besides the school's schedule, the structure will continue to operate through evening and weekends for public events.





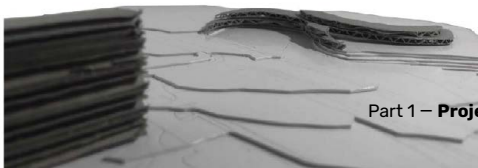
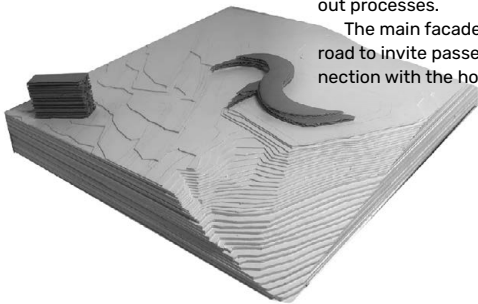
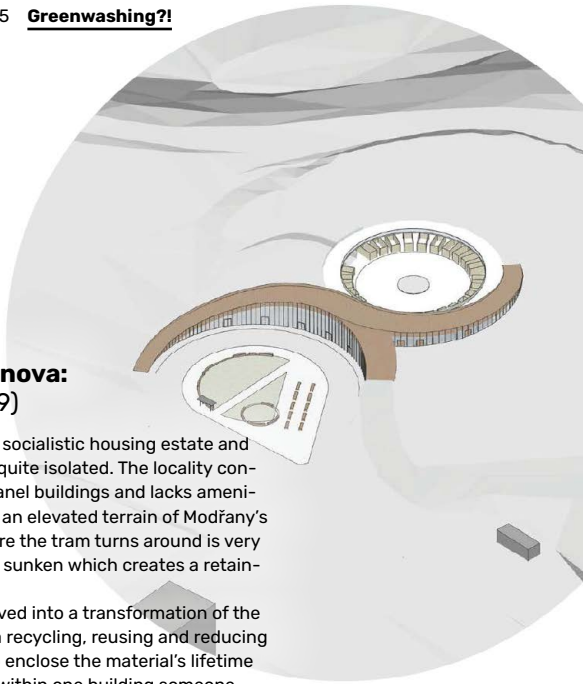
Maria Shinshinova: RECIRCLE (AD9)

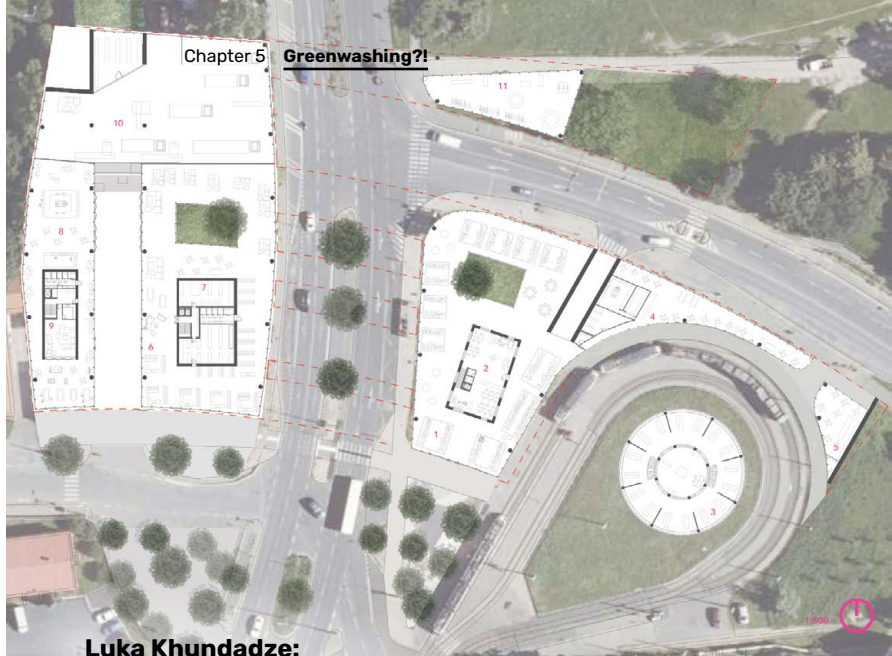
Sídliště Modřany is a socialistic housing estate and the end stop seems quite isolated. The locality consists of residential panel buildings and lacks amenities. The loop sits on an elevated terrain of Modřany's ravine. The loop where the tram turns around is very green and its form is sunken which creates a retaining wall of greenery.

The concept evolved into a transformation of the collecting yard into a recycling, reusing and reducing centre. The idea is to enclose the material's lifetime cycle, meaning that within one building someone has to dispose of an object, someone else has to transform this object and the new object can be either sold or given for a new Life cycle of a "wasted" material.

The waste transformation would occur in the workshops that will provide both the materials and the tools necessary to make. Due to its quite remote location, the users of the building are going to be artists and residents of the locality, but will be open for both. The shape of the built up volume is driven by the infrastructure first, the loop of the tramline and the loop of the collecting yard. The language of the circle is even more exaggerated through the building's shape, depicting the need of circularities in out processes.

The main facade is directed towards the main road to invite passers-by and to create a direct connection with the housing estate.



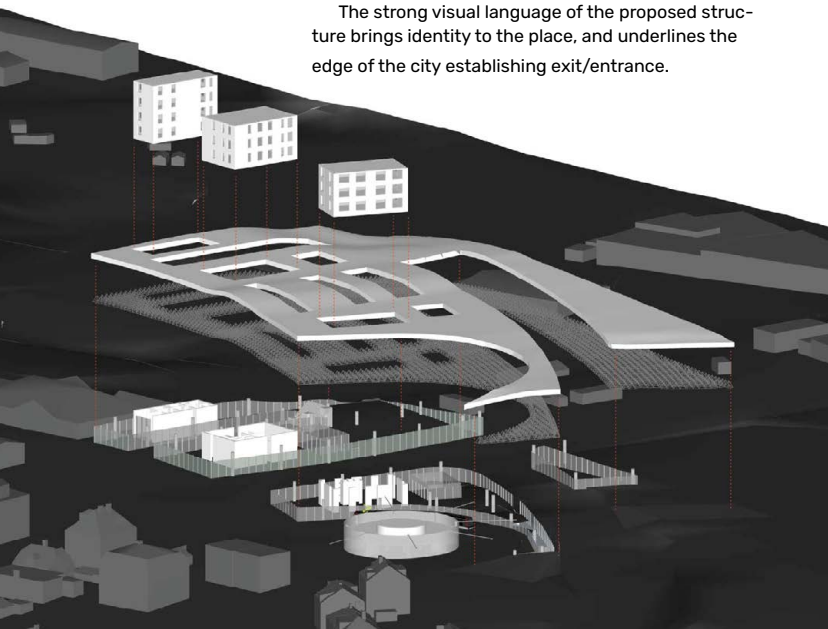


Chapter 5 Greenwashing?!

Luka Khundadze: KOBYLISY REWASH (AD9)

The idea of the project is to fill the gap in between greeneries and to provide improved connections of local/city wide importance by placing a bridge as a shed type construction over-covering the site. The structure produces a new surface layer that provides randomised functions that can occur in the spaces below, above or around.

The strong visual language of the proposed structure brings identity to the place, and underlines the edge of the city establishing exit/entrance.

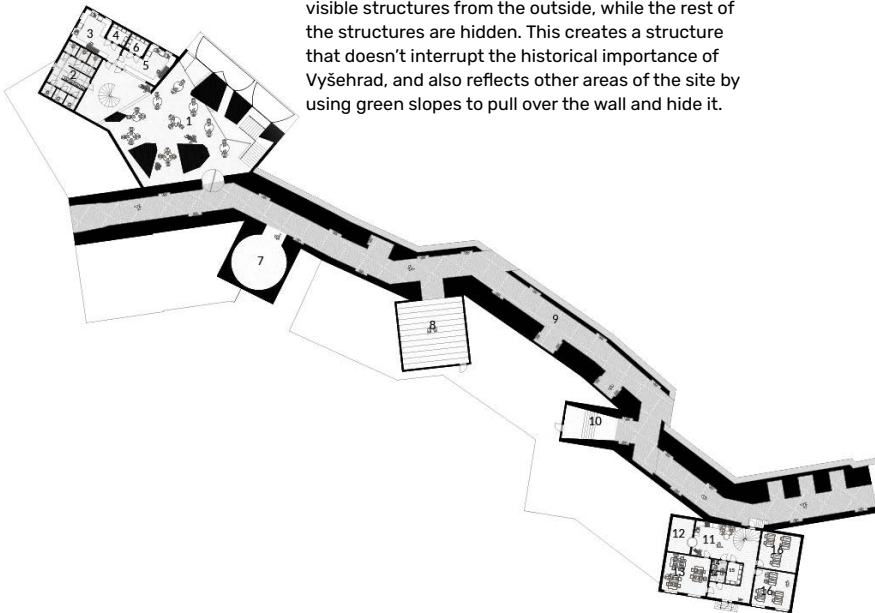


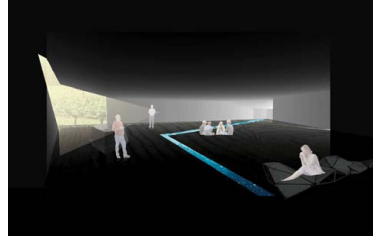
Jaroslav Wertig and Jakub Kopecký Studio:

Considering the prefix “Re:”, allows for many opportunities. Re-use, re-imagine, re-cycle, re-claim, etc... Re:Vyšehrad, in this case, suggests a new take on what at first glance appears to be a resolved and complete piece of the city. Perhaps discoveries can be made and that parts of Vyšehrad, big or small, can be rethought and remade? The task is to reinvent, redesign, reuse and rebuild the area of Vyšehrad located in Prague 2. The task is to create a future program for the site, design its landscape and wider connections, add a new building to the site or reconstruct one building.

**Oskar Skipperud:
50° EXPO (AD5)**

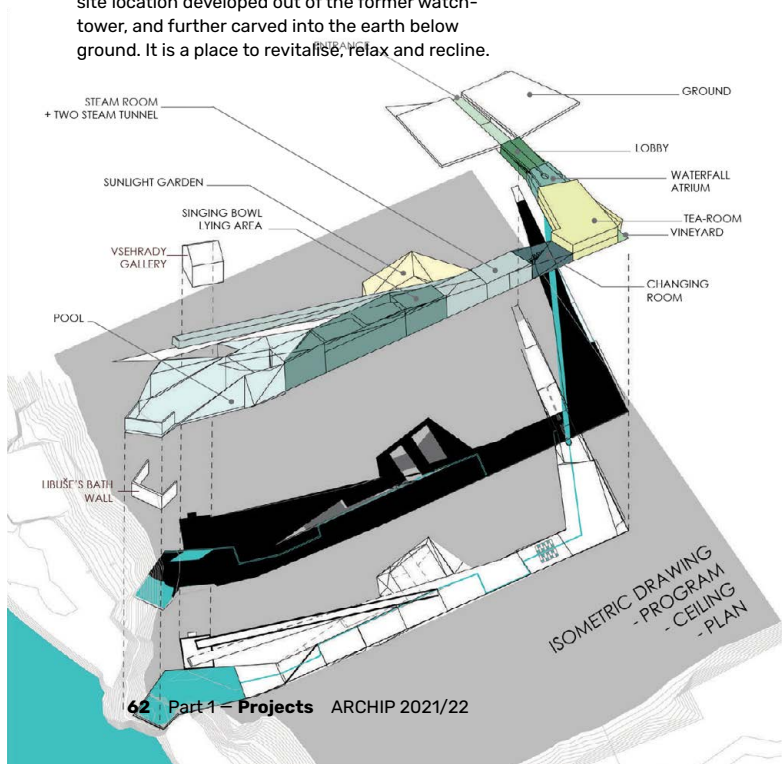
The project aims to provide a connection between the existing restaurant and gallery, as well as to provide circulation through the path reaching the two institutions, to make them more accessible for the visitors. The green slope allows the visitors who don't want to experience the exhibition path another option of flow through the site. The two exhibition rooms and the gift shop are the only visible structures from the outside, while the rest of the structures are hidden. This creates a structure that doesn't interrupt the historical importance of Vyšehrad, and also reflects other areas of the site by using green slopes to pull over the wall and hide it.

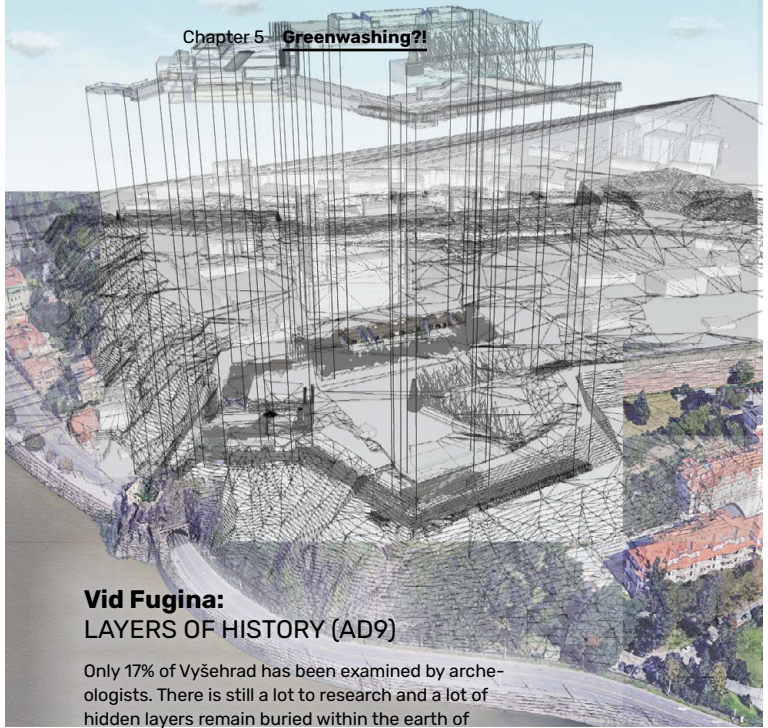




Jollie Yuen Ting Cheung: REVITALIZING SPA (AD7)

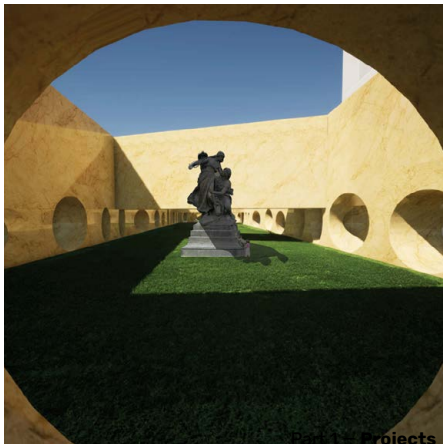
A tea room, a steam room, two steam tunnels and a singing bowl, lying areas and a swimming pool. The site location developed out of the former watch-tower, and further carved into the earth below ground. It is a place to revitalise, relax and recline.

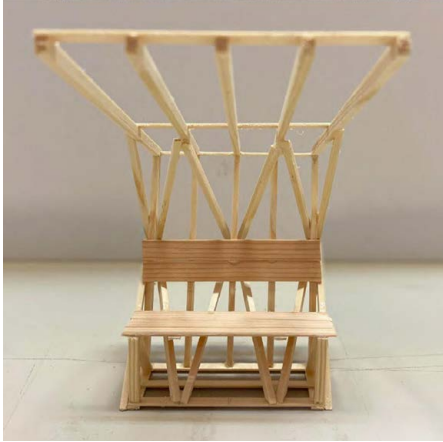




Vid Fugina: **LAYERS OF HISTORY (AD9)**

Only 17% of Vyšehrad has been examined by archeologists. There is still a lot to research and a lot of hidden layers remain buried within the earth of Vyšehrad. Nobody knows how much history is hidden in the soil. The project concept is to use the footprints of lost Baroque, Gothic and Romanesque architecture to create a new museum. The floors and volumes of the building are placed underground where the hidden layers of history are located. Spaces are created by carving into solid blocks of stone. Each storey has its own different stone material.





**Pavel Jaroščák,
Sára Gebauerová,
Say Shruthi Jayanthi,
Íma Fönn Hlynisdóttir,
Matteo Havran:**
BENCH (AD3)

The mini-competition resulted in the design of a mobile fence with integrated bench for the Vyšehrad vineyard, replacing the inadequate fence fields with which the vineyard is now temporarily protected during the wine's growth period.

The proposed module can also serve as a pergola covered with vines, thus protecting people resting on the integrated bench.



Part 2

Teachers



Faculty

Hana Benešová

History of Architecture and Art 1-4
Monument Preservation 1, 2

Filip Blažek

Project Presentation and Graphics

Martin Bukovský

Construction 3 | BIM 1

Sean Clifton

Construction 2 | Structures and Materials
Sustainable Architecture

Helena Dáňová

History of Architecture and Art 2-3

Klára Doleželová

Architectural Design
Construction 1 | Technical Drawing

Dalibor Dzurilla

Crafts and Presentation 1-4
Graphic Design and Presentation

Elan Fessler

Architectural Design
Critical Writing 1, 2
Pre-diploma Seminar
Introduction to Discipline

Petra Fialová

Construction 2 | CAD

Henry Hanson

Landscape Design
Social Ecology
Landscape Architecture

Ondřej Hojda

Modern Architecture
Contemporary Architecture
Contemporary Architecture and Architectural Theories

Jan Holna

Architectural Detail 1, 2

Ondřej Janků

Architectural Design

Jakub Jirsa

Philosophy

Alena Kingham

History of Architecture and Art 3-4

Radek Kolařík

Architecture and City 1-3

Jakub Kopecký

Architectural Design

Jerry Koza

Product Design

Jakub Křeček

Art 3 | Models

Lukáš Kurilla

Geometry in Architecture
Applied Mathematics

Andrea Lhotáková

Art 4 | Photography

Julie Maddox

Building and Construction Methods
Contemporary Building Materials

Lenka Maierová

Introduction to Sustainable Design
Building Environment and Sustainability

Ryan Manton

Professional Ethics
Research in Architecture

Vojtěch Mazanec

Building Technology
Building Environment and Sustainability

Lucie Mertlíková

Construction 1 | Structural Elements

Petr Návrát

Urban Planning 1-3

Michaela Petříčková

Building Technology
Building Environment and Sustainability



Šimon Prokop

Karim Rachidi

Jan Richtř

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

Geometry in Architecture

Applied Mathematics

Preparing for Practice

Urban Planning 2

Art 1 | Drawing

Art Concept

Development

Structural Engineering

Architectural Design

Urban Planning 1-3

Urban Planning 1-2

Art 2 | Colour

Urban Planning 1-3

Architectural Design

Urban Design

Master Planning

Architectural Design 1

Introduction to Discipline

Construction 2 | CAD

Construction 4 | BIM 2

Construction 3 | Non-bearing Structures

Construction 4 | Load-bearing Structures

Sociology

Architectural Design

Fundamentals of Urbanism

Psychology and City

2021/2022

Management

Regina Loukotová

Jiří Šimice

Klára Doleželová

Marianna Pjehová

Gabriela Pacitová

Matěj Čadek

Mína Zybartas

Jakub Křeček

Paul DeLave

Karla Zárubová

Karel Šareš

Buffy

rector

executive director

vice-rector

study department

study department

international office coordinator

marketing manager

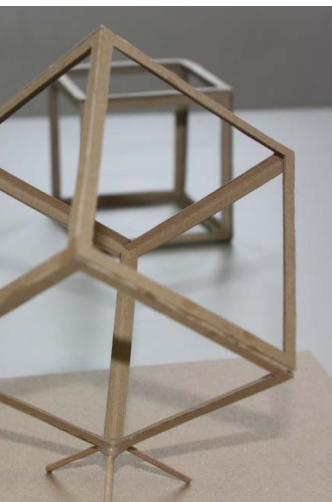
workshop manager

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.

www.schindlerseko.cz
jan.schindler@archip.eu

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

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elan.fessler@archip.eu



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.

www.a69.cz
jaroslav.wertig@archip.eu



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.

jakub.kopecky@archip.eu



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.

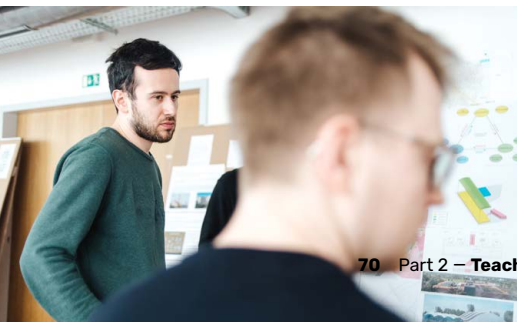
The studio course focuses on architectural design across various scales and draws particular attention to the problems of materiality and materialisation. The focus on behaviour and performance as well as form and program changes our approach to architecture. New social and environmental challenges require 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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www.issuu.com/shota_tsikolia

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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www.collarch.cz



Loukotová-Vášourková Studio

We will guide you through the process of designing architectural and urban projects, with a focus on the initial steps, or metaphorically, the moment when you are just packing your bags for the journey ahead. The work of an architect is broad, and you can figuratively go anywhere on the hike and pack anything in your backpack too. However, as you prepare for your trip, so it will be.

Together, we will create a project brief, test it, and gather all the necessary information. We will research the circumstances, find data and coordinates, and seek advice from experienced and knowledgeable individuals. Through gradual steps, from concept to sketches and variations, we will choose the best proposal that fits perfectly. We will work out all the details, and at the end, we will have the final solution.

Do you remember the joy of returning home from a long trip with cherished memories? Will you join us on this journey?

Regina Loukotová is an architect and ARCHIP co-founder. She combines her architectural practice (started in 1999 together with architect Martin Roubík; GEM architects studio) with educational activities. She graduated from CTU, Faculty of Architecture in Prague, where she completed her postgraduate studies with the topic on Architecture and Public. Her studio took part in tens of national and international competitions with particular success within Grand Egyptian Museum proposal from 2003. She strongly believes in changing the approach toward the building environment in general through education. She is active within the Czech Chamber of Architects, a member of its Unit for Education, participates in the juries of architectural competitions and cooperates with expert press and other media. She has been a member of the Board of the Fulbright Commission in the Czech Republic since 2019.

Some contact email???

Some website???



Yvette Vášourková 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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yvette.vasourkova@archip.eu



Part 3

Essays

Selection of writings from the course **Introduction to the Discipline**

Students reviewed the work of Pritzker Prize winning architects, in order to describe and analyse what is their “meta-project”, in the form of a short essay. They also considered the fundamental elements of architecture to reflect upon contemporary society.

Mara Rugescu, (AD1)

Aldo Rossi and the search for rationality in the architectural discipline

Aldo Rossi slowly emerged as the most suggestive voice in the architectural panorama. His controversial, but cohesive attitude arises in mainly two aspects: understanding architecture as an autonomous value and formulating a theory of architecture. Firstly, for Rossi, architecture continues to have a qualitative dimension that cannot and will not be mortgaged. It was essential for him to understand the collective human fact that the city is, which he enunciated in one of his most famous books called “L’architettura della città” (“The Architecture of the city”). He values the singular work and the monument as fundamental elements of the history of the city and especially of the collective memory. Secondly, he addresses the problem of formulating a theory of architecture of the city, a so-called “urban science” or urban planning in modern terms. What Rossi was

actively seeking was the establishment of an autonomous scientific body that could merge the activities of architecture. This merging would allow accumulation of experiences, an orderly study of problems and a systematic, continuous teaching. He believed that construction goes hand in hand with human life – or death. The architectural space is somehow defined – I refer to the term simply because definition is not characteristic to Rossi – by the use that is given to it, those who visit, enjoy and dominate it.

Looking through a list of Aldo Rossi’s works and closely studying them, I decided on three to discuss: Cemeterio de San Cataldo, Teatro del Mondo and the Gallarate Quarter.

All of Rossi's project respect at least some of his philosophies. What is worth mentioning is that Cemeterio de San Cataldo can, in my opinion, be considered his "meta project", being the only one of the many I viewed that incorporates all the characteristics that can be described as specific to Rossi's philosophy. In the Gallarate Quarter project, it is almost obvious that Rossi's building is entirely repetitive, which is clearly a leitmotif in the architect's work. What is unspecific and totally disrupts his line of thought is the choice of color – the building is entirely white. While it may seem like a logical move, in order to help blending with the surroundings, it is far from his almost typical value of the use of color, which he implemented after Adolf Loos' influence. However, Rossi believes that his building in the Milanese quarter is significant through its simplicity, which is implemented by both the white color – or non-color to be exact – as well as its repetitiveness.

His main goal with this project was referring to "the identification of the object and the imagination of it" – as he describes it in his "Scientific Autobiography" – more specifically, bringing imagination back to its very core. The size and simplicity of Rossi's building in Gallarate quarter is in the true sense a "rigorous technology" simply because the complex does not lose its appeal even though two buildings could be repeated several times.

Regarding Teatro del Mondo, one can identify a substantial meaning within the edifice's very name, which translates to "Theatre of the world" – showing a typical characteristic that is included in Rossi's philosophy known as the "collective memory" – he is designing for the people: to enjoy, to use, to remember. "I was interested in how the anatomical theatres (.) made the human figure central as in fact all small amphitheatres do." The theatre also implements the use of color, as well as the oversimplified geometry, attributing to the building two of the most recognizable characteristics of Rossi's philosophy, which he believes are strongly related to the functionality of a theatre: "I particularly love empty theatres with few lights lit and, most of all, those partial rehearsals where the voices repeat the same bar, interrupt it, resume it, remaining in the potentiality of the action. Like-wise in my projects, repetition, collage, the displacement of an element from one design to another, always places me before another potential project which I would like to do but which is also a memory of some other thing".

Aldo Rossi spent his entire career thinking about the relationship between individual elements of architecture and architecture as a discipline – the very beginnings of architecture and the ends of it. Therefore, he concluded that what he called "the architectural type" was at the beginning and the end of architecture and that this "architectural type" could never be exhausted either by architectural practice or theory.

In Rossi's work, the idea of "architectural type" and its relationship to the city can best be seen in his most famous project: Cemetery de San Cataldo in Modena, Italy. The site of the cemetery is exactly adjacent to an existing 19th century cemetery by Cesare Costa. In the proximity there is also a Jewish cemetery, the three ending up composing a set, which Rossi had thought of doing from the very beginning of the design process.

There are three main architectural types: the cube, the triangular ossuaries and the cone, all of them embodying one of Rossi's philosophies – the use of oversimplified geometry. The large, empty, "abandoned" cube has no roofing, being completely open to the sky, symbolising this closeness to the divine nature, this bridge between life and death. The typical repetitiveness come from the punched, square, unframed windows. The ossuaries, triangular shaped in plan, have vertical slabs that increase in height – symbolising once again this transcendence to the afterlife – and decrease in width – possibly referring to "the ups and downs" of existence. The cone is extremely large in size, being the highest out of the three. It has two main functions: the top part is a chapel – again, representing the desire of the living to get closer to God – whereas the base acts as a place for the ashes or remains – which simply refers to the typical burial method used by humanity ever since its beginnings.

Now, in order for an analysis to reach its full potential, it is important to compare the meta project to another existing similar edifice which, in this case, is in the very proximity of Rossi's cemetery: the cemetery of Costa. After a quick analysis, it is apparent that Aldo Rossi reversed the typical organisational hierarchy. Some might argue that the walls around Rossi's cemetery, while being very stark but bearing openings, have, in this sense, a similarity to the ones in Gallarate Quarter. Therefore, for Aldo Rossi, the contrast between the housing of living bodies and dead remains is part of what he means when he thinks of the cemetery as an "analogous city".

It is in all this context that we can safely assume Aldo Rossi was one of the most important Italian ideological renovators of contemporary architecture. His work and philosophy changed the course of architecture and urbanism in the last third of the 20th century not only in Italy, but worldwide.

Hazel Nye (AD1)

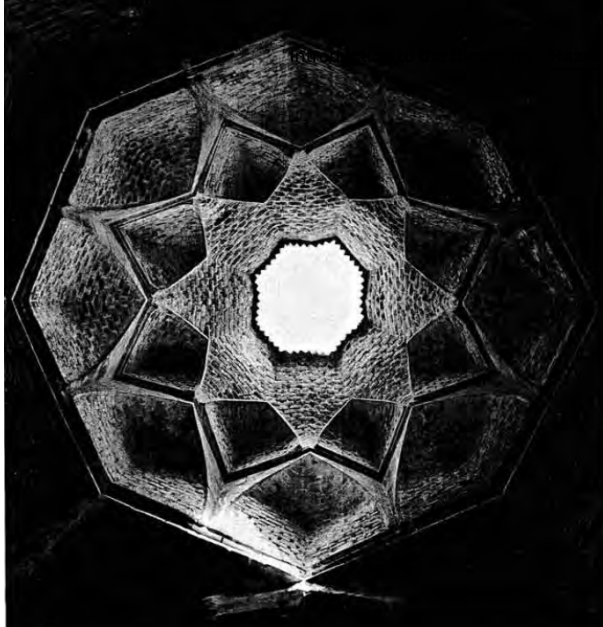
Thoughts on Architecture Without Architects

One thing that Bernard Rudofsky emphasises in his introduction is the focus on community and communal living in societies that feature this “anonymous architecture.” He goes on to explain how in many places, houses were built almost on top of each other and that roads and streets were essentially non-existent. Instead, many cities built arcades or large town squares to promote more intimate interactions between citizens. This communal way of living is vastly different from our highly individualistic contemporary society. Today, it feels as if we make progress simply for the sake of progress, profit, and glory. Because so many people are pitted against each other, trying to come up with the next greatest thing, it creates tension within communities and ultimately ends in division.

While reading through Rudofsky’s introduction I was reminded of the theories of the philosopher Rousseau. He argues that with the creation of private property comes the division of labor and the exploitation of the weak and poor. Or essentially, because most contemporary society has shifted away from communal living and towards individualism, it, as previously stated, creates tension and inequality. Another theory of Rousseau that came to mind was his claim that advancements in society create false needs, leading to feelings of dissatisfaction in one’s life. Rudofsky writes, “There is a good deal of irony in the fact that to stave off physical and mental deterioration the urban dweller periodically escapes his splendid appointed

lair to seek bliss in what he thinks are primitive surroundings. [...] Despite his mania for mechanical comfort, his chances for finding relaxation hinge on its very absence”(5). I think that this quote accentuates a major flaw of contemporary society; how isolating and unfulfilling it is to live without a strong sense of community. Even though advancements have been made that make life easier, that is not a guarantee that they make life better.

One phrase that really stuck out to me when I was examining the photographs and their captions was “form follows function.” Every small detail of the architecture from these societies was carefully selected for their specific wants and needs. Because these different communities spent generations cultivating their structures, nothing is redundant and everything serves a purpose. I think that this approach to architecture is fascinating because often times I see buildings that appear to have features that serve no clear purpose. In addition, the variety in architecture across the globe is mind-blowing. To see all of these communities create vastly different styles and structures really emphasises how creative humanity can be. On the other hand, all of the similarities of designs between entirely different cultures is surreal. For people who had never come into contact with one another to create nearly identical structures is astonishing.



Rudofsky's careful analysis of what he calls "anonymous architecture" made me realise that not everything has to be monumental for it to have meaning. So often we label large and impractical looking buildings as architecture, that we forget about the architecture experienced day to day. Coming to the realisation that more subtle design has an equal value to more memorable architecture gives me a renewed sense of wonder about the structures around me. I find myself curious about the invisible relationships within the buildings that I took for granted and interested about how different societies have adapted their designs to fit their specific regions and people.

The image below is accompanied by a quote from Jamshid Kooros that states, "Give a mason bricks and mortar and tell him to cover a space and let in light, and the results are astounding. The mason, within his limitations, finds unending possibilities, there is variety and harmony; while the modern architect with all the materials and structural systems available to him produces monotony and dissonance, and that in great

abundance." He is essentially saying that the absence of boundaries kills creativity and breeds dullness. I think that one of the major reasons that this anonymous architecture is all so vastly different is because these communities had to adapt to the specific limitations of their environment. Rudofsky includes pictures of the wind scoops of the lower Sind district and the dwellings carved out of the side of cliffs in Sicily to emphasise different communities's ability to innovate and thrive in harsher regions. Now, with all of our technological advancements, we have the ability to "tame" nature and build in ideal conditions. As a result, we are not putting as much focus on how to solve the issues specific to certain regions, thus causing one universal design to circulate the globe.

Arpi Hovhannisyan (AD1)

What is a space and what is the possibility of a space?

I would like to use a concept that Yvonne Farrell mentions in her interview, about people living in a void “We live our lives in the void, in the space between”. Apparently, we live inside the structure, so the goal of architecture is not to make the walls but the space inside. As architects we shape the space, using materials and structures to make it suitable for its purpose.

From the beginning of times people started to make living spaces. By removing material, they created space in rock. As time passed and people learn new skills, they started to make spaces bigger and more suitable for the purpose. Later, we started to build structures, which could make that space wherever it's needed. But the idea was to make the space, create an environment which we wanted and the structure that was needed for supporting it. Throughout time the perspective changed, and now more important is to make an eye appealing structure and an efficient layout of rooms. Inner space is now designed to accommodate as many people as it can and thinking about consumers emotional and physiological needs is now secondary.

Space has a very big impact on how a person feels, acts, behaves. The shape, the color of the surroundings can influence the person more than we can imagine. As Yvonne Farrell says “space is the thing that contains us. We are contained by walls by surfaces, by

enclosures”. By exerting a direct influence on your subconscious and promoting your emotions and perceptions through the special parts of your brain that respond to the geometric shapes of the space you occupy, interior design has become an integral part of human psychology. This is not the only factor involved, architects are responsible for creating practical solutions for users and integrating these ideas into the structure.

One of the solutions to provide more pleasing environments for people is incorporating design as a way of influencing human psychology. Some design principles including balance, proportion, symmetry and rhythm can bring harmony. On the other hand, there is a very simple logic behind the colors which can also be used. The warmer the color, the more compact the space feels. They can also evoke comfort or promote communication. Light depends largely on function. Dim and bright lights have different effects and serve different purposes. Natural light stimulates production and recovery.

Nowadays architecture is more about the outer look and sufficiency of the inner space. We forget that the walls are there to form the space, to make this “space in between”. To make it not only a sufficient use of space, but encouraging people, embracing individuality and inner peace. The inner space is not only the interior design of the furniture and the color of the walls, it is about shaping the space, thinking about the people who are going to use it and the spectrum of feelings you want to arouse.

Selection of writings from the course **Social Ecology**

Students developed strategies as a manifesto for their future work, with three primary values.

Maria Frias (AD4)

Manifesto: Process and History, Conscious Growth, Simple Living

The first strategy I would base my manifesto on would be considering how valuable the process and history is behind everything we consume, use, and need. Coming from a cultural background completely different from the culture I'm facing around me at this precise moment and having been born in a country where nature specifically and everything that it offers is the main and primary resource of the country's entire economy, (raw material and tourism), it is inevitable to not think about the exploitation of a lot of natural resources that are essential for life and essential for maintaining the balance offered to humans from the beginning of times.

I was born and raised in a small town in a third world country where the main source of incomes has been the production and exportation of mainly bananas, and in slightly lower numbers shrimp and cacao as well. I grew up surrounded by people whose main income depends on nature and especially my entire family, starting from my grandmother, a hardworking woman whose daily routine consists of waking up at 5 in the morning to feed her farm animals, head to her vegetable path which is located a 20 minute walk away from her small cottage in the countryside of the south of Ecuador, to take care of her coffee harvest which usually consists in taking the seeds off the coffee plants, putting them in the sun and letting them dry to the point their colour turns into this colour which means it is ready to be toasted and right after to be ground and then put on a little plastic bag to be gifted to her neighbours and the rest to be sold for her income in the slightly bigger next town's market. Both of my grandparents from both sides also relied most of their life on nature, one of them worked for a goldmine plenty of years of his life and the

other raised in and worked for a huge tobacco farm most of his life. My father is the owner of a small shrimp farm 40 minute away from home, where he is constantly taking a lot of care of these small delicate animals from an early morning until sometimes all night that will be exported all around the world. Being surrounded all my life by these examples has been an essential foundation on the way I see simple things as buying bananas in Lidl supermarket that have the round sticker on them that indicates they come from Ecuador. In my head it is inevitable to picture the process and the love that it takes to see this product in a shelf in a first world country in a clean indoor market.

After considering the value of the whole process behind every one of our actions and getting the conclusion that it all starts thanks to nature itself and the balance that has been going on for ages, the second strategy my manifesto would be about is the conscious growth which is a completely less moral and more urbanist approach but that from past experience coming from a town that is lacking essential living structures, this conscious growth is based on taking the advantage of mixed-use land since it is considered to be an important element for the substantial living in the towns. The conscious land will achieve better places to live, the aim would be to make of the town or city a more stable

residential and commercial area since it will change the way the city looks and it would give the people more freedom and comfort while living in this town and this at the same time will also contribute to economic benefits since placing more suitable commercial areas would raise property values.

People that works for the cities in general should always be open to protect mainly the ground and open up for more green space and lower the amount of pollution since compact building solutions are always necessary for the support of the overall city and provide cost savings for the local communities. Also more densely designed buildings equal more space for the public, and make it easier to create walkable neighbourhoods and walkable communities are beneficial for everybody since they are vital components for a balanced society. A proper society will consist of walkable and proper “open spaces” which refers to open natural zones that provide so much benefits to animals, plants and to us as well. The preservation of these “open spaces” helps to protect the non-human and green environment, places of natural beauty and combats air pollution, attenuating noise, controlling the wind, providing erosion control, and moderating temperatures.

The third strategy consists of simple living. Voluntary simplicity is a way of life that rejects the high-consumption, materialistic lifestyles of consumer culture. The rejection of consumerism comes from the recognition of the ordinary Western-style consumption based habits. Advocates of voluntary simplicity believe that today's consumer based culture often encourages people to think that they can buy happiness or social status with materialistic things, which is only fuel for the industrial machine. There are several benefits to this. Simpler life is less costly, and can leave room for people to have more time for themselves and their families. The concept of simpler living is providing the materials necessary for a healthy lifestyle, but with as little material as feasible. Instead of focusing your efforts on finding materialistic sources of fulfilment and purpose, reduce your spending on consumer products and services. In general, this entails accepting a reduced level of income and consumption in exchange for more time and freedom to pursue other life goals. The goal is to alleviate the stresses of today's consumerist society and free up time for activities that provide individuals with a deeper sense of meaning. Humans can have infinitely different lives with consuming nothing less or more, according to proponents of the simpler living lifestyle.

According to this way of life, the development is not judged by the display of riches and position, but by an improvement in the quality of one's daily existence. This encompasses features such as the cultivation of a relationship with and growth of social, intellectual, aesthetic, and spiritual potential. Even though the definition of "simple living" is a little vague, it's crucial to note that voluntary simplicity does not imply living in poverty or using less technology than we do now. However, it is to use our available technologies as much as we can and to provide a sustainable path for future development.

Selection of writings from the course **Philosophy**

In the Philosophy course, students were asked to speculate upon individualism, populism, democracy and technology.

Valeria Andrade (AD5)

Meritocracy

More than an argument, I seek that the reader can formulate a proper opinion based on a non biased position regarding meritocracy, by offering points with contradictions mainly focused on Michael J. Sandel “The Tyranny of Merit”, Jan-Werner Muller “Democracy and Disrespect”, Pierre Rosanvallon “A Reflection on Populism”, as well as other points of view seen during the course from authors such as Hannah Arendt and Pierre Bourdieu.

It is important to find distinction in this subject matter because in reality it is something we are all involved in, one way or another. By reason of opportunities which we have been handed as well as the decisions we have made in life; we find ourselves in these defining positions throughout this race, amidst the unfairness and fairness that we face in the competitive world. It is important in this world of self-branding and appearances to know if these ambitions are really worth having to survive— if they are rather not really interests that we have, but interests we’ve been told we should have. In a technological world, we all have the same access to information in the digital landscape; which has become the base for a meritocratic establishment in which a knowledgeable human being can not sneak out.

A meritocracy goes hand in hand with the theme of ambition. Some have been born to live lives of insatiable satisfactions in order to obtain wealth. Others who perceive reality differently and have more of a focus on profits and achievements, perhaps less tangible, such as personal growth, family growth, etc. which do not provide material or physical flourishing, are directed more towards immaterial and metaphysical goals.

There is also the poor being poor by choice. There is such a thing as wishing not to comply with society’s undesirable expectations and corrupted lifestyles, which could turn an individual instead to live a life freed from them. I believe that everyone has the possibility to change their destiny. The subject of opportunities have a clear effect on the subject; varying from individual to individual, what takes someone one year, can take someone else ten due to the obstacles and setbacks that one faces. Therefore, the facts do not always go hand in hand with the terms or concepts that societies provide to define themselves.

In the age of technology where ignorance is a choice and the misuse of tools is by selection; is it correct to perceive meritocracy negatively? When it can be said that today people have the same opportunities for knowledge as anyone else, but what differs is the individual use that each person gives to technology. For example for Bourdieu in view of cultural capital, the advantage is related to having certain information or knowledge, to which you invest time to acquire. Not everyone is willing to do so.

What is the standpoint of democracy here then? The same voice and opportunity must be given to those with merit and those with none. Here we touch on democratic issues that have been discussed for ages. Throughout history we find societies that claim not everyone deserves to have a voice since not everyone has the same approaches and education. But in relation to those, the majority is more inclined to their circle than to a society. But it is true some people have more relevant positions and influence than the rest of the population does, therefore their opinion carries greater relevance. Then what does this mean?

Here we are now confronted with populism [populus = the people]. Being a clearly consequent effect of a meritocracy. Populism being questionable in ethics, but assured in democracies, as such in liberal democracy. Populism is to give them all equal means, and in meritocracy everyone is responsible for their means: common good versus individual actualisation. In a free, capitalistic meritocracy the best product which provides the best use stays on top. In a regulated common good type of market, its not the best product on tops, but the one in line with the common good.

It seems relevant to me here to think of individualism. We confront Hannah Arendt on the subject of the plural and the individual. In a meritocracy there is more of an individualistic touch, almost a survival of the fittest. Which she would deny, since if the human being lives in society he faces pluralism. And in that case, when living in society, it is inevitable to transform it into hierarchies, which brings up the question, would it be better to live in individualism than in pluralism? Could it be the crave of living in society is exactly what leads us to face issues like this, with meritocracy, with elitism, with ambition.

It is also important to note the individual work ethic. There are people who seek their achievements based on others and go far doing the bare minimum. Here we see how the middle class is affected, by having characteristics of both the lower and higher class; wanting to be both the victim and the oppressor in a society. As a result, the lower class and the higher class cooperate in positioning themselves in mutual opposition towards the middle class; satiating the lower class and shielding the higher class from opponents by weakening the middle class. You don't bite the hand that feeds you.

It seems fit to see meritocracy in two ways: as something extremely necessary and applicable due to individualism and a personal sense of achievements, or as something that segregates societies and makes the world lose more and more the humanistic touch that is already little perceived today. It makes people a little selfish, it may be, but it is a selfishness with possible transcendence.

Selection of writings from the course

Critical Writing

In the Critical Writing course, students made reviews, commentaries, and observations as critical readings of architecture and texts on architecture.

Martina (AD7)

On the sign and value of “window”

Window comes from Old Norse term *vin-dauga* (*vin* “wind” 1 + *auga* “eye”), thus “wind eye”.¹ Window is described as an opening in the wall of a building for admission of light and air. Therefore the first idea which comes to mind is that without a wall, there would be no window. Window probably originally developed as another form of opening next to door, which create an access point into the building. Window comes in many forms, shapes, sizes, colours and materials.

The representations of window can be found as far as ancient Egypt and reliefs in Assyria.² Nowadays, window is composed of a frame and filled with glass. Historically however, as the process of glass making was extremely difficult, window was filled with wood, stone, iron or paper in the Far east. Earliest evidence of glass in window comes from fragments excavated in Pompeii. In the 12th century in Europe, window underwent a major development with stained-glass. With the use of strips of lead, fragments of

glass could be joined together more easily to create large glass planes and window was elevated from functional element to decoration and educational element (stained-glass windows in churches). Until the middle ages, domestic windows were closed with wooden shutters, however fixed glazed windows began to occur. Still, glass in windows was expensive and so unavailable to the general population. It wasn't until the French invented plane glass, that glass in windows became more affordable, but the process required long periods of cooling and polishing. In 1838 when cheaper refinement of glass was invented, sheet glass could be produced in larger volumes and more economically. In 1851 in Britain the window tax, which for more than a hundred years discouraged people from putting windows in buildings, was abolished resulting in higher demand for windows as we know them today. Until today, window has gone through many more technological advances which allow it be insulated, electronically openable, of vast dimensions and so on.

If we take into account the main purpose of the window which is to let in light and air, its function remains consistent in domestic buildings. Exceptions can be found in 1928 when Mies van der Rohe designed large windows for Vila Tugendhat which disappear into the floor creating an impression of no barriers between inside and outside. In modern architecture (especially office buildings), window has crossed from purely functional element onto a next level. The original concept that there could be no window without a wall is proven false, as there are buildings made almost entirely out of windows. Furthermore, these windows are not to be opened manually to let in the air, but more

often than not are automatically electronically operated through intelligent systems designed for that building or replaced by air-conditioning altogether. So is window becoming an obsolete sign? In my opinion it is not. The technological advances may have pushed boundaries but most people will still open a traditional window to let some air in. As a window of opportunity open to them.

1 <https://www.etymonline.com/word/window>

2 <https://www.britannica.com/technology/window>

Mahlon Howard (AD7)

On the Museum of the 20th Century Proposals

The Museum of the 20th Century proposal designed by OMA considers the context of the site that surrounds it on all 4 sides. OMA based their design of the new museum on the problems encountered when approaching these 4 existing sides. To them the project is one that pays respect to the structures that it will coexist with. OMA designed their proposal with two diagonals that divide the site in four sectors: the south sector to Mies, the West sector to the Church and the Gemäldegalerie's piazzetta, opposite the Museum's entrance, the north to the concert hall of Scharoun, the east to Motorway and Library. Each of these four sectors coincide with 4 adjacent sides of the proposal. The museum is the result of the reassembly of the four sections: it combines classical rooms in the South, more owing expressionistic accommodations in the West, auditoriums inside and outside to face Scharoun in the North and panoramic urban vistas on the East.

On the other hand, Aires Mateus e Associados proposed the idea of designing the Museum of the 20th Century that links the past and future in relation to the surrounding context. Their goal was to use the history of the site and buildings around it and use it

to drive the creation and design of the new museum. Immediately the structure appears to be floating and weightless. The main ground floor is public and welcomes anybody to the site. This main floor consists of the major exhibitions in a large gallery hall. In this level a connection to the Neue National Gallery is established. The main construction of this structure is an enclosed square that is placed as the main center piece. The constructed limit of the urban space released by the building's suspension defines itself as the new center. Aires Mateus e Associados proposal is a smooth transition from everywhere and everything around it into the new museum.

In comparison, these two honorable mentions present different structural outcomes but still mimic similar design decisions. Each project respects the existing site features and the buildings that lie next to their proposals. They couldn't create a successful design that didn't respect the history that exists around the site. Each project provides an icon that would be present in the city. Each of the museums would present a visual and formal similitude that would bring visitors from all around the world to witness the architecture. The projects are adjacent to Mies van der Rohe's seminal Neue Galerie in the heart of the Berlin Cultural Forum in Berlin, so the proposals must not overshadow or contrast the gallery, but compliment and work together with it. Overall, each of these

studios was successful in considering Mies van der Rohe's gallery in their design. In this context, both studio's typologies provide a cultural meaning and value to Mies architecture. They are considerate of the value of the past and present of architecture to create an influential symbol in its context.

The winning project for the Museum of the 20th Century by Herzog & de Meuron is simple and straightforward. It is simply a house with no abstract shapes or edges. It is a self-contained and self-evident shape and architecture that is less about the architect and more about the people and their encounter with the art within the structure similarly to Barthes' *The Death of the Author*. Like Barthes, Herzog & de Meuron eliminated themselves as the creator of their work and put all the importance on the viewer or experiencer. They would both argue that a piece of work is only successful when the experiencer is experiencing

the work in their perception. In the past we have read architecture to interpret the literal meaning and intent behind a structure, but this new idea argues that architecture is a relationship of the experiencer and the structure, not the architect and the structure. At the same time, all three of these inspiring projects respect the surrounding context by not creating an abstract form that completely stands out, however, Herzog & de Meuron is the most successful of the three in minimizing the architecture's effect on the site limiting its overall visual impact and placing the users as more important than the actual structure.

Part 4

Timeline

2021–22



July–August/2021

25/08 The 2021–2022 Academic Year's **Orientation Week** begins with 26 Bachelor, 7 Master and 5 Erasmus Exchange students joining ARCHIP!

31/08 The semester starts right away with 1st year students of **ART1 Class in action**, taking off with drawings of our school.

September/2021

06/09 As part of an ART3 lecture, 2nd year students visit the **Prague Modern Architecture exhibition** at the Riding Hall of Prague Castle. They toured with our Workshop Manager Jakub Křeček, speaking about models and model-making, as many works from his studio PKmodel are on display.

09/09 The **Monument Preservation** class sets off into the city with teacher Hana Benešová, to see first hand some of the important yet lesser known moments in the city. The Písecká Gate, for example, in Prague 6 was once part of the city's Baroque fortification.



14/09 Students of AD1 studio present their works for **MY SPACE** with 3 models of 3 characteristics of each student, in a long display within the school garden.

17/09 The hands-on task of **Landform replication** in the Landscape Design Course explores the natural forces that create landform and applies them to the raw material of land. The plastic material is then modified for a specific purpose, making a direct connection between landform creation and intentional performance.

21/09 AD1 continues with project N°2 – **Mushroom Renovation** – still a work in progress!

24/09 Our students and **alumni present their projects**, from last term, **at CAMP** to David Feltl, director of the General Hospital, Prague (Všeobecná fakultní nemocnice v Praze – VFN). The topic was **ARCHITECTURE AND HEALTH** and students developed proposals to improve several parts of the hospital complex.



October/2021

01/10 Among other events, this year ARCHIP celebrates its **10th anniversary!**

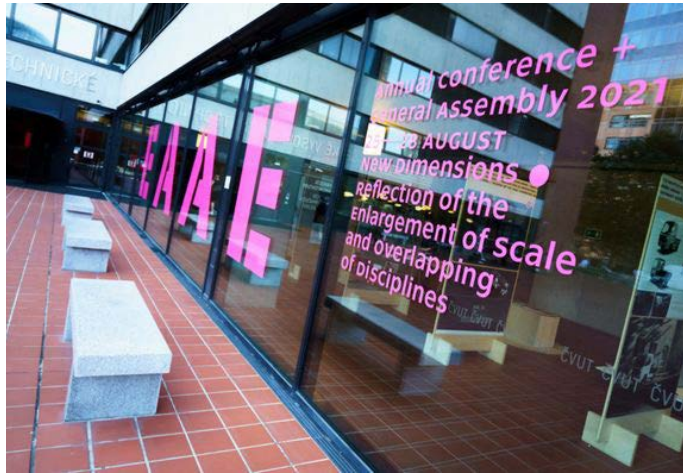
05/10 As an architect in this society, it is not only about building and creating the new out of nowhere without contexts, but it is also about innovations, reuse and refurbishing, reusing the existing. Our AD1 students complete the renovation of this **larger-than-life mushroom** growing in our backyard!

07/10 As part of the Product Design course, our students visit **Designblok 2021** with their teacher Jerry Koza. Great thanks to our long time partner mmcité street furniture for preparing a small and fun workshop for all participants, including our students.

15/10 AD1 students present **MY (DREAM) SPACE**, as their personal/architectural representation of an inhabitable, temporary installations within the studio space.

20/10 In preparation for their main design project, students of AD1 make their **first site visit and observations** at the eastern bastion of Vyšehrad, where the pub Na Hradbách is located.

22/10 As part of our 10 year anniversary, we are hosting a **small reunion with alumni** of our first graduating class!



November/2021

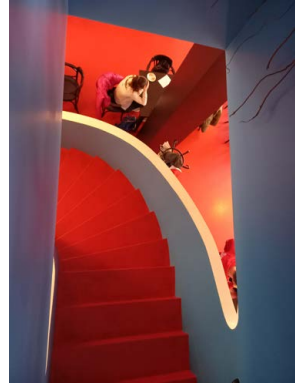
05/11 Students of **AD1** present their **progress** on the **HOUSE FOR MY STAR** project.

10/11 Our students **explore Old Town** (Josefov, Old Town square and the surroundings) as well as New Town (Můstek, Wenceslas square), as part of the Monument Preservation course.

10/11 A generously designed exhibition, **Bedřich Feuerstein, architect. Prague – Paris – Tokyo**, by curator (our former teacher) Helena Čapková, in an architectural installation by David Vávra, presents the life and fascinating scope of Bedřich Feuerstein's work.

12/11 The Product Design **workshop** in **mmcity street furniture** in Bílovice finally happened after a one year covid break! Students are designing a bench for two – in limited time and amount of material. From individual models in 1:10 scale, 3 are selected to be built-up in a 1:1 prototype. Great work!

24/11 The Faculty of Architecture at Czech Technical University – ČVUT – hosts an international conference on architectural education – **EAAE Annual Conference + General Assembly 2021**. And our rector Regina Loukotová takes part in this year's topic: the Universality of Architectural Education.



December/2021

16/12 A special lecture, Bedřich Feuerstein and Japanese Architecture, by Helena Čapková is held at ČVUT.

16/12 Wertig-Kopecký studio presents their final projects at CAMP... All based within the Vyšehrad historical area with a special focus on rethink, redesign, reuse, recycle... Special thanks to the reviewers, ARCHIP alumni Alex Yeloyeva, Volha Kryvabok and Dandika Thanos!

07/12 First semester students' final presentations take place in the school main studio space. All 4 tasks are presented in a room full of physical models and portfolios. Special thanks to reviewer Karolína Barič from Rethink Architecture!

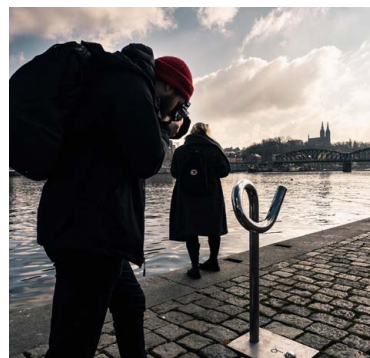
07/12 Schindler-Fessler studio presents their final projects at CAMP... Bringing new life to the Prague periphery where the tram lines end. Thanks to all for hard work, and special thanks to regular guest critic Sean Clifton!



07/12 As part of the Construction course, students make an excursion to Brno for a bit of practice in the Velux centre with a lecture and a real demonstration of fixing a roof window.

07/12 Students also visit the modern masterpiece Villa Tugendhat and stop by Cafe Era21. Thank you, Brno!

07/12 A sample of students' final works from the ART 3 course. Students are introduced to the production of architectural models, how to work in technical drawings using Auto Cad, and in choosing the right type of material for the manufacturing process. For this semester, the selection is a set of houses from the Baba Estate in a scale of 1:100.



February/2022

01/02 Our students' work from the winter term 2021/22 open to the public in the **Vyšehrad Gallery!**

02/02 The **AD summer semester begins** with presentations from each studio about their project theme, and a presentation about the history of Klárovo.

14/02 Students of **Art2 Drawing course**, with Kristýna Šormová, learn how to think like a contemporary artist.

28/02 Hereby we want to express our support to the people of Ukraine, whose country has been attacked this morning. ARCHIP announces five **scholarships for Ukrainian students**. Three Master's and two Bachelor's students are welcome to start in the academic year 2022/23. Tuition fees for the entire duration of study will be waived.

28/02 The **Photography course** makes excursions through the city with teacher Andrea Thiel Lhotáková.

January/2022

12–17/01 The **Earth Building Workshop** takes place in the Siwa Oasis (Egyptian Western Desert) as part of the Terhal Project organized by Mohamed El-Sheikh. On the final day, the rammed mixture of clay, gravel, sand and water is revealed! The results are excellent!

31/01 Students **prepare the installation** and final touches for the Winter term 2021/22 STUDENTS' WORKS exhibition in Galerie Vyšehrad! Special thanks to Vyšehrad National Cultural Monument for such a special exhibition space!



March/2022

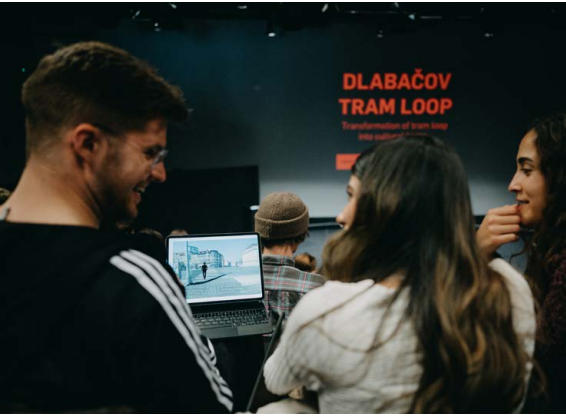
03/03 ARCHIP and the European Centre for Career Education host a webinar with Mr Matus Vallo, who is not only a successful architect and urban activist but currently also the Mayor of Bratislava, the capital of Slovakia. The topic for the webinar is “Architectural Leadership”.

10/03 We and your classmates at ARCHIP are participating in the online event Alma Matters! to introduce prospective students to their future classmates and alumni.

12/03 The first group of Ukrainian kids are having fun at ARCHIP! Drawing, cutting, gluing, creating, playing... The workshop is led by ARCHIP former and current students. Thank you all and enjoy the day!

15/03 Tsikoliya-Janků studio presents students’ models of famous buildings: The Little Island/Pier 55 NYC, Vancouver House and the Vienna gasometer.

18/03 Students visit the site in Dlačov as they prepare for their design competition to transform this tram station into an outdoor bistro and a re-cultivated public landscape.



19/03 The **second week's workshop** with Ukrainian kids at ARCHIP being creative! And finally...a portrait of ARCHIP's Executive Director!

25/03 **OPEN DAY at ARCHIP** coincides with students' presentations of their projects for Dlabáčov, which are being streamed live online. Students present their views and ideas for the new TRAM CAFE (which is placed into a decommissioned, renovated tram car), as well as their proposals for cultural and leisure activities for the surrounding area.



April/2022

12/04 Projects for Klárovo make some progress in time for the **80% presentations!**



May/2022

23/05 Fourth semester students present their photography work as part of the **Art 4 Course**.

24/05 Our four Architecture Design studios present their **final projects** over two full days at CAMP. Followed up by the announcement of the GoRo Awards!

25/05 The **STUDENTS' WORKS Exhibition** of the Summer term 2021/22 – are installed at school on Vyšehrad!

25/05 The **GoRo award** is announced, with not only a winner, but multiple nominated projects!

June/2022

01–03/06 This year's **Final State Exams** takes place over three days, with 18 students defending their projects. The Juries are chaired by Jan Holna, Petr Lešek and Osama Okamura respectively. Congratulations to all!

09/06 12 Bachelors and 6 Masters students receive their diplomas at this year's **graduation ceremony** in the beautiful garden behind our school. The weather is perfect, and the celebration even better!



ARCHIP Yearbook 2021/22

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The background of the entire page is a detailed architectural drawing. It features a mix of line work and shaded areas, representing a site plan or a conceptual design. On the right side, there is a prominent circular structure, possibly a ramp or a circular building, with several small rectangular elements inside it. The drawing is overlaid with a semi-transparent white rectangle that contains the main text.

**The Yearbook offers an overview
of the 2021/22 Academic Year.
Showcasing Architectural Design
studio works, it also features
texts, drawings, photographs
and other materials which docu-
ment the events and productions
of the school.**

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

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