

4
5
6
7
8
9
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Yearbook

2022/23



ARCHIP

ARCHITECTURAL
INSTITUTE
IN PRAGUE

2 **Intro**

Part 1

Chapter 1:

6 **Golden Roubík Award**

Chapter 2:

16 **Master Programme Diploma Thesis**

Chapter 3:

20 **Bachelor Programme Diplomas**

Chapter 4:

42 **BRIDGING**

Chapter 5:

66 **Czech Visions / Designing the Future(s)
of the Czech Republic / CZ2.0**

Part 2

94 **Teachers**

Part 3

106 **Essays**

Part 4

124 **Timeline**

Intro

A Mistake is not an Error ...

... inspired by the name of the 2024 annual exhibition programme of The City Gallery Pardubice, is a title that perfectly illustrates the joint project of five universities called *Czech Visions – CZ2*, which our students and teachers worked on in the summer semester of the academic year 2022–23.

What does our Republic want to become in 15 or even 150 years? What are its dreams, visions and plans? And how do we, as architects, speak into these plans? Does anyone even ask us? Is anyone making these plans for the Czech Republic at all?

I understand that after 1989, the focus turned away from planning. We were all fed up with the socialist five-year planning model so we tried not to plan and to leave everything to the market. Unfortunately, this has boomeranged back on us, not least in today's housing shortage, for example, and its staggering prices. It is clear that planning should and must be done and implemented.

One European country that, had it not planned, might no longer exist because it would be under the sea, is the Netherlands. The inspiration and running engine for the joint summer assignment was architect Winy Maas, now a visiting professor at the CTU Faculty of Architecture, but whose home school is Delft University of Technology and his Rotterdam-based architecture firm MVRDV. With almost twenty teachers and more than one hundred and forty students



from the Czech Republic and abroad, we tackled several topics such as agriculture, health, education, sports, ecology, economy, etc. and put together dozens of designs and dreams for (a) Czech future(s). We tested all of them in a joint workshop and later presented them to the public on a large map of models.

The exhibition also literally crossed the boundaries of academia into the premises of the Malostranská metro station, where large-format posters with photographs of the exhibition were displayed in four large showcases. But not only there. The product of our collaborative vision has become a travelling exhibition and we plan to open it in Brno, Pardubice and Ostrava.

This project complemented the theme of our Academic year, which was *Connectivity*. It also followed the earlier studio assignments, which were *Architecture and Health*, *Greenwashing* and earlier projects for individual Prague districts. Questions of joining, overlapping, and bringing together to yield unexpected benefits became central to the investigations of the both semesters.

Connectivity and Bridging require thinking about collaborating, finding common grounds, exchanging thoughts and having dialogue. On one hand literally, in terms of

spaces – bridges and gaps in the city – but also in less tangible terms of connecting architecture with social and environmental gaps.

As the AD studio agenda sought solutions for connecting people and places, similarly the school's agenda was to seek opportunities to exchange between schools, learn from each other's techniques, build up communication and forge new ideas. So it was appropriate to take a leap over the pedagogical gap and combine *Connectivity* with cross-school cooperation – joining with the Brno and Liberec faculties in the first semester.

From this experiment we found unexpected results. Not only did we learn from one another, with the excitement and freedom of opening the conventional limits a bit, came the courage to put forward experimental, visionary design projects as attempts, a [true?] project, to broaden and deepen discussion of what possibilities we may have.

As the school grows bigger, we have added another studio to the existing four under the leadership of Lukáš Kurilla and Šimon Prokop, who already know ARCHIP

from teaching the Applied Mathematics and Geometry in Architecture Courses.

We also celebrated the fact that we were approached to collaborate by the Architectural Association (AA), a London-based architecture school that has been operating since 1847. Together we organised a 14 day workshop for Masters students entitled *Civic Assemblage – Envisioning the Active City of Prague 5*. In collaboration with representatives from the Prague 5 Authority, we developed the theme of the Motol Valley with the topic of housing as a catalyst for change in the area.

Unfortunately, we did not only celebrate successes, new themes and new partnerships this year. Sadly, two of our colleagues and friends, Jiří Šimice, who co-founded ARCHIP and served as Executive Director, and Henry Hanson, a great teacher, supporter and inspirer of our program, left us this school year. Both of them and our fond moments will always remain in our memory. We all miss you.

I wish you a pleasant time as you leaf through and read our tenth yearbook.

Regina Loukotová



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 of the 'Best Student Project' in each studio. The winners and finalists are selected by studio leaders and their external critics.

General Academic Year Brief: CONNECTIVITY

As humans, individuals and societies, we need to connect – why? To bring objects and subjects **closer**; to make each **understand** the other; to allow **communication**. Are we still able to connect with each other and in what ways? Are we still able to make connections possible for others? Do we even want to?

What do we observe in today's cities? The speed of change, oscillating life rhythms, uncertainty, the fear of the future, ecological challenges, post-pandemic social and technological isolation, generational divides, a growing separation between rich and poor people, the frequency of destruction, the spontaneity of decay...

How do we move forward, rethink, design or re-design, face the unexpected, connect the disconnected, or solve the unsolvable? It will require flexibility, freedom of thinking, experimentation and knowledge.

GoRo Winter 2022–23

This semester's theme:

BRIDGING

WINNERS:

Loukotová-Doleželová studio winner:

Fabiana Robaldo and Nariman Mammadov, "Life Among Buildings"

Schindler-Fessler studio winner:

Yu Sai Yiu, "The Lines"

Tsikoliya-Janků studio winner"

Maria Dimitrova and Mara Rugescu, "XP5"

Wertig-Kopecký- studio winner:

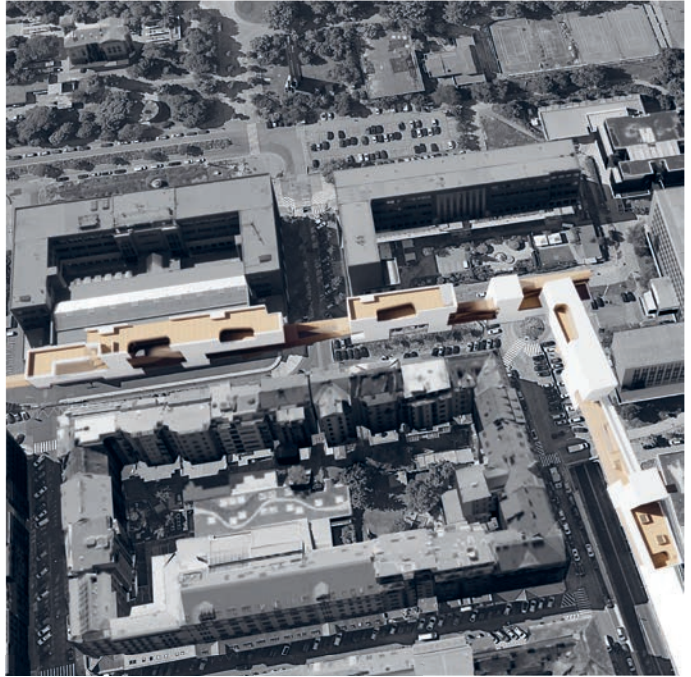
Philipp Charfreitag, "New Terminal"

Fabiana Robaldo and
Nariman Mammadov:

“Life Among Buildings”, AD1

Our project focuses on re-purposing Nuselsky Most as a social environment that allows people to connect, relax and be part of a community. We address the main issues of noise pollution due to cars, the car-oriented space and lack of safety and discomfort of pedestrian zones, and the lack of variety regarding usage and access to the bridge. We focused on creating a community-based space that reminds people of a street. This street includes playgrounds, public seating, shops, parking spaces for cars and bikes and provides new access to the bridge with elevators. This street-oriented space moves away from car-dominated zones and allows people and communities to gather and socialise.



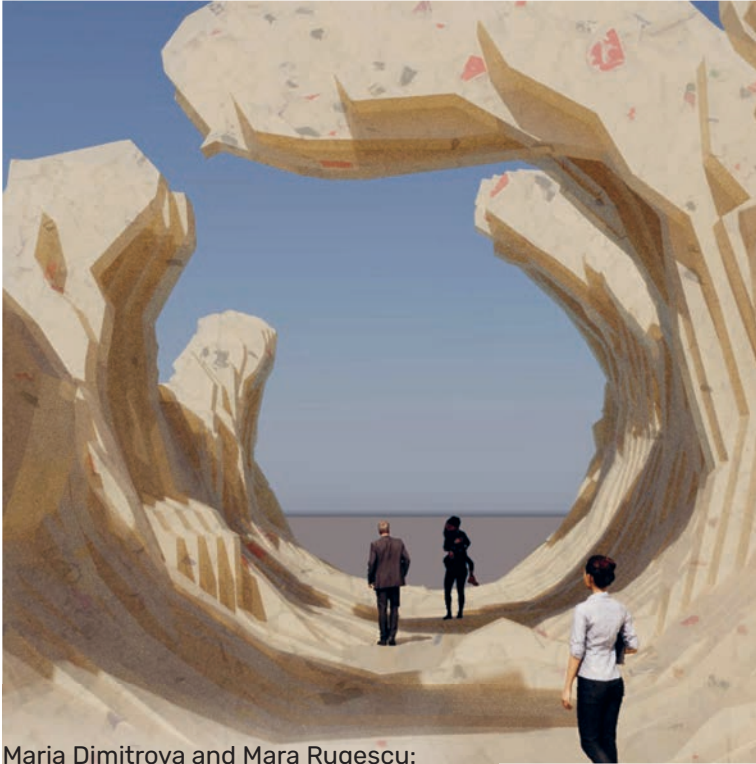


Yu Sai Yiu:

“The Lines”, AD7

The site area is located in LETNA Prague 7, from Nad Stolou to Letohradská street. The design area is the main route for visitors to the museum and Letna Park by tram from M. Horakove. The street has residential buildings on one side and public buildings such as government complexes, schools and museums on the other. We found that the streets are chaos, the public buildings and the residential zone form a hard angle, and create awkward pockets on the non-residential side.

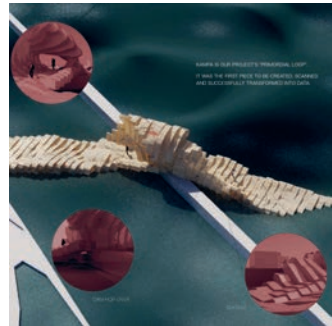
The aim of “THE LINES” is to make use of these found street spaces and to use some of the traces and impressions of the site to bring the community and nature together, to act as a bridge and the new boundary between the two sides to reform the street profile, provide active public space and social community functions.



Maria Dimitrova and Mara Rugescu:

“XP5”

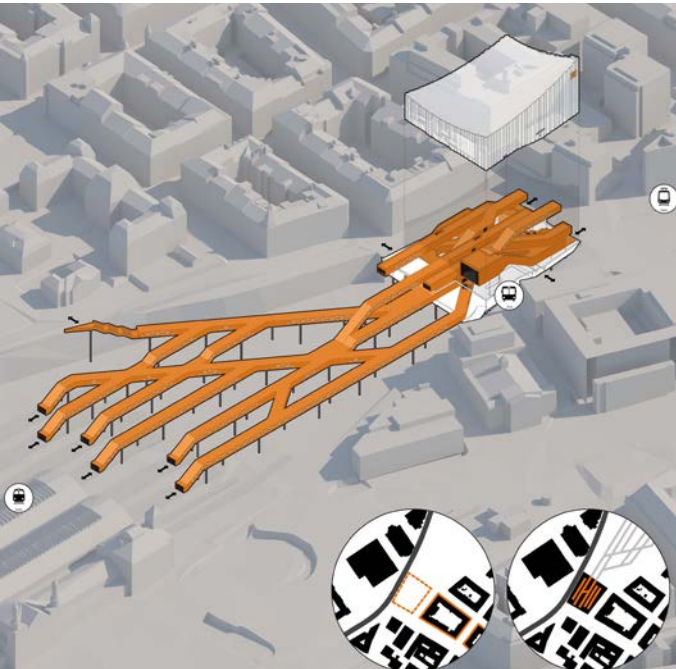
Our project's aim is to provide different types of spaces within a single architectural piece. We created structures that focus on disconnection and not connection, in the sense that one does not use it as a tool to walk from point A to point B, but rather as a playground for different experiences. The structures we have designed are intended to be manufactured out of recycled plastic. They can be built gradually, depending on the quantity of plastic found and collected from the river. Five such event-structures are placed within the river.



Philipp Charfreitag:

“New Terminal South”, AD7

The whole concept of the project is based on the relationship between our site and the railway. It was clear from the beginning that it was necessary to find a programme that would be in symbiosis with the railway and not restrict it in any way, but this is also true in reverse. And what more can be in symbiosis with train transport than a railway station. There have been two major redevelopments of the main railway station in Prague. In all cases, the main driver for this change was to increase the capacity of the station. Today, we are looking to the future, where high-speed trains from the metropolises of Europe are heading to Prague, and with them comes an increase in the number of people who can pass through the station. It has been more than 50 years since the last major expansion and I think it is time to consider adding another layer that will not only increase capacity but become a new landmark representing contemporary architecture. It will respond to the context, but it will also bring something completely new. The block structure of Vinohrady, or the stretching linear track? Let everyone choose.



GoRo Summer 2022–23

This semester's theme:

CZECH VISIONS: DESIGNING FUTURES FOR THE CZECH REPUBLIC

WINNERS:

Kurilla-Prokop studio winner:	Zoe Harrow and Róbert Čvirk, "Kit Starter"
Loukotová-Vašourková studio winner:	Vít Mádle, "Connecting Czech Landscape with Pedestrian Paths"
Schindler-Fessler studio winner:	Valeria Andrade, "Bunker Renaissance – From Defence to Destination"
Tsikoliya-Janků studio winner:	Anders Haagenrud, "Timber Hive"
Wertig-Kopecký- studio winner:	Kristiina Leppänen, "Safe Wheels"

FINALISTS:

Kurilla-Prokop finalists:

Martin Baron /AD2: Piled Living
Mara Rugescu /AD4: REdesigning Spiritual Identity
Anna Fikrová /AD4: Culture on Tracks

Schindler-Fessler finalists:

Philipp Charfreitag /AD7: Diamond Mega City
Elifsu Yumurtaci /AD5: Bio-Pergola
Sean Kangataran /AD2: Energy Cube

Tsikoliya-Janků finalists:

Linda Himmatová, Alžběta Pleyerová /AD4: Turning Vertical Power Tower
Margarita Ometto, Eva Vozařová /AD2: Green is the New Black

Kurilla-Prokop studio winner:

Zoe Harrow and Róbert Čvirk: Kit Starter

Our project aims to provide a starting point for revitalising and reinvigorating the Sudetenland villages through community involvement using community built design. By addressing the root causes of these issues, we hope to offer tangible solutions that can help bring new life and vitality to these struggling communities. Our project focuses on creating products that can allow citizens to efficiently, affordably and sustainably create their own environments.



Loukotová-Vašourková studio winner:

Vít Mádle: Connecting Czech Landscape with Pedestrian Paths

My goal is to create a network of pedestrian paths that would connect people with this cherished landscape, promoting sustainable tourism and preserving its beauty for future generations. A comprehensive network of pedestrian paths covered by trees is proposed. The primary goal is to connect all the Czech villages within a 15-minute walking distance, which is achievable due to the country's dense village structure.



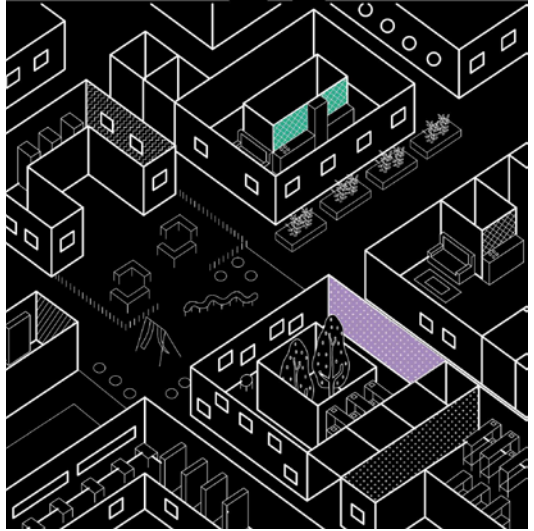
Schindler-Fessler studio winner:**Valeria Andrade:
Bunker Renaissance – From
Defence to Destination**

The thesis aspires to spark a world of creative and technical ideas along the journey of rehabilitation of the bunkers, through the process of adapting and reusing the existing structures for a new purpose while retaining their historic character. Hoping to demonstrate a possible new narrative for the whole country by integrating them into the landscape and cultural heritage while promoting the various assets of the Czech Republic's regions.

Tsikoliya-Janků studio winner:**Anders Haagenrud: Timber Hive**

The lack of multi-dwelling buildings in the Czech Republic inspired the creation of "Timber Hive". My approach in the research here was to understand how CLT panels can be used to their full potential. The design of modular apartments minimises costs and simplifies labour by avoiding an abundance of variations for walls, ceilings and floors. The cluster concept enables the different elements to connect to the central core on multiple levels creating an "ant farm" appearance and a sense of dynamic living.





Wertig-Kopecký studio winner:

Kristiina Leppänen: Safe Wheels

The proposal aims to improve the current precarious situation of prostitution in the Czech Republic by creating a safety network in the form of an expandable mobile space that hosts health, legal, social, and psychological services. This solution can be utilised as temporary shelter in crisis situations, and it is highly mobile, easily transportable, flexible, and self-sufficient, providing services to sex workers in need. The mobile space is capable of reaching areas that are difficult to access, making it an ideal solution for providing support to sex workers in remote locations where other services may not be available.

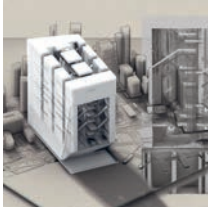


Chapter 2

Master Programme Diploma Thesis

Developed through a semester of research in the Pre-Diploma Research Seminar, the projects are then assembled into 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 supports and elaborated arguments that frame the historical or current contexts, describe the project as a concept and as an object, and further speculate upon its positive impact.

This year's projects all address the deep-seated particularities of their sites. They range in scale from provocative utopian/dystopian visions, to the distributed revival of a town, to the renewal of meaning to a specific piece of land. 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.



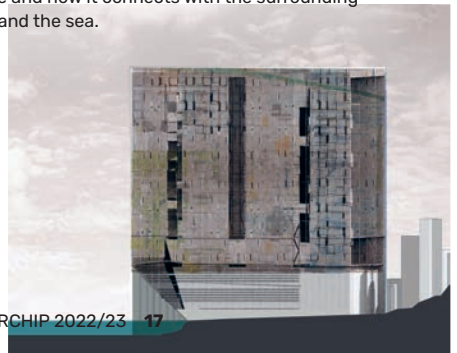
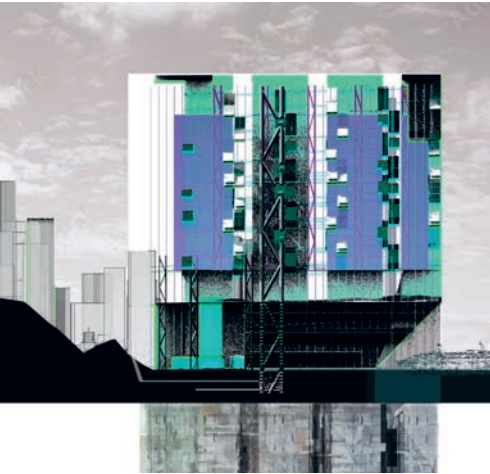
Jollie Yuen Ting Cheung: **PRISON / HAVEN OF FREEDOM 2044** **HONG KONG** (Schindler-Fessler studio)

The Chinese Communist Party has taken full control of Hong Kong by 2047, and the prison/haven of freedom was established in 2044 to welcome the new era and house all non-compliant citizens within their own city-state: an island on an island.

The goal of this project is to design a city of 450,000 that would house the society and cultural values of Hong Kong, otherwise they would be lost. It would also offer a sea bridge to the world. It is a statement, on the one hand, of an architecture as a physical base for protecting and advancing regional identity and rebelling against the Chinese Communist Party. On the other hand, the Chinese/Hong Kong government can showcase their stabilized regime, upon the skyline of Hong Kong, with the camp/jail for activists as an easy solution to maintain their glorious façade.

In addition to housing for 450,000 people (104655 sq.m), there is also a printing house (9000 sq.m), a market/shopping mall (9000 sq.m), a gym (9000 sq.m), a cinema (4500 sq.m), a library and study room (9000 sq.m), a community center (9000 sq.m), an international dock (9000 sq.m), and a temple (4500 sq.m), as well as alley ways, gardens streets and roads.

The project is a complex design of multiple buildings/a super structure that demonstrates the changes in Hong Kong related to its historical background and culture. The project is greatly inspired by the investigations of local typologies and other global precedents, meanwhile also combining with the absurd housing density which is typical of Hong Kong, in addition to her tower morphology. The Architecture includes open space, building façade and interior, spatial quality and its program, infrastructure and how it connects with the surrounding context and the sea.



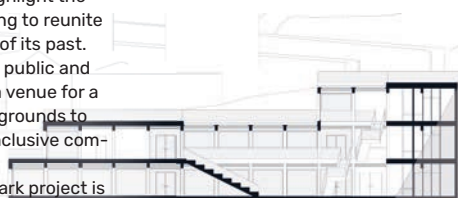
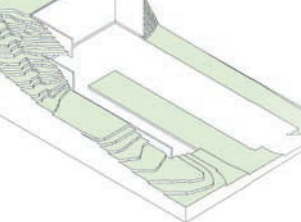
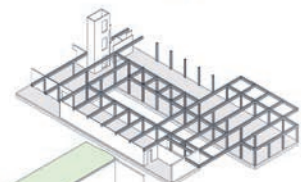
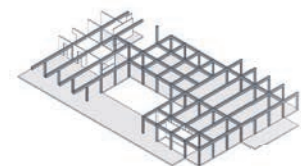
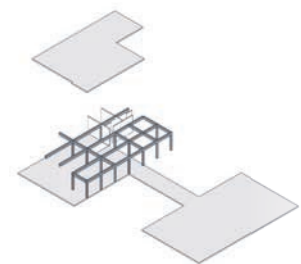
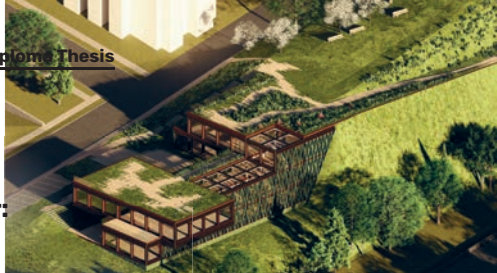
Philip Conley Ellis Eastern CAMPUS PARK (Tsikoliya-Jankù studio)

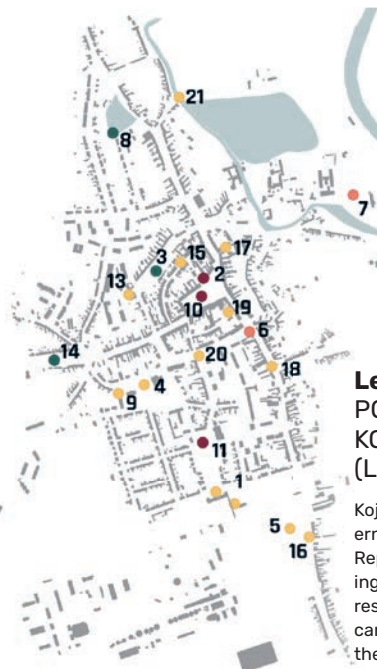
Birmingham, Alabama's rich history is steeped in a unique melting pot of industrial, manufacturing and archeological significance. It is also known for its more complicated social past – a past characterised by division, exclusion and separation. Birmingham has made great strides towards a more inclusive future. The site is located on the exposed manmade cliffs of Red Mountain and features a dramatic, hill-side landscape and scenic views of the Birmingham skyline. The design will embrace and highlight the unique character of the site while helping to reunite the community with a significant piece of its past. By breaking down the barriers between public and private spaces, Campus Park will offer a venue for a variety of individuals from diverse backgrounds to interact, learn, connect and foster an inclusive community.

The main objective of the Campus Park project is to assign multiple levels of significance and meaning to the site on Red Mountain by using the relationships to the site, programming and building form. The ultimate aim is to integrate the separated and isolated elements of the site into an all encompassing, cohesive whole.

The program of the project includes redeveloping the former park space into a publicly accessible park and private campus space, educational buildings for large and small groups and individual learning spaces, shared community interior spaces (such as spaces for meeting rooms, a library, exhibition/gathering space, kitchens, dining space, and landscaped indoor and outdoor spaces) that can be closed off for primarily school use, as well as the redevelopment of the existing campus grounds.

The design concept comes from the site in multiple ways. A sculptural approach to the design could supplement and tie together the manmade and natural elements of the site. The form is inspired by the prominent terraced cliffside at the edge of the site. The spaces of the project and structure are interwoven throughout the landscape in a way that connects the programming of the entire site. The landscaped park further reconnects the archeological trails to the community and deepens the site's connections to the wider area.





Lenka Hlaváčová: POP-UP POTENTIALS OF THE CITY KOJETÍN (Loukotová-Vašourková studio)

Kojetín is a typical town in the Haná region in western Moravia. Like most small towns in the Czech Republic, the city's population is gradually declining. These towns lose their attractiveness for young residents who prefer to move to bigger cities that can offer to them what smaller towns lack. In this thesis, six places from different parts of the city are selected to be affected by new urban interventions seen holistically as a form of urban acupuncture.

The intention is to make a project that can show Czech cities that even small and cheap interventions can greatly influence and change the character of places. In a short period of time, it is possible to improve the city and show its municipality that a large amount of money is not needed to make a better life in the city.

The new programs focus on missing amenities appropriate to contemporary society, as well as those that link to the roots of the town's history. These are mainly educational and artistic installations and places for leisure-time activities. The creation of new places will enable people to spend their time better in the city and further make the community stronger.

The theory of acupuncture of the city is based on the philosophy of traditional Chinese medicine. For me, the city is a living organism that has its own problems and neglected places. By intervening on these individual places, it helps to revive and improve the surroundings. Today, the principle of adding new things to existing ones prevails. We are learning to work with existing towns, to change and add places that would benefit them as needed. Kojetín is one of these towns that has gaps in its functioning and structure.



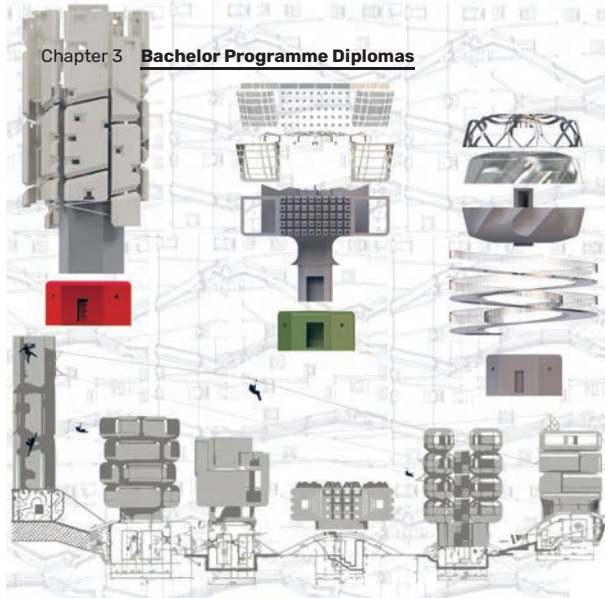
Chapter 3

Bachelor Programme Diplomas

These Bachelor Diploma projects, part of an overall collaborative work “Czech Visions”, began with a CZ-wide perspective, before each project then focused on its particular issue. Each general topic has an applicable value across multiple locations, and each project develops one such instance within a specific site. Defining the site location, scale and program was the first part of the design project.

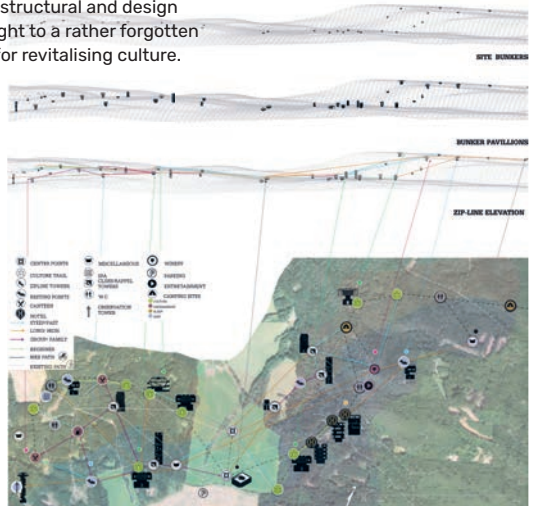
The following Bachelor projects propose contemporary—visionary yet not quite utopian—solutions for the Czech Republic.

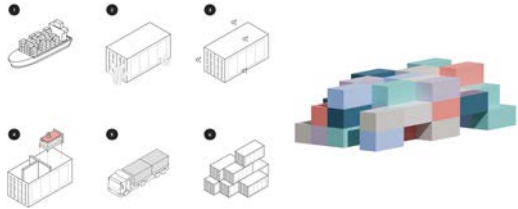
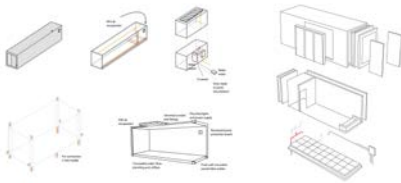
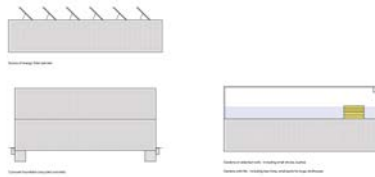




Valeria Andrade Quiroga:
BUNKER RENAISSANCE –
FROM DEFENCE TO DESTINATION
SCHINDLER-FESSLER STUDIO

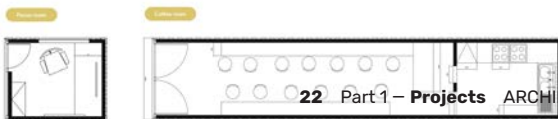
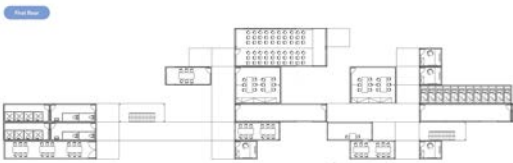
A new cross-country trail network through Czech Republic following the locations of existing bunkers and other military structures can highlight the economic foundations and strengths of the country, while targeting mainly local tourism, by uniting regions and showcasing their qualities. By utilising these historic bunkers and casemats as nodes in the landscape, as well as structural and design elements, light can be brought to a rather forgotten past and a new path made for revitalising culture.





Jakub Blažek: POPULATION AGEING – INCUBATOR FOR MARKET GROWTH WERTIG-KOPECKÝ STUDIO

I want to grasp my topic about the ageing of the population from the point of view of bringing young and progressive people back to us from the Czech Republic. In recent years, I have noticed a large out-flow of young, smart people who do everything they can to leave for better conditions, better contacts and a better life in general. The main vision of this project is to create an incubator for talented young Czech entrepreneurs to start Czech business. I would like to create a space to support various projects that would then be transferred to other cities, towns and villages to boost the local economy and slow down the large movement of people to big cities and abroad. I would like to use this to uplift not only the new business of various bars and cafes but also traditional crafts such as glassworks, bakeries etc. Over time I would also like to invite interesting foreign personalities and investors to the Czech Republic to once again support the heart of Europe and encourage local businesses. My goal is to have very high quality places in the Czech Republic that people will visit, quality companies and conditions so that no one will have the need to move themselves or their company for a "better life".

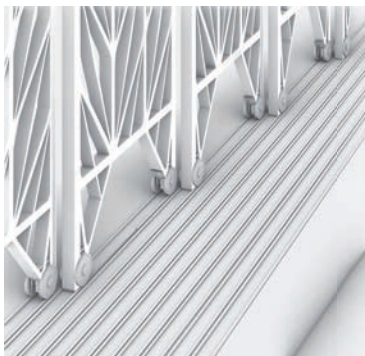
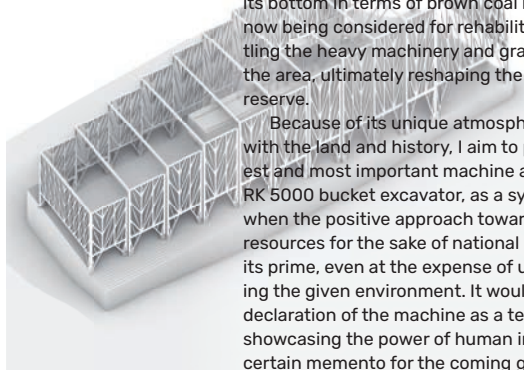


Ján Cholvadt: THE MOST BEAUTIFUL (Post-Mining Landscape) Tsikoliya-Jankú studio

My project intends to create a different scenario of the future of the ČSA opencast quarry in the district of Most in northwestern Bohemia. This area of CZ has both benefited and suffered from the heavy industry focused on brown coal mining. Ecological and social issues haunt this area, concerning devastated nature and abandoned dwellings – villages and towns, which are now long gone and replaced by one common vast crater sparsely occupied by huge excavating machines. We can look at such land as an engineering construction – done solely by man-made systematic planning to demolish and raze to the ground anything that is standing between humans and the deposits of high-quality brown coal. After years of mining, this quarry has been nearing its bottom in terms of brown coal resources and is now being considered for rehabilitation by dismantling the heavy machinery and gradual flooding of the area, ultimately reshaping the site into a lake-like reserve.

Because of its unique atmosphere and context with the land and history, I aim to preserve the largest and most important machine at the site – the RK 5000 bucket excavator, as a symbol of a period when the positive approach towards exploitation of resources for the sake of national progress was on its prime, even at the expense of ultimately destroying the given environment. It would serve both as a declaration of the machine as a technical monument showcasing the power of human ingenuity and a certain memento for the coming generations. Using this imagery, the project can serve as an alternative to the already proposed solution, namely the periodic flooding of the site, which will take decades until the water level reaches the tip of the now-standing RK 5000 excavator.

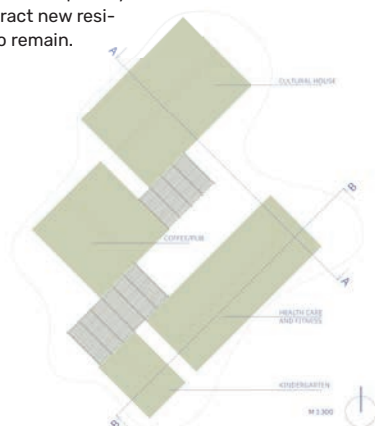
Accompanying construction would be built, in a form of a kinetic shell around the machine, which can be extended and retracted. It would serve as a protective case for the monument while providing infrastructure for the operation of a museum dedicated to this site. I will look for an alternative way to rehabilitate the quarry in the form of placing vegetation – arguably mosses, plants, bryophytes, and grasses that could gradually reclaim the land and re-establishing a viable habitat in this now desolate world.





Barbora Daničková: ANCHORS IN A SEA OF VILLAGES SCHINDLER-FESSLER STUDIO

The aim of the project is to focus on less populated villages, those with less than 500 inhabitants. During the analysis I found that many people in these villages lack somewhere to meet. The objective of the project is to focus on the surroundings of these villages as a group and to create something like a new square which can join them together. These villages are often small distances between each other. New paths and destinations would create a place for a more unified community between these sparsely populated villages, and perhaps attract new residents or encourage existing ones to remain.





Albert Furu: WINE IN CZECH REPUBLIC LOUKOTOVÁ-VAŠOURKOVÁ STUDIO

The goal of the project is to address the issue of a wine industry in the Czech Republic (specifically Southern Moravia), as well as highlighting its position in the history of the country and its current identity.

The South Moravian wine region is not an island, but is part of a transnational area with a shared history of wine-making, which is separated by the Austrian border. Historical circumstances created two different paths for the respective countries, and in an area that used to be marked by tensions, there is now neglect.

By choosing to join the EU, the Czech Republic made a last step to integrate with its former rival. While the accession was an economic benefit to the country as a whole, and the wine industry remained productive, a new set of bureaucratic hurdles and increased foreign competition in combination with land restraints slowed down its growth.

What if abandoned buildings that stand as a monument to a time of division could be turned into representations of shared culture? Could vertical expansion also be a novel proposal for a solution to the problem of land scarcity, even in the case of vineyards?

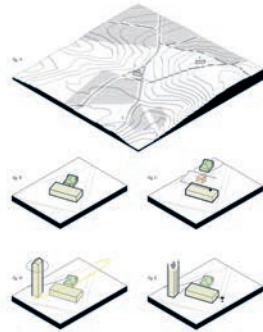
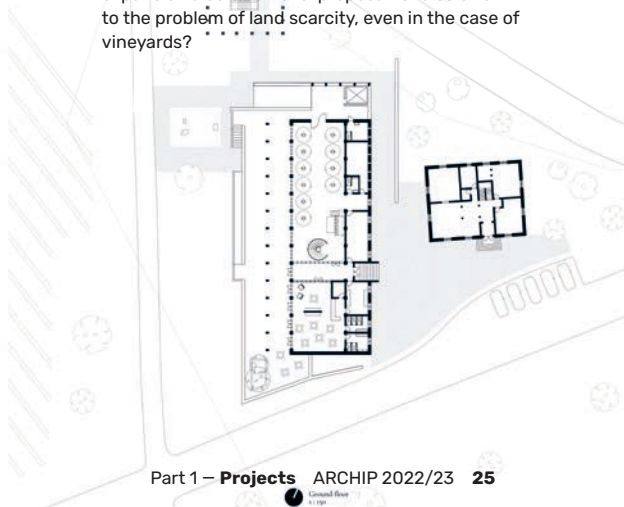
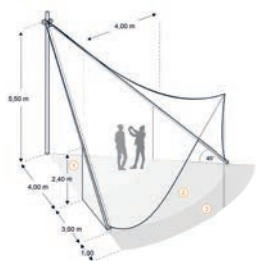


Fig. 1 - Site analysis
Fig. 2 - Building placement
Fig. 3 - Building placement
Fig. 4 - Building placement



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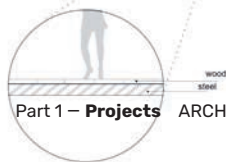
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Sára Gebauerová: ALTERNATIVES OF CULTURAL HOUSES LOUKOTOVÁ-VAŠOURKOVÁ STUDIO

Thinking of CZECH VISION, my mind as a citizen of the Czech Republic living in a smaller city went towards a community and social life. A sense of community, belonging, and socializing is a way of life in the Czech Republic, and is closely related to Czech culture. One of the most traditional events is traditional Czech balls, on a national level but also between local communities and associations. Czech balls are traditionally rooted in the past and are still actively held in the present.

Traditional places, where the majority of cultural events around the Czech Republic are held, are cultural houses. Megalomaniacal cultural houses began to be built during the communist regime and still some of them are actively used, reconstructed or even part of them is dilapidated. I perceive Czech balls as an important tradition and an integral part of Czech culture. I intend to support the development and propose a solution, how to bring dance, balls, and cultural events even to places where accessibility and conditions are not ideal.

The main intention of the project is to bring culture and the feeling of community between people even in regions, where the conditions do not allow it. The essential idea is to create mobile tents, which will attract people not only visually but mainly through rich cultural programs with a focus on classical balls. Music, dance, and performances will be brought between people through mobile tents as a modern and additional form of cultural houses in the Czech Republic. Lightweight construction will allow the circulation between towns and regions to support Czech cultural traditions, specifically balls as a part of CZECH VISION towards the future.





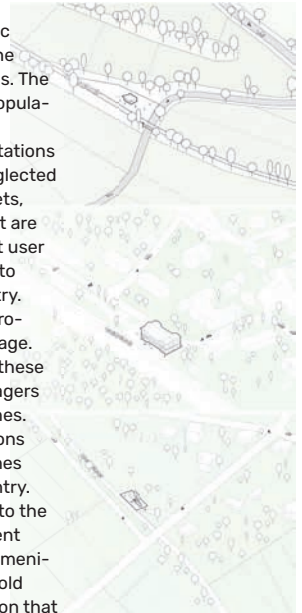
Matteo Havran: **SAVE THAT STATION** **LOUKOTOVÁ-VAŠOURKOVÁ STUDIO**

The project is a response to the Czech Republic focusing on the high-speed railway, while at the same time neglecting old stations in rural areas. The new railway is estimated to serve half of the population, what about the other half?

The goal of the project is to improve train stations in villages. Many of these train stations are neglected and do not have proper amenities such as toilets, waiting rooms and information. For people that are visiting these areas and use them daily, it's not user friendly. This needs to be improved if we want to improve the railway system in the whole country.

Many of these villages also have very few programs, some only have 1 store in the entire village. There lies a great opportunity here to convert these stations into a new gathering point for the villagers and other people traveling along these train lines.

After finding some main typologies of stations in the Czech Republic, I landed on two main ones that are representative for the rest of the country. The improvement I will make is a side building to the existing station, or in some cases, a replacement station. This new building will have improved amenities and new amenities that didn't exist in the old stations. The building will also provide a function that does not already exist in the nearby village. Making it more useful for the villagers and attracting villagers from nearby towns to travel to these places by train.



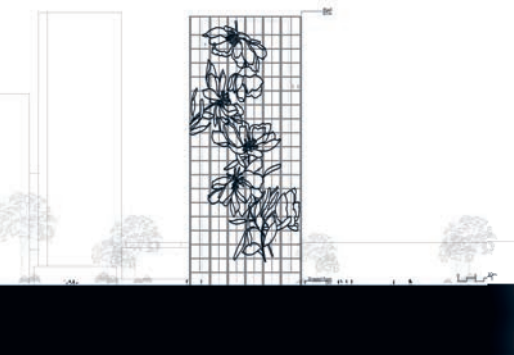
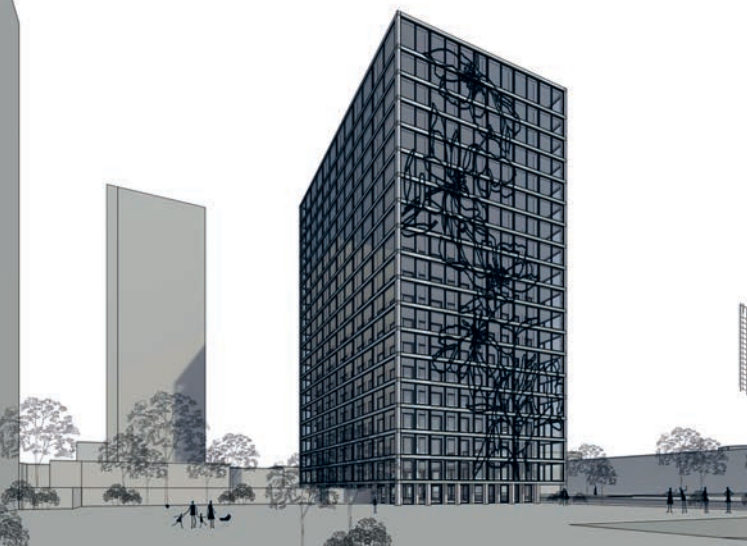
TATTOOED ARCHITECTURE
CZECH VISIONS

Íma Fönn Hlynsdóttir: TATTOOED ARCHITECTURE LOUKOTOVÁ-VAŠOURKOVÁ STUDIO

The project comes from our chosen research topic that worked as a seed to build our vision of the Czech future. My chosen topic was Tattoos and from it the concept of tattooing buildings.

The main goal of the project is to bring a new system of insulating buildings in the Czech Republic. This system is a tattooed façade that can be applied to any existing building as a reconstruction without touching or demolishing already existing walls. To hold onto the beauty and personality of the original architecture as well as adding more personality to them, making them properly insulated and more energy efficient. Every building, to which this system of insulation tattoos will be applied, will have its own facade-specific design.

The project will focus on already existing Czech buildings from around 1960–1980s. I will show the idea on a tower building located in Brno, but it can be implemented on buildings all around the Czech Republic. The project gives the Czech Republic a new system to restore and insulate buildings in a more sustainable way and without having to touch the already existing façades. Adding this new façade system surrounding the building could be implemented into the future cities as well as future developments.

CONCEPT
TATTOOED ARCHITECTURE01 SELECT
BUILDING02 SKELETON
REMOVAL OF EXISTING WINDOWS AND CLADDING03 TATTOOED FACADE
NEW INSULATION FACADE IN NEW WINDOWS AND CORRIDOR SYSTEM
+ NEW APPLIED PATTERNS AND COLOUR TATTOOTATTOOED ARCHITECTURE
CZECH VISIONS



Yanis Hommet: CAR-FREE NEIGHBORHOOD LOUKOTOVÁ-VAŠOURKOVÁ STUDIO



The proposed project aims to create a car-free neighbourhood with an exception for self-driving shared cars and other public transport within the Czech car production cities. This innovative and sustainable development will focus on five identified cities, for which a comprehensive urban plan will be designed.

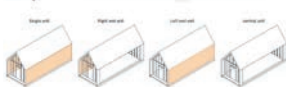
The urban plan will take into account various factors such as road, cycling, and pedestrian access, as well as the need for essential amenities and recreation areas, including parks, playgrounds, restaurants, and cafés. The goal is to create a pedestrian-friendly environment that promotes social interaction and community engagement, while minimizing the impact of vehicles on the environment and public health.

To meet the requirements of the urban plan, a modular pavilion system will be designed. This flexible system will allow for different combinations of modules varying in length and width, in order to accommodate the site and usage. The pavilion system will serve as a versatile structure that can accommodate the various built uses identified in the urban plan.

To test the effectiveness of the proposed development, the city of Mlada Boleslav will be selected as a pilot project. The urban plan will be applied in greater depth in Mlada Boleslav, with detailed site plans developed to better understand the area. The project will also take into account the urbanistic and landscape aspects, including the choice of materials and use of sustainable materials, greenery, and potentially street furniture.

The final goal within Mlada Boleslav is to promote a high quality of life within a car-free neighbourhood, setting an example for other cities to follow. Through this innovative and sustainable project, the hope is to create a healthier and more vibrant community, in which, people can live, work, and play without the need for vehicles.

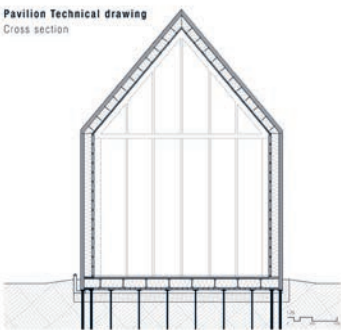
Modularity Concept



Materials

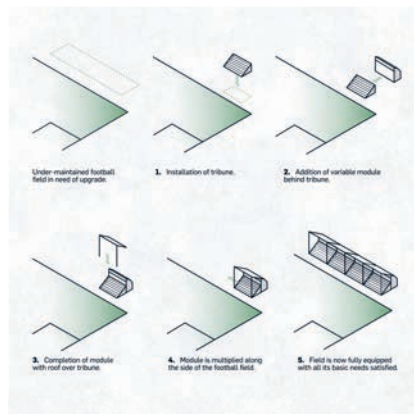


Pavilion Technical drawing
Cross section



Pavilion Technical drawing
Layer composition





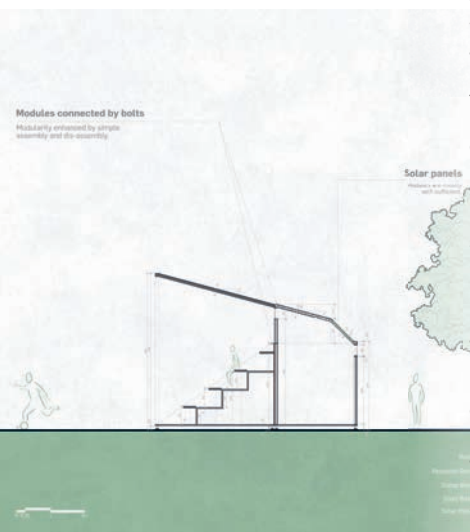
Pavel Jarošćák:

COACH THE FUTURE OF CZECH FOOTBALL LOUKOTOVÁ-VAŠOURKOVÁ STUDIO

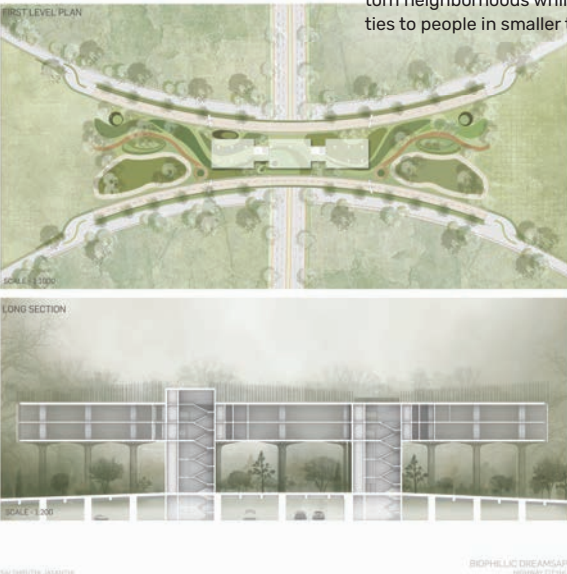
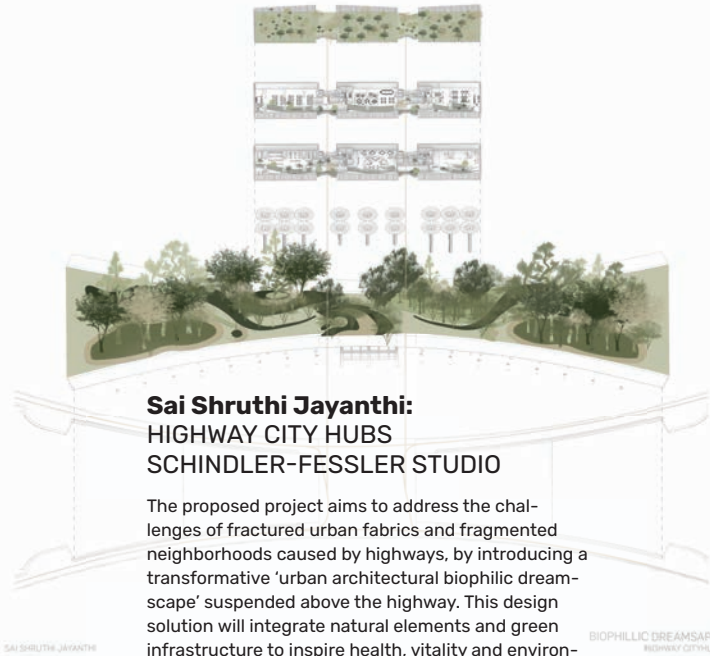
The main goal of the project is the creation of an affordable modular structure system for fast facility upgrades targeted for “run-down” and “under-maintained football fields. This will be done by designing a unique recycled steel frame for a tribune module and a variable rectangular module that will be attached to the back of the tribune. It will be a similar size to shipping containers for easy truck transport. The variable modules will include 7 different versions: changing room, office, toilets, showers, refreshments bar, storage and a technical room.

The second part of the project is the creation of movable lightweight structures that will host coaching lectures and seminars from the Czech Football Association, as well as youth player events. It will also be used for events that would take place after or before the seminars. It will be made out of a recycled aluminium frame in the form of a geodesic dome, with a sustainable textile (material to be decided) attached to the inner side of the frame, to create the skin of the dome. It will be possible to disassemble it and transport it every week to a different football field.

This project will have an aim to be almost entirely sustainable, as in order to offset the carbon footprint of each module being installed at a football field, trees that would compensate for double of the embodied carbon of the module, would be planted in the settlement of the field where the modules would be installed. Another option for sustainability will be to use waste products such as sheep wool for insulations and recycled wood for interior cladding of the modules. Rain-water collector tanks could also be used to provide water for the toilets and showers, as well as solar panels for providing any electricity needed in the modules.



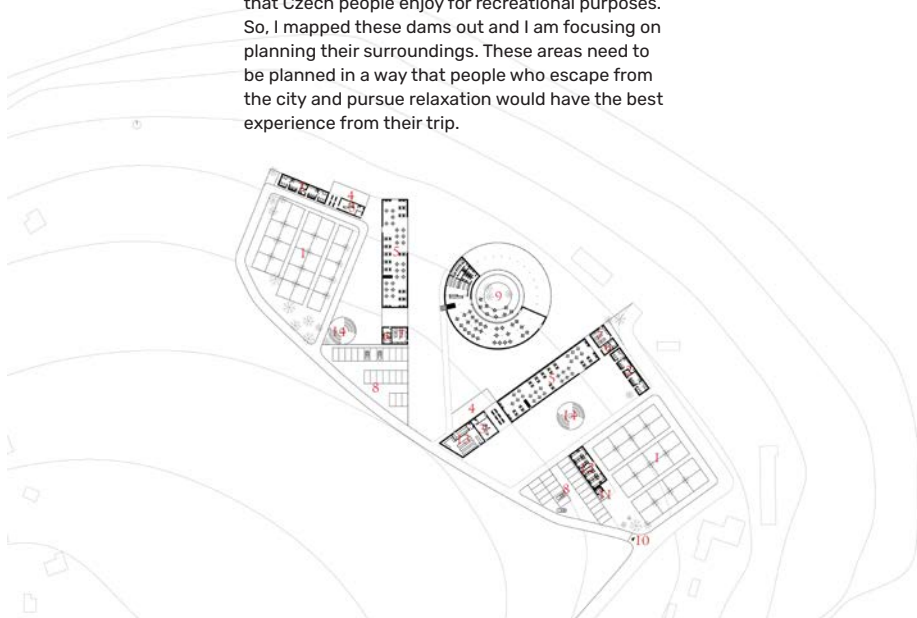
AXONOMETRIC DIAGRAM





Melda Keskin:
PLANNING SURROUNDINGS OF DAMS
LOUKOTOVÁ-VAŠOURKOVÁ STUDIO

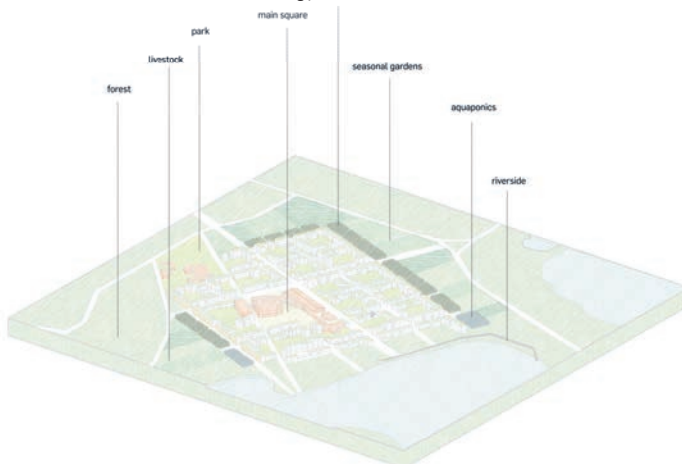
As human beings we always wanted to be around the water. We don't need the water only for consumption but also for relaxation. In the Czech Republic there might not be a sea but there are a lot of dams that Czech people enjoy for recreational purposes. So, I mapped these dams out and I am focusing on planning their surroundings. These areas need to be planned in a way that people who escape from the city and pursue relaxation would have the best experience from their trip.

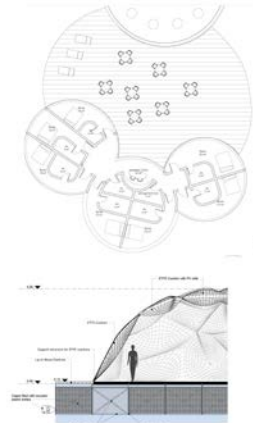
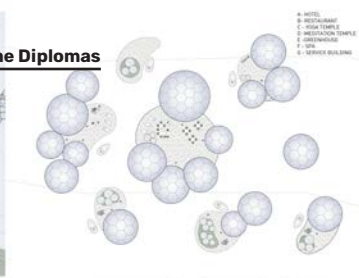




My project aims to revitalize existing coal mining shafts in the city Most, and transform them into representative points for the community. The proposal involves the reuse of these shafts of geothermal energy, which could be harnessed for the generation of electricity, heating, cooling for buildings in the surrounding area. Additionally, the proposal includes the construction of net-zero energy buildings on top of these shafts which will be powered by photovoltaic and kinetic energy.

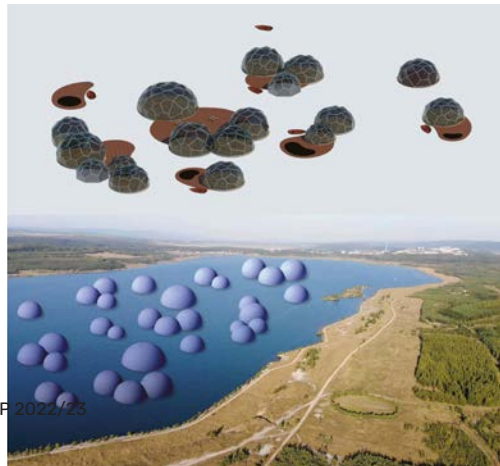
AXONOMETRY
BY DANIYA KHAMITOVA

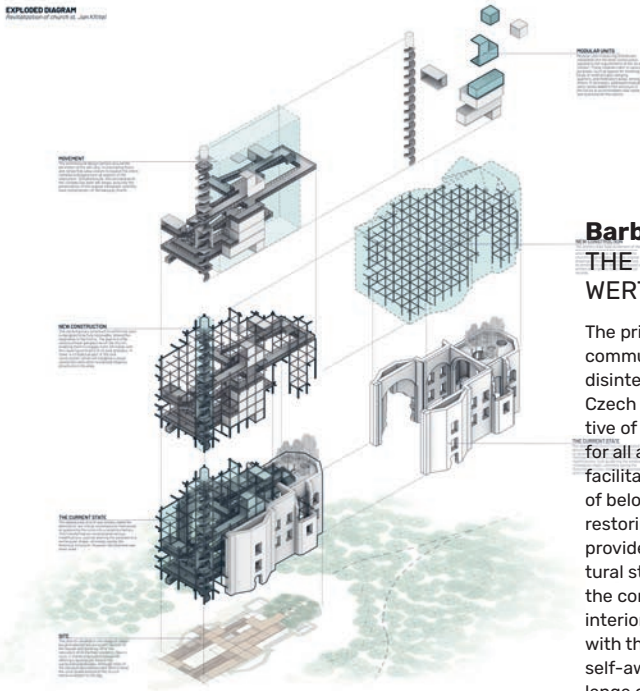




Wellness industries are growing as people are shifting back to being treated by natural remedies over medication. Water has been used to treat illnesses for thousands of years dating back to ancient Egyptian civilization and is still used today all over the world including Czech Republic. There are over 20 medical spa cities across Czech Republic that specialize in treating various illnesses. They provide a variety of services aimed at improving physical health.

The aim of this project is to promote a person's holistic wellness. They are designed for anyone looking to improve their overall health and wellbeing by connecting with nature.

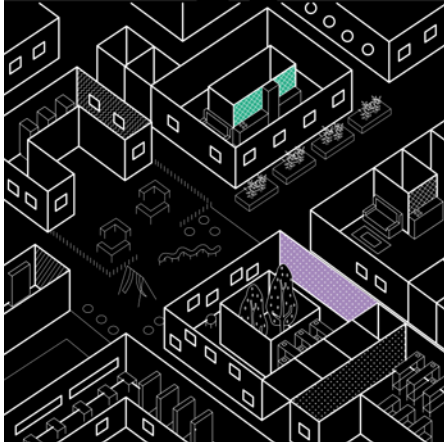


EXPLODED DIAGRAM
Development of Project 10, Jan Kříž

Barbora Lejskova: THE SEARCH FOR NEW SPIRIT WERTIG-KOPECKÝ STUDIO

The primary aim of this project is to establish a new community network by revitalizing abandoned and disintegrated churches scattered throughout the Czech Republic. The project has an urban objective of creating a shared architectural language for all abandoned religious buildings, which will facilitate the creation of a network that instils sense of belonging in community. The project involves restoring these religious ruins to make them safe and provide educational insight into the past architectural style. Once renovated, these spaces will serve the community in various ways, providing a versatile interior that can accommodate multiple functions with the goal of building a sense of community and self-awareness. The project is faced with the challenge of adapting to different urban and topographical environments due to the diverse placement of each abandoned religious building. Therefore, the solution must be adaptable to each environment to ensure the project's success.





Kristiina Leppänen: **PROSTITUTION NETWORK –** **SEX REPUBLIC** **WERTIG-KOPECKÝ STUDIO**

The mission of the project is to improve the current precarious situation of prostitution in Czech Republic. The Czech government has taken steps to regulate the sex industry and improve the working conditions of sex workers, including requiring brothels and other forms of organized prostitution to be licensed and meet certain health and safety standards. However, there is still a significant stigma attached to prostitution and many sex workers face discrimination and social exclusion as a result.

Overall, while sex workers may not be viewed as “regular workers” in the same sense as other professions, they are still entitled to certain rights and protections under Czech law, and efforts are being made to improve their working conditions and legal status.

The main organisation that supports sex workers is ROZKOŠ bez RIZIKA and they are currently in 12 different regions, except two; Karlovarský Kraj and Plzeňský Kraj. Those regions are my focus areas.

Sex workers may face discrimination, violence, and other risks associated with their work, and may need access to support services and legal protections in order to work safely and with dignity. The approach of this proposal is to create a safety network in the form of an expandable mobile space that hosts health, legal, social and psychological services. The mobile space is easily and safely transportable to any site by a regular truck. Upon arrival, the expandable container can lower itself to the ground and expand to double in size but can function as a regular unit as well, having the time concern in mind. The mobile space is both off grid and self-sufficient which also adds to the environmentally friendly aspect of the project. This proposal maintains a high level of flexibility and adaptability and meets the need of sex workers and provides a support system which is highly needed.



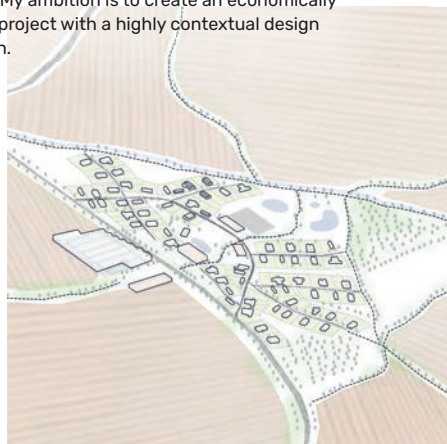
Vít Mádle:

RELATIONSHIP OF AGRICULTURE LAND AND RURAL HOUSING LOUKOTOVÁ-VAŠOURKOVÁ STUDIO

My goal is to enhance the permeability of villages by creating and restoring tree-covered pedestrian routes that run through fields, connecting neighbouring villages. By increasing connectivity, I aim to foster much-needed social and economic cooperation between villages. To achieve this, I plan to redefine the sizes of fields, plant border trees and shrubs, and increase biodiversity to improve rainwater and nutrient management.

My vision is to establish a pedestrian route through the landscape, not alongside a road, that connects every village to all the surrounding villages. By creating a large living network of villages, I believe we can compete with and even exceed the living standards of a city.

I want to create a new small village in an area of agglomeration of the city Beroun as a way to densify the location in a historical and contextual manner. My approach should offer an alternative solution to urban sprawl and contemporary housing expansion of villages. In my design, I want to prioritize the local context, creation of community, sustainable construction methods, and most importantly, permeability and pedestrian connection with surrounding villages. My ambition is to create an economically feasible project with a highly contextual design approach.



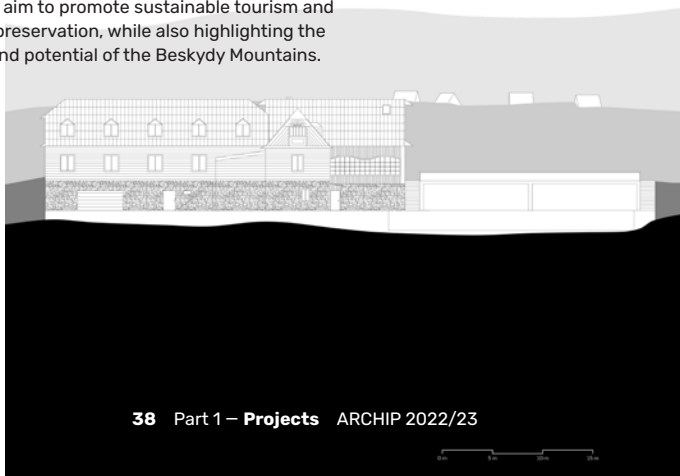
Jiří Milata:**ABANDONED BUILDINGS IN MOUNTAINS
LOUKOTOVÁ-VAŠOURKOVÁ STUDIO**

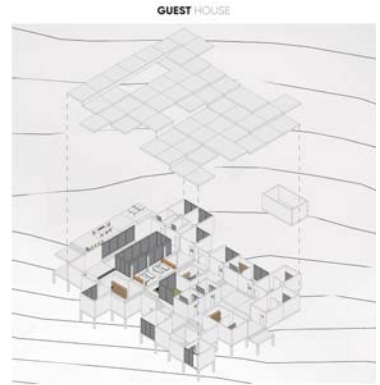
The Czech Mountains have many abandoned buildings that have been left to decay over the years. Recently, there has been a trend of demolishing these abandoned buildings and replacing them with new ones. While some people criticize this trend for eroding the region's historical heritage and natural character, others see it as a way to meet the needs of contemporary industries or tourism and revive the region's economy. Ultimately, each case must be evaluated on its own merits, balancing the benefits of new development against the costs of losing the past.

My current project involves mapping the abandoned buildings in the Beskydy Mountains and examining their potential for reuse. My aim is to promote sustainable tourism in the region by connecting these buildings with routes for cyclists, hikers, and cross-country skiers. By doing so, I hope to encourage visitors to explore the region's natural beauty while also appreciating its cultural heritage.

In particular, I am interested in showcasing the potential for renovating and improving these buildings to create unique and authentic accommodations for visitors. With their rustic charm and stunning mountain views, these buildings have the potential to offer a truly immersive and memorable experience for guests. In addition, by repurposing these buildings, we can help to preserve the region's history and culture, while also supporting local businesses and communities.

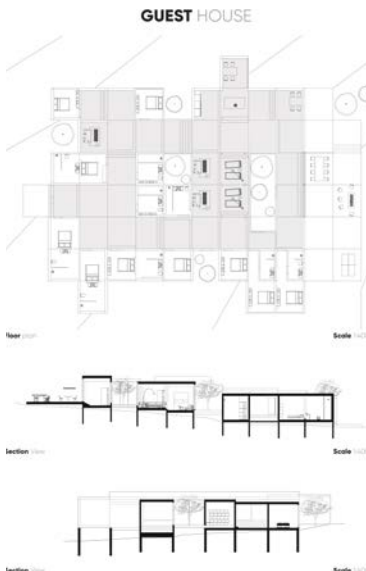
To illustrate the potential of these abandoned buildings, I plan to focus on one specific building as an example. By examining its history, condition, and potential for reuse, I hope to provide a blueprint for other similar buildings in the region. Through this project, I aim to promote sustainable tourism and cultural preservation, while also highlighting the beauty and potential of the Beskydy Mountains.





Irakli Namoradze: **SPA REPUBLIC** **WERTIG-KOPECKÝ STUDIO**

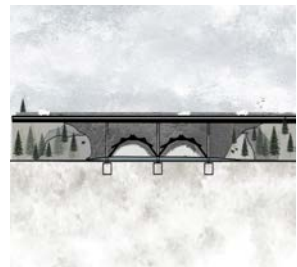
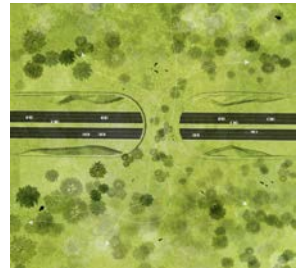
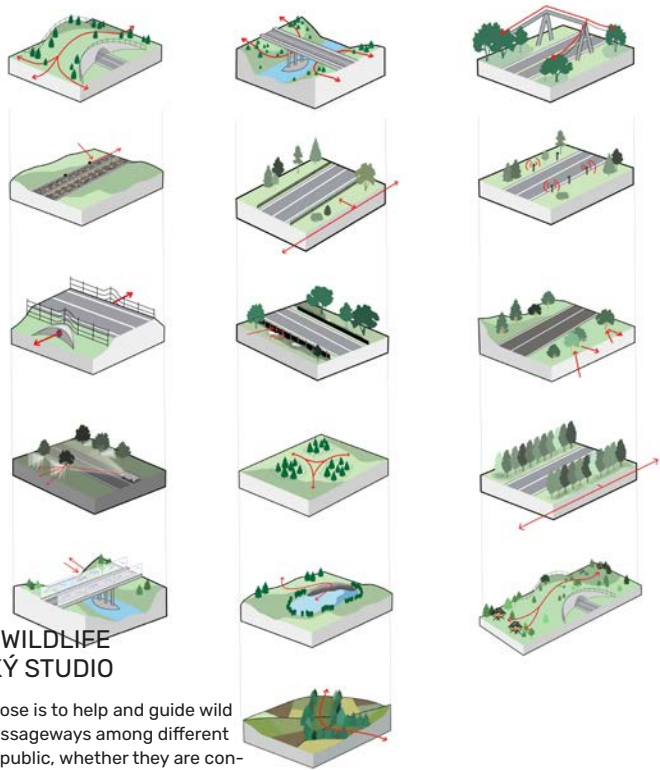
We all probably played with Legos at least once in our childhood. It was always interesting, but without the various small parts, the result was less attractive. Finding these parts is what my project is mainly about, which is focused on improving and diversifying the connections between the existing traditional healing spa centres in the Czech Republic. In other words, the country is equated with an amusement park where it is easy and fun to navigate, where people have entertaining guided paths, something like programme. I mainly focused on cycling and walking paths, which are characterised by a fairly complete infrastructure as of now – this is probably the result of the fact that about 550,000 tourists visit the country every year, specifically by bicycle. Guest houses, meditation places and workshops, bicycle repair shops, and information centres are among the functions proposed in the planned interventions. As a result, the treatment process will be more interesting and attractive for more people and age groups.

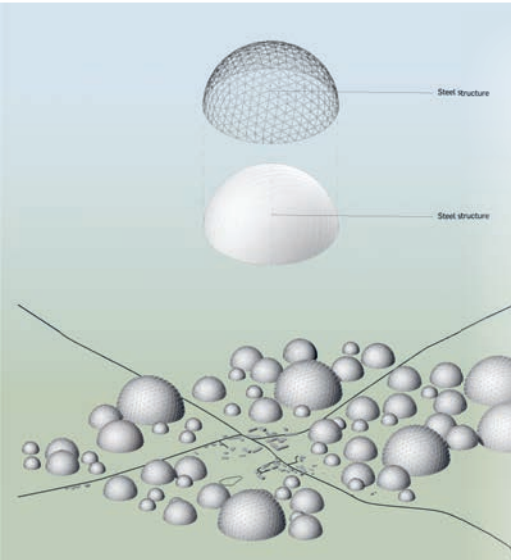




Alena Orosová: PROTECTION OF WILDLIFE WERTIG-KOPECKÝ STUDIO

The project's main purpose is to help and guide wild animals in enhanced passageways among different regions in the Czech Republic, whether they are conservation zones or just external areas of their natural habitat. Wild animals play a key role not only for us, meaning it's necessary to care for them as well. According to my research and information regarding animal migration across the landscape, animals cannot easily pass through due to the presence of obstacles and chaotic infrastructure of the area in particular spots. As a result, I decided to propose a series of solutions to the issues of this category by distinct strategies, as well as how we as architects might participate. I was originally inspired by the already known measures that are now considered usual circumstances to help nature, nonetheless, given the scope of the issue, it's still insufficient, so I've also taken into account other alternatives, such as where it might be feasible to construct unique innovations or pursue potential proposals to make a certain bio-corridor encounter better conditions for wildlife passage. All of these approaches should be applicable in any other challenging spots, not only in my selected site and since addressing this issue is becoming an increasingly widespread concern, the project will become ever more significant in the years to come.

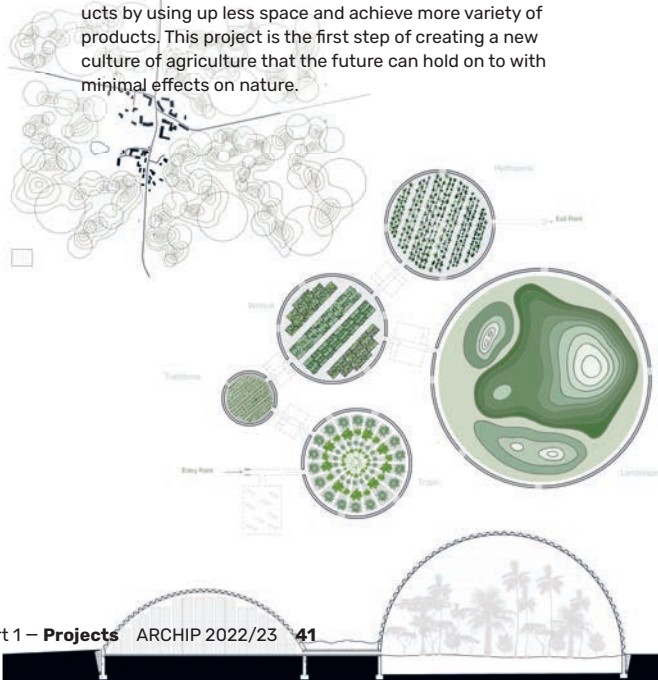




Shahnara Pashayeva: **ECO-DOME/AGRICULTURE** **TSIKOLIYA-JANKŮ STUDIO**

This project focuses on creating a new agricultural system in Czech Republic through dome glasshouses that would wrap around residential villages/towns with smaller number of inhabitants, minimizing the existing farming culture. The town Skury is taken as the first location where the design would be located. The design is a prototype for what the future of agriculture can transform in to, with no limitations of climate, variety of products, sustainable and eco-friendly horticultural production. This project has the capability to be applied in multiple locations with the same discipline all around. This is an alternative way where the industry would become one with nature and co-exist without having to harm or force wildlife in to immigrating to other areas. With the potential this country holds, agriculture is going to be taken to a new level with the help of design which would push an agricultural boom and a new economical capital.

Eco-Dome's focus is to minimize the land use of the agriculture industry by 20% and give it back to wildlife by providing natural habitats. With the use of eco-duct and other sustainable elements & techniques the project will be in full balance with the nature it resides in using full potential of equilibrium. One of the visions of design is to help prove that production can be doubled in products by using up less space and achieve more variety of products. This project is the first step of creating a new culture of agriculture that the future can hold on to with minimal effects on nature.



Chapter 4

BRIDGING

The Winter 2022 semester explored the question of 'Connectivity' in terms of 'Bridging'. Each studio focused on **ONE** place in the city to enhance, according to the terms of the four studio briefs – from Nuselský Bridge, Letna Tunnel, the unbuilt railyard of the Main Train Station, and an open, floating site to be determined by students.

What do we understand by the term **BRIDGE** or BRIDGing/**SPAN**ning?

Praha, city of thresholds, is linked together in a continuum of histories, artefacts, and encounters into a topological web.

The bridge, as both object and metaphor, is an extended threshold; an entire city in itself; a place of its own yet in a position in-between. Through an act of bridging, the difference between two points/peoples/places or worlds, is at once joined and kept apart. The independence of the parts is preserved while their encounter and exchange is enabled.

As a paradoxical structure, its linearity is volumetric: from the point of view of a bridge, there are always at least six sides.

Regina Loukotová and Klára Doleželová studio:

The AD1 studio semester developed through 4 tasks: My Space, Mýtný Plácek, My (Dream) Space, and the main task, Vision for Nuselský Bridge. The first team-building project, for Mýtný Plácek, took the form of a competition for the design of a street furniture concept in a small square within Vyšehrad.

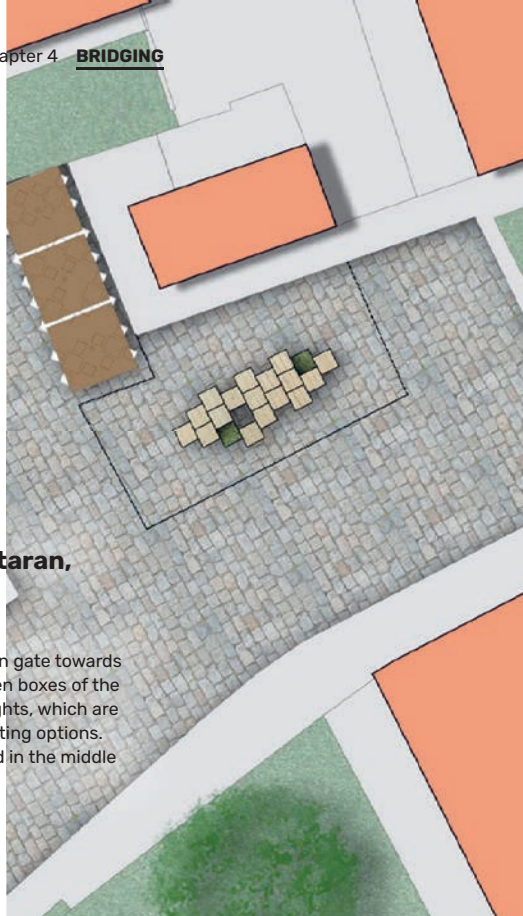
Mýtný Plácek

Each year's Team Building task is dedicated to the positive intervention and uplifting of public space in the school's surroundings. As an architect in this society it is not only about building and creating new out of nowhere without contexts, but it is about innovations, reuse and refurbishing, reusing the existing. This semester, the school is collaborating with the director of Vyšehrad on the "Mýtný plácek" square renovation. Designing in teams and presenting to the director, the winning project will be realised and placed on the square.

Selected projects:

**Christiana Afxentiou,
Timurs Grigorjans,
Zoe Harrow, Sean Kangataran,
Sofia Shalimova:**
THE LAST STOP

The last stop before entering the main gate towards Vyšehrad. A structure made of wooden boxes of the same floor plan in three different heights, which are movable and can create different seating options. The most suitable variant is the island in the middle of the square.





**Nariman Mammadov,
Vladyslav Palchuk, Jakub Svoboda,
Julijana Topalli:**
TRI-PARTITE

We wanted to focus on having a minimal amount of elements. Three sitting elements and three greenery elements within the public space. These elements can be used to create multiple arrangements.



1.

Site Plan

1:200

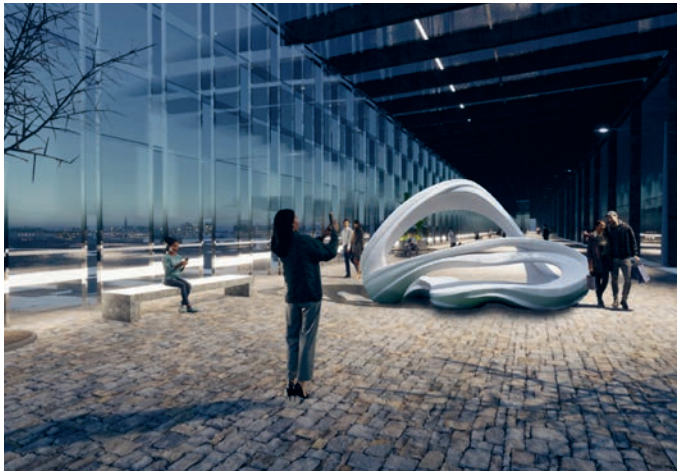
A Vision for Nuselský Bridge

Nuselský Bridge is a structure built during the years 1963–1972 to connect Prague districts across the Nusle valley. The bridge is 485 metres long and 26.5 metres wide, consisting of a reinforced concrete structure with four pillars. The bridge holds the metro line C – between I.P.Pavlova station and Vyšehrad, at an average height above the valley of 42.5m.

The project aims to **reconsider** the **purpose** of Nuselský Bridge and **shift the paradigm** from pure transportation service to a place for **public service**, a new public platform for inhabitants and visitors of Prague. We will work with a vision where the space today dedicated mainly to cars will be transformed to a shared space with a priority for people, cyclists and other sustainable means of mobility.

Your task is to **test** how society driven by **communal**, **environmental** and **shared economy** values can transform this elevated public space into a liveable and vivid place. The metro as an important public transportation resource will stay in function. We invite you to rethink the meaning of the Nuselský bridge within the perspective of 50 years from its completion by following tendencies for cities we would like to live in in the future.

Selected projects:





**Anders Haagenrud and Timurs
Grigorjans:**
THE GALLERY, AD1

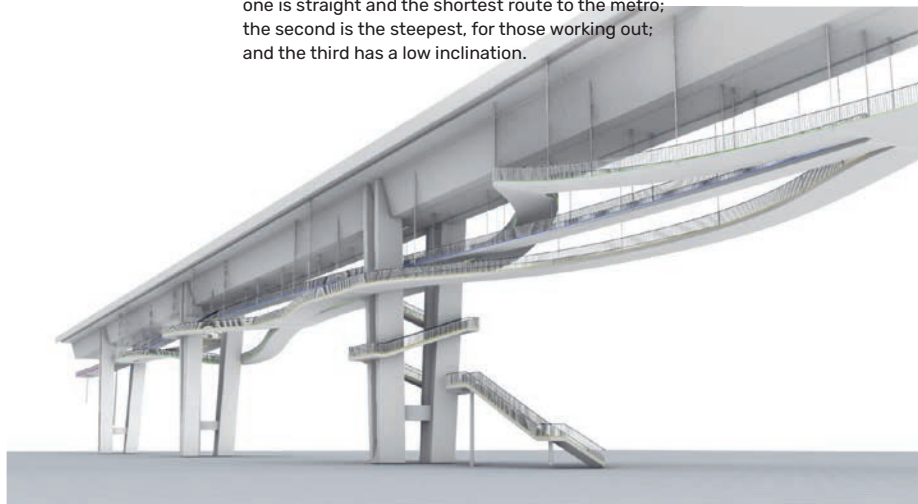
The bridge is intended to become an attraction for locals and tourists. It would be a place suitable for art enthusiasts, people looking for a leisurely time, and in general curious individuals. The existing bridge becomes a glass covered public area, which within itself holds the longest gallery/art museum in the Czech Republic, available for all people free of charge.

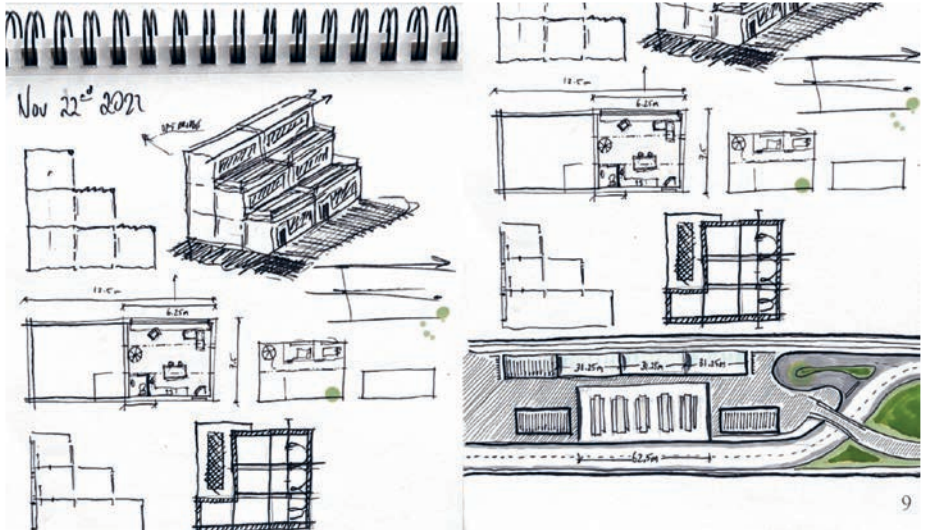
Name	The Gallery
Scale	1:5000
Phase	Architectural Study
Author	Anders N.H



**Benjamin Bergem and
Jakub Svoboda:**
THREE PATHS, AD1

The design makes use of the underside of the bridge, separating the pedestrian walkways from the intense car traffic. The walkways are wavy and float over and under themselves, which serves as a contrast to the straightforward brutalism of the bridge itself. Three Paths is designed to be a smooth and organic way to traverse the valley. There are three main walkways: one is straight and the shortest route to the metro; the second is the steepest, for those working out; and the third has a low inclination.



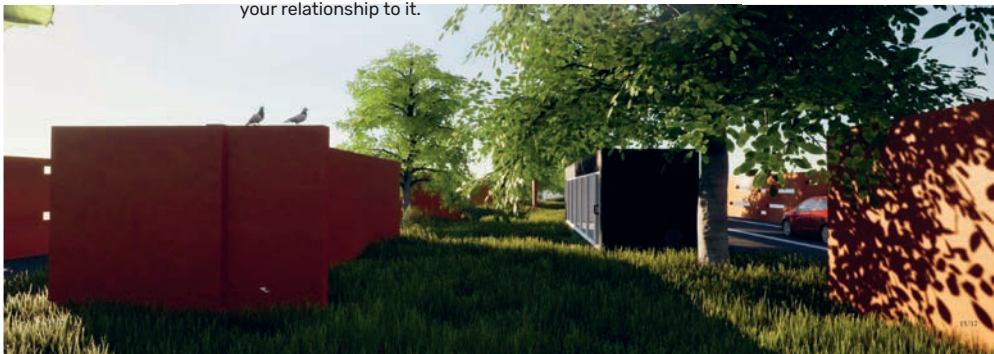


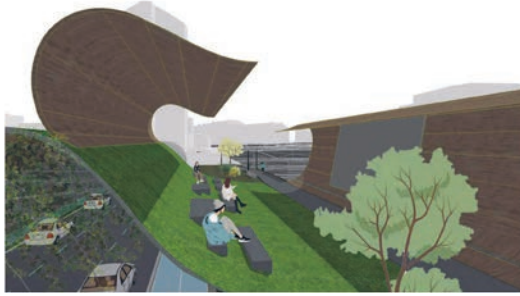
Sean Kangataran and

Martin Bardon:

SEA CHANGE ON NUSELSKÝ BRIDGE, AD1

Constructed upon the platform of the existing bridge using lightweight sustainable and repurposed materials, Sea Change is a community to connect communities with 34 mixed commercial and residential-workshop homes available for artist residencies, 12 additional dedicated commercial units, a centralised piazza and meeting area, and a dog park. The shipping container as a structural motif isn't just an exploration into modern modular living, robust and stackable, it sends a clear message to any visitor that this is a space to take something familiar and rethink your relationship to it.

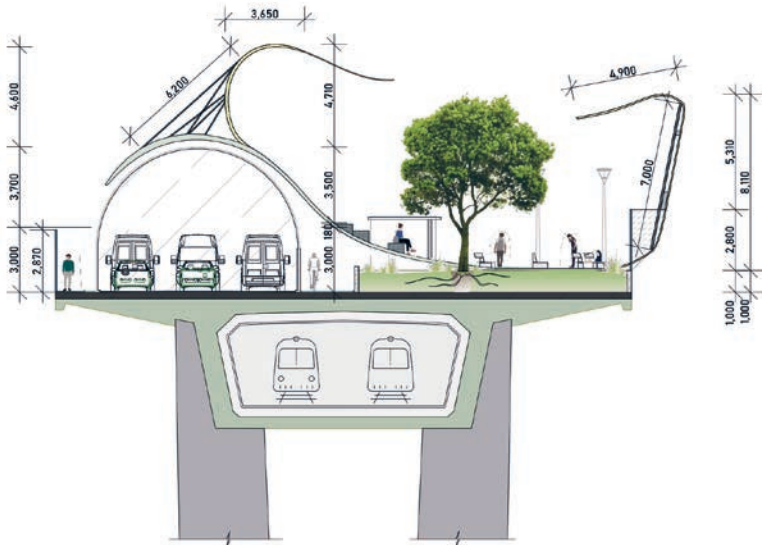




Sonika Panda and Vladyslav Palchuk: **GREEN BRIDGE, AD1**

The main idea was to treat the structure not as a bridge as such, but rather as an elevated space that connects two parts of the city. To bring more greenery onto the bridge and reduce noise from traffic, car lanes are covered with a metal mesh tunnel, over which vine plants will twine, hiding the transport. We have turned Nusle bridge into a flying park with trees, bushes and flowers planted across the whole surface. Four green slopes were placed on the superstructure: two have screens and can be used as cinemas or open-air lecture spaces, the other two could be used simply as raised seating areas for the beautiful views.

Section **M 1:200**



Janek Schindler and Elan Fessler studio:

Linking Letna

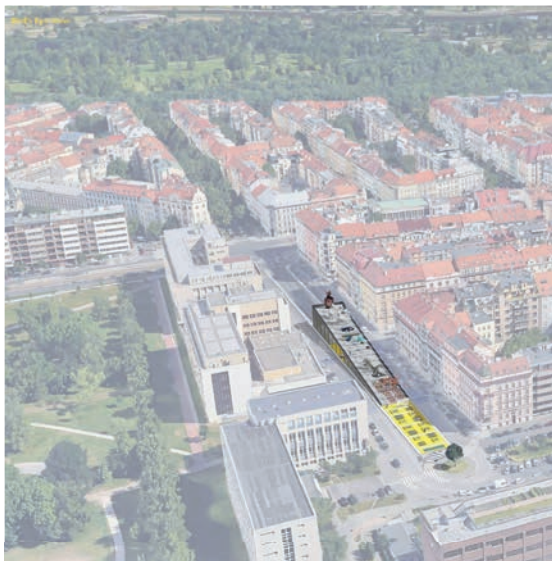
This semester's project will explore the possibilities of bridging a divide.

The site is located upon Letna plain, a central and expansive area of the city, specifically along and around the 200 meter tunnel at Letna square. Tension exists in the site between institutional and residential buildings, landscape and parking areas, pedestrian pathways and multi-lane traffic, natural and built-up areas. The site is **in need of bridging in multiple ways.**

We have divided the area's immediate surroundings into four zones: the square, the tunnel, the forecourt and the strip. The project aims to link these four zones together, and to connect each of their specific characteristics into one project with distinct identities.

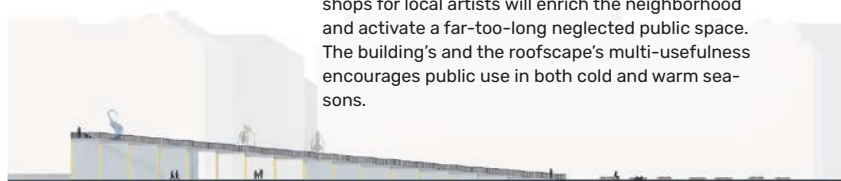
"LINKING LETNA" will require connections that are **linear, cross axes, and of a field condition.**

Buildings or landscapes or both will be proposed to improve connections between the city and the park in the north-south and east-west directions. Residential, commercial, institutional or recreational elements are to be introduced, in accordance with the analyses and conceptual strategies of each project.

Selected projects:
Tamar Ninidze:
ABOVE RUDOLF'S GALLERY, AD3

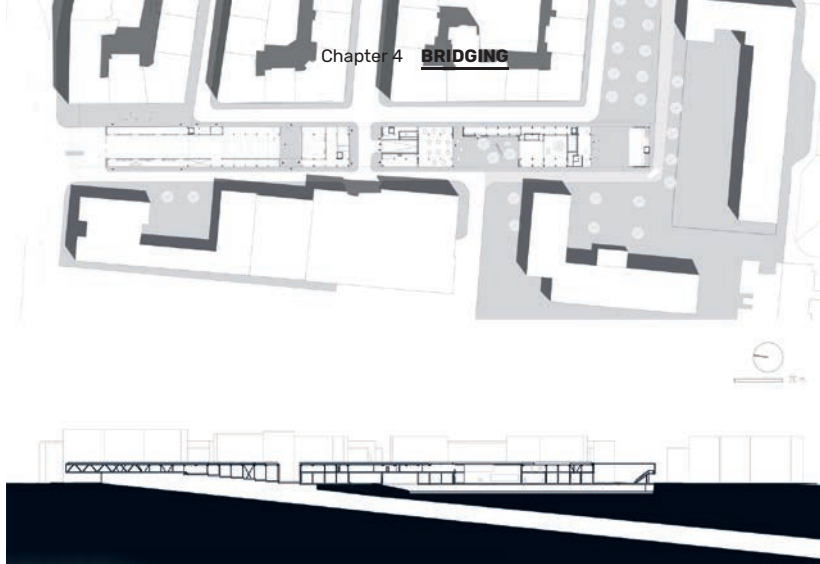
The goal was to bridge the gaps left by Letensky Tunnel. A pedestrian connection and a public plaza are provided by a cantilevering structure over the underground road. A new gallery space and workshops for local artists will enrich the neighborhood and activate a far-too-long neglected public space. The building's and the roofscape's multi-usefulness encourages public use in both cold and warm seasons.

Elevation West



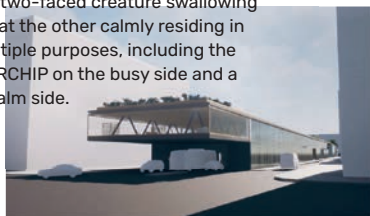
Long Section





Vít Mádle: TWO NEW SCHOOLS BRING LIFE TO NAD ŠTOLOU STREET, AD5

The proposal is to use a seemingly unusable space and to create a sense of location with a grandiose gesture that is also sensitively merged with the built context. A nearly 250m long linear building, constructed from a wooden portal frame structure, lays on top of the tunnel walls. The building is directly reacting with the urban fabric and opens or closes as necessary. It is a long two-faced creature swallowing cars at one end while at the other calmly residing in a park. It provides multiple purposes, including the architecture school ARCHIP on the busy side and a kindergarten on the calm side.





TUNNEL LIVING SECTION



TECHNICAL DETAIL

In: Detailed plan of the tunnel living situated at the entrance of the boulevard.



TECHNICAL DETAIL



Camille Nguyen, Violette Perrin: **THE GREEN LINE, AD5**

The pedestrian is sidelined on the existing site, trapped between the endless street and the imposing facades. The omnipresence of traffic puts our pedestrian in the background of a fragmented landscape. This site, nonetheless, is a strategic axis between Stromovka and Letna parks. Our project is to respond to these issues.

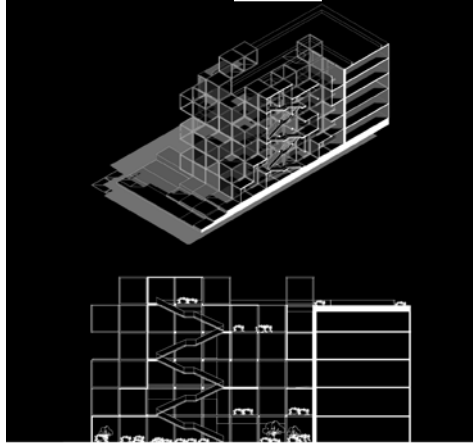
Our intention is to revitalise this landscape axis with a pedestrian place filled with collective and public program. The design of our project had a careful focus on the relationship between nature and the visitor. Pushing nature to become omnipresent and necessary for man, allowed to air the boulevard and to make it more welcoming.



MODEL SITE 1/1000

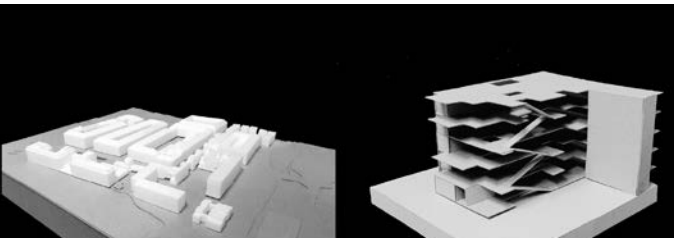


MASTER PLAN OF THE ENTIRE PROJECT



Szymon Zelazny :
NZM V2, AD7

The five storey modular structure, based on the subdivision plan of the existing Agriculture Museum facade, was created to develop the existing exhibition functions, as well as to create new integrated and multifunctional spaces, enabling all audiences to come into direct contact with nature and to experience agricultural discoveries in an innovative way. The project also involves reorganising the existing space located to the north of the museum and transforming it into a recreational square enriched with elements of a contemporary interpretation of the public orchard and herb garden.



Jaroslav Wertig and Jakub Kopecký studio:

The Train Station as Entrance to the City

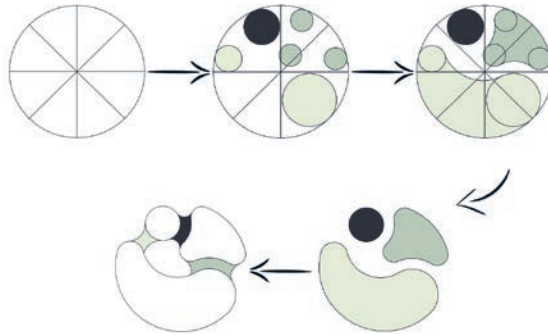
The train station as an entrance to the city. It is usually the place of first contact after arrival and as it's been said – **you only make a first impression once.**

It is also true that **Prague is a city of unfinished concepts** and therefore the area around Prague's railway stations cannot be seen as closed chapters, but rather places suitable for further development.

Thus, we will follow the above-mentioned statements during the semester and focus on the surroundings of the Prague Main train Station, namely the unfinished block above the railway track at the mouth of Vinohradská Street.

Based on the given urban situation, the proposed structure will honour the street grid and will vertically relate to the surrounding scale-diverse buildings.





First creating a circle with a radius of 15m, which was then divided equally into six parts. Then creating smaller circles with varying radii that are tangents of the existing lines. Finally connecting these circles with larger radii to create these organic shapes of the towers. The last step was, again, creating tangent circles to the existing towers to form the bridges that connect the towers.

ARCHIP AD 3/5 — WINTER TERM 2022/2023 — WERTIG-KOPECKY

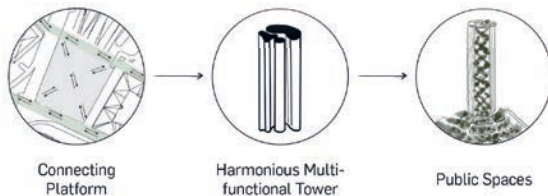
ADAM ABDULHAMEED - ART LIMANI - TAMARA GRABOVSKA

PROFESSIONAL
DESIGNER
REGISTERED

Adam Abdulhameed, Art Limani, Tamara Grabovska: AESTHETIC AND ACTIVE TOWER, AD3

CONCEPT

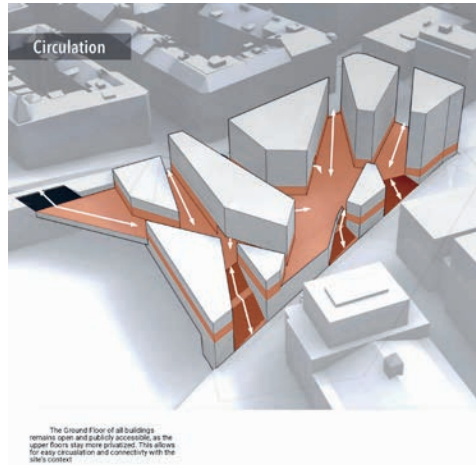
The proposed tower is a place to unite modern and progressive people, who appreciate life-work balance. It will be a new dominant in the city of Prague, that also acts as a connection between Vinohrady and Nové Město neighborhoods. Our goal is to achieve both an AESTHETICALLY pleasing and functionally ACTIVE tower. The building is an exemplar for a vertical city that provides residents with apartments, working places, shops, sport, relax and entertainment spaces. Along with the tower we designed a platform to support the building whilst being elevated from the train tracks below, not only to function as a building support, but also as an accessible green space for all users.



Connecting
Platform

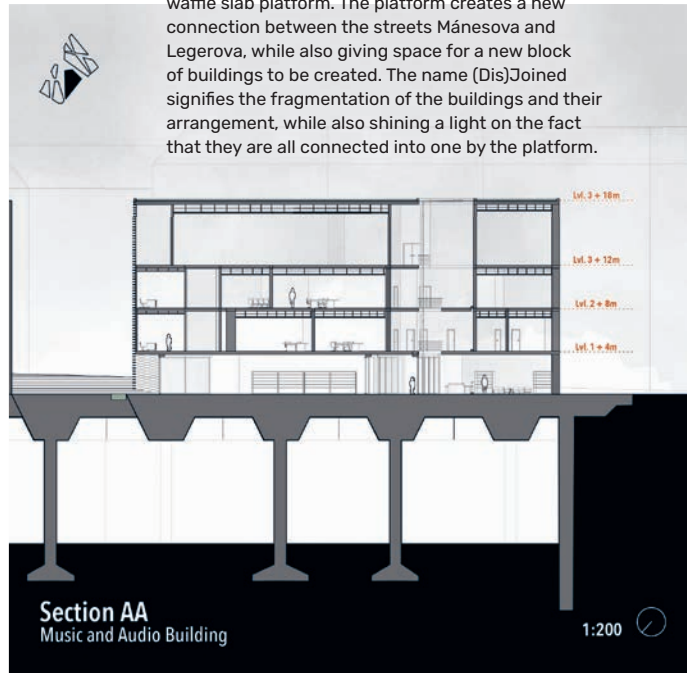
Harmonious Multi-
functional Tower

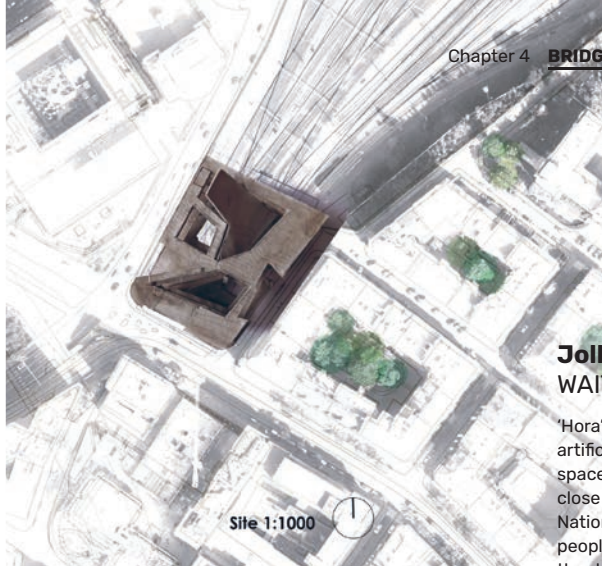
Public Spaces



**Matteo Havran, Yanis Hommet,
Pavel Jaroscak:**
(Dis)Joined, AD5

The buildings of (Dis)Joined lay on top of a large waffle slab platform. The platform creates a new connection between the streets Mánesova and Legerova, while also giving space for a new block of buildings to be created. The name (Dis)Joined signifies the fragmentation of the buildings and their arrangement, while also shining a light on the fact that they are all connected into one by the platform.

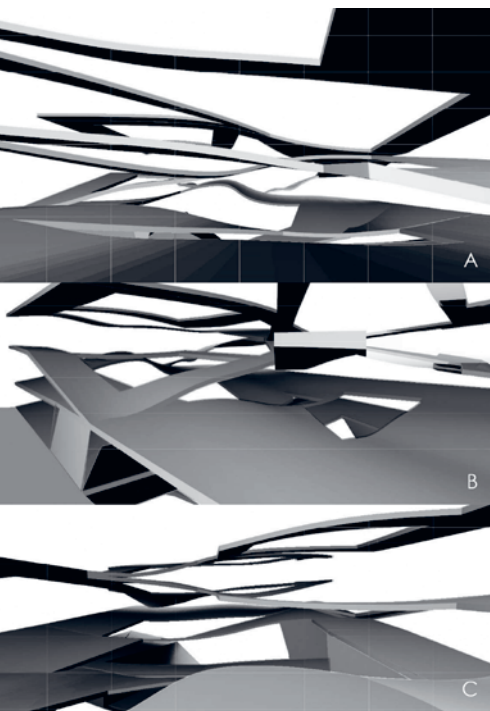




Jollie Yuen Ting Cheung: WAITING HORA, AD9

'Hora' in Czech means mountain. The project is an artificial landscape celebrating fluidity of time and space. The program was greatly inspired by the site, close to the main train station, Wenceslas square, National Museum and The State Opera house. As people are passing by and waiting for people/trains, the design aims to provide a platform for meeting and waiting in different circumstances.

The curved slab design creates smooth connections to the site, which has level difference of the streets, and above the train tracks. By walking through Waiting Hora, visitors experience a unique journey above the train tracks and inside a different quality of dynamic flow/stay. They can sojourn while waiting for their friends/trains to come, or bring a book to enjoy the sunlit curved garden. The lower ground is more vibrant: its rapid curvature reflects the atmosphere connecting with the street. Visitors can look down on the tracks, pay attention to the mirror at the entrance, easily catch a train by running above the tracks, or quickly grab and go. The upper floors utilize sunlight to create a sense of comfort, the curvature is more smooth having other facilities that promote relaxation.



Shota Tsikoliya and Ondřej Janků studio:

Beyond Bridging

The studio brief concentrates on **the less obvious aspects of a bridge** as an architectural element. Rather than its engineering and structural qualities, we are interested in what other **phenomenological challenges** the bridge brings to its environment.

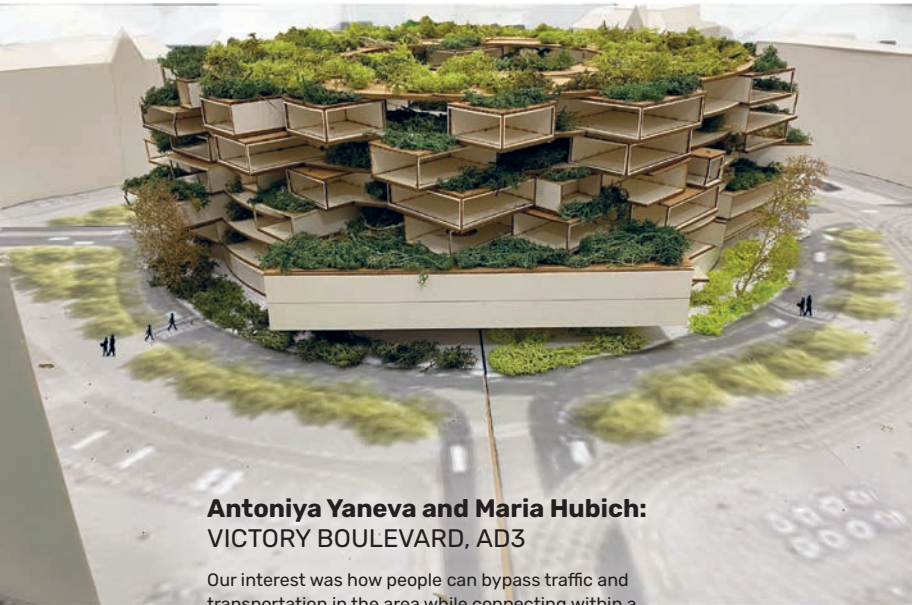
Bridging (in a sense of connecting) as a primary concept of a bridge inevitably coasts alongside with a series of (less obvious but equally interesting) features which we will aim to explore in the studio research topics.

The topics are:

1. Rupture (Bypassing)
 - Bridge as a tool of disconnection or avoidance.
2. Skywalk
 - Bridge as a tool of architectural manipulation.
3. Under the Bridge
 - Bridge as a shelter
4. Inhabited Bridge
 - Bridge as a space for living.
5. Wildlife Crossings
 - Bridge as a connection of (natural) habitats in densely urbanised landscape.

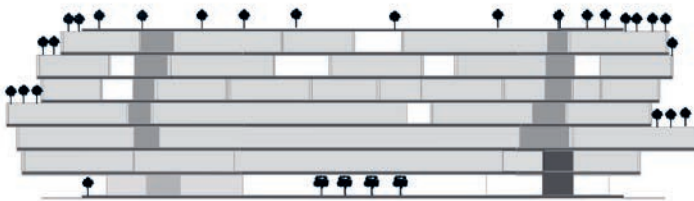
Students will pick one of the given topics and propose their narrative including the location, program and volume of their “bridges”. The common requirement for every topic is for the project (a bridge, a sequence of bridges, proposed super-structure, a building, ...) to be located in Prague and to be **at least 100 m long**.

Selected projects:



Antoniya Yaneva and Maria Hubich: **VICTORY BOULEVARD, AD3**

Our interest was how people can bypass traffic and transportation in the area while connecting within a new, contemporary place for leisure, work and entertainment. At the same time, the project is touching on the theme of wildlife crossing by integrating a lot of greenery on the inside, outside and exterior spaces of the building. We propose a building on the square which extends enough to create a boulevard and city block while it offers various programs inside for people of all ages and interests. The shape of the building is developed from the existing circle in the middle of the site, which as a centre point also allows views towards all the sides of Prague and its landmarks.



1

1:500



central part

The main structure of the project is the longitudinal embankment, which is located under the railway and stretches along the entire length of the embankment.

This building consists of two programs. The first is a nightclub with a range of activities, such as conferences or various screenings.

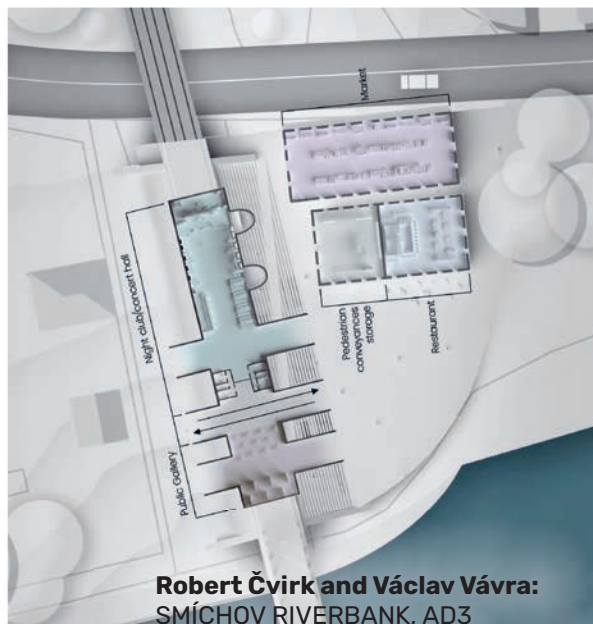
The second part serves as gallery, which is dedicated to community purposes such as workshops, exhibitions and social workshops. Everything under one roof ensures the connection of all these activities.

Another part of the project is the three original buildings, which we decided to keep and remodel, as they are preserved buildings from industrial times that once served as shipyards. Secondly, we decided to keep these buildings due to ecological reasons, since renovating a building is a much smaller environmental burden than building a new one.

The first of these buildings (the largest) serves as an indoor market with the offer of various products, but at the same time it can also be used for other purposes, for example as a pop-up gallery.

Another building is dedicated to a cafe together with a restaurant.

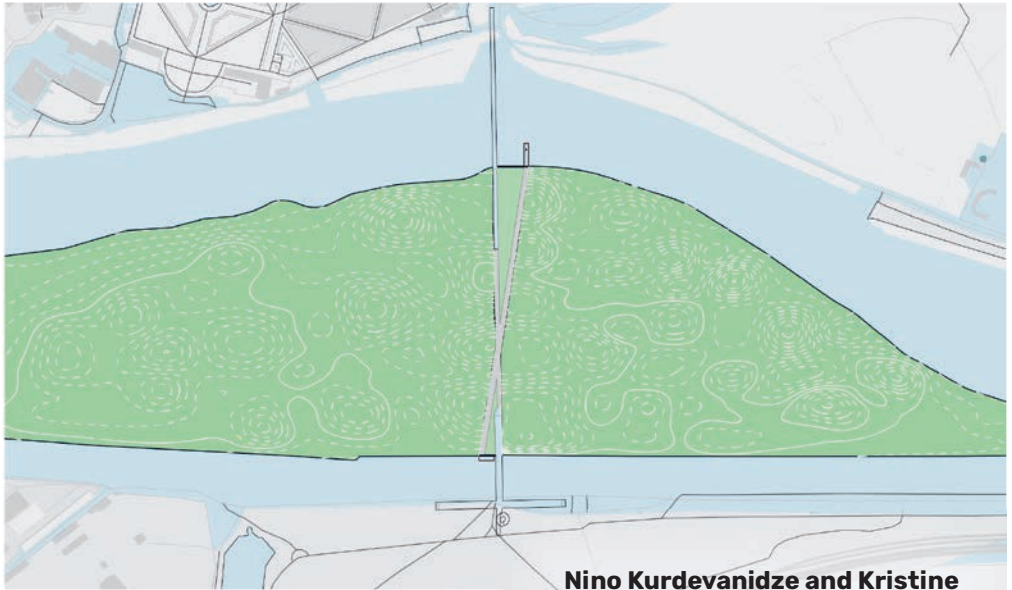
The last building is dedicated to the circular market where people can buy, exchange, donate or borrow various, for example as sports equipment, clothing, works of art, products from a social workshop, etc.



Robert Čvirk and Václav Vávra:
SMÍCHOV RIVERBANK, AD3

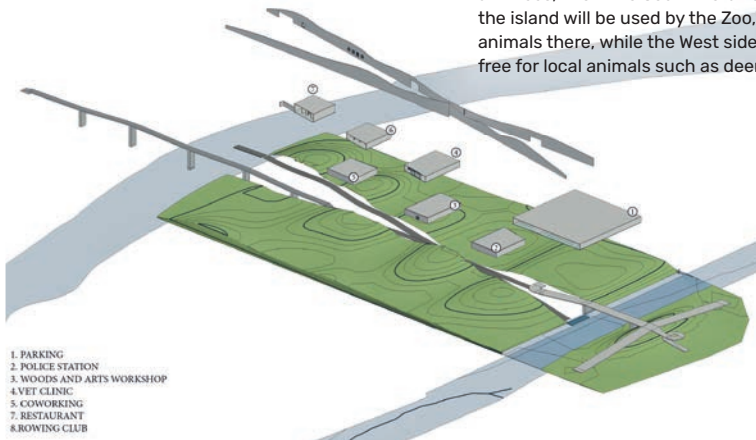
The Smíchov Riverbank project is supposed to be a demonstration of how a neglected environment can be transformed into a location where everyone can find their own place without the need to build up the entire area. The whole project is based on the theme of connection. Specifically not only to connect two or more places, but mainly to connect people from all social groups and also to bring nature closer to people. The project is supposed to attract people to this location, improve cultural and nightlife, while at the same time bring peace and oasis in the centre of the capital city.

elevation**section**



Nino Kurdevanidze and Kristine Mshvidobadze:
CISÁŘSKÁ PĚŠINA, AD5+3

The unique natural environment of Cisarský Island is the key to our concept. Currently, the situation on the island is unwelcoming, undeveloped and especially in comparison to adjacent Stromovka park, does not attract people. The goal of this project is to make this place a new attraction for park visitors while keeping the island as wild as possible. Both sides of the island will be filled with flood resistant trees, known to South Moravia. The East side of the island will be used by the Zoo, with some of the animals there, while the West side of the island will be free for local animals such as deer, rabbit and fox.



1. PARKING
2. POLICE STATION
3. WOODS AND ARTS WORKSHOP
4. VET CLINIC
5. COWORKING
7. RESTAURANT
8. ROWING CLUB

Saeed Mahalley and Jiří Milata:
WAVES OF GREEN, AD5

We have designed a vertical city with apartments, vertical parking, a library, restaurants, sports center and shops. The building is designed as to not block the traffic and events under the bridge and also not create shadows on the nearby buildings. The green walkway can bring people living in the vertical city or surrounding area a faster and more pleasant way home from the metro station to the other end of the bridge.



Longitudinal Section

In this section you can see the different programs inside the building, also the circulation that leads from the ground to the roof of our project. The staircases and elevators can be used by the building's residents as well as by people who want to speed up and make their journey to the metro or just want to visit one of the shops or restaurants in the building.

An important part of our project is the vertical parking in the building, we have created enough spaces so that not only the people living in the building but also the visitors to the building can get parking spaces. As you can see, for traffic reasons there are parking spaces only in the middle part of the building and on the right side there are more parking spaces because there is a part with more apartments.



Chapter 5

Czech Visions / Designing the Future(s) of the Czech Republic / CZ2.0

This semester's unique project, a continuation of the theme 'Connectivity', was part of a larger collaborative work "Czech Visions".

A Collaborative Project

Students from five schools of architecture came together to explore the Czech Republic, its situation and its (desired) futures, and to design thought-provoking projects for the country. This project brought together students from four Czech and one foreign University. Students and faculty of ARCHIP, TU Delft, and the faculties of architecture in Prague, Brno and Liberec together participated in the one-semester cooperation. It was initiated by Winy Maas, co-founder of MVRDV and guest professor at CTU Prague for this academic year.

In total there were, 20 students at FA CTU, Prague, and TU Delft, The Why Factory, with teachers: Winy Maas, Javier Arpa, Adrien Ravon, Lex te Loo, and Simon Knetting; 80

students at ARCHIP, with teachers: Klára Doleželová, Yvette Vašourková, Regina Loukotová, Jan Schindler, Elan Fessler, Jaroslav Wertig, Jakub Kopecký, Shota Tsikolya, Ondřej Janků, Lukáš Kurilla, and Šimon Prokop; 20 students at University of Brno FA VUT, with teachers: Szymon Rozvářka and Michal Palaščák; and 20 students at University of Liberec FUA TUL, with teacher: Radek Kolařík.

Proposing Visions

The students explored the Czech Republic in detail from an international perspective. They looked at topics such as forestation intensity, national parks, industrial production, transport infrastructure, housing,

demography, population density, ecology, sociology, economy among others. After a thorough analysis of these, they proceeded to design, at any scale, architecturally and from a landscape and urban planning perspective, improvements for an area.

Their projects were directed mainly towards the more distant future, so the proposed visions do not lack in imagination and some of them will certainly be considered utopian. However, they will all be based on the relevant data available today.



Model Workshop

All studios coordinated and compared their progress internally and between schools during the two creative workshops. The first workshop developed the schematic plan of conceptual ideas for the Czech Republic, at 1:20,000 scale. The second workshop developed all the students' ideas as abstracted models situated into the enormous 1:10,000 model of the Czech Republic, installed within the atrium of the Czech Technical Faculty. The 1:10,000 model (cca 45 by 30 meters) was based on google maps printed on wooden doors – with SOLODOOR sponsoring nearly 200 door frames.

Output and Results

The common objective was to produce not only the Model, but also a book with all the research and ideas, a film of the story and the documented workshops, as well as exhibition events, and an ongoing platform for dialogue, bringing these ideas to the public. The first exhibition, which concluded the collaboration between the schools, took place in the atriums of the Faculty of Architecture of the Czech Technical University and opened on 31 May 2023. It will be followed up with the publication of a book of the work that will be handed over to relevant authorities in the Spring 2024 with a special launch event.

The semester project began with research, and was subdivided into phases and themes: observations, rankings, maps, interviews and ideas. Below is a selection of the work produced over the semester by students from our studios.

CZ is CONTAMINATED

1. Export of contamination to the world.
2. Landfill of Sporniv.
3. 27,789 62m2 of area occupied by contaminated landfill in Sporniv.
4. CDW in big piles.
5. Most rubbish or any kind of waste ends up in landfills all around Czech Republic.

In Prague 4-Sporniv there is home to a problematic dump site, where piles of construction waste and rubbish have accumulated over time, presenting a significant health risk to nearby residents. The landfill is located in close proximity to residential buildings, contributing to the public health hazard. The waste dump emits unpleasant odors, and its unsightly appearance detracts from the surrounding natural beauty.

50.0499282N
14.4712292E

**CZ is CONTAMINATED**

1. Export of contamination to the world.
2. Contamination in random places of Czech Republic.
3. Even developed areas such as Prague center in Czech Republic.
4. It has become a daily routine to throw garbage anywhere.

In the four pictures I have taken, you can see a concerning sight of garbage that has been thrown carelessly in the streets, sidewalks, and open lands of the Czech Republic. This situation is not only unsightly, but it is also very damaging to our environment and health. The accumulation of waste in public spaces leads to unpleasant odors, pollution, and creates an ideal breeding ground for pests and diseases.

Czech Republic



Observations:

Students began by selecting a topic of personal interest: literature, music, forestry, etc. From this preliminary impulse, they made Observations, documented in imagery and data.

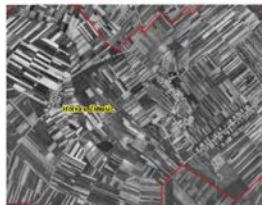
CZ is Collectivized

1. Collectivization of fields after WW2

Description:

After WW2 power was in the hands of Communist party. To ensure maximum productivity, small fields were taken from small farmers joined into large Unified Agriculture Cooperatives (czech. JZD).

49.982549
15.460232



1954



2022

CZ is has visible border

1. Satellite view of Czech/Austrian border. South of Czechia in Moravia, near the city Znojmo.

Description:

At the border of Czechia and Austria/Germany and Poland one can clearly see the border. Large difference between field sizes and agriculture methods is visible even from eye level perspective.

48.4636
16.0125





CZ is being abandoned
church of st. Michael

1. Sometimes Cultural heritage office tries to save the buildings by adding them to their list
2. Churches that are not located close to some urban area are often more destroyed as it is too hard to take care of them.

Description (70 words):

The Church of St. Michael the Archangel is a Roman Catholic church. It has simple structure with a rectangular layout and a triangular-ended presbytery. A sacristy is attached to the north side, while a tower adorns the eastern facade. Once featuring a wooden cross vault in the nave and a convex concave nave, the church has fallen into disrepair with the brick vault of the presbytery collapsing and vegetation overtaking the sacristy's vault.

50.156421°
13.136361°



CZ is Damaged churches:
church of st. Marie Magdalene

1. In the district of Tachov we can find over 6 heavily damaged churches.
2. Church of st. Marie Magdalene is set on edge of the city old street from the town square.

The damage of churches ranges all the way from mild problems with the facade up to missing towers, roofs or presbyteries. Church of st. Marie Magdalene is an example of abandoned church in a urban setting with significant damages. The church is in the ownership of the town Střeziměř located on the edge of city's square.

49.752886°N
13.606395°E



CZ is Football

1. Vavrovice football field
2. Rotting and broken tribunes discourage fans to come watch the games
3. The existing facilities are nearly abandoned, changing rooms, offices and showers are not maintained well

Despite the discouraging state of the facilities, the stadium is often used as a meeting spot or a point of orientation as everyone in the village is aware of it its location and its context. Even if a field or stadium is not in its peak use anymore, it still has key functions in the community, whether it its for its location, size, history or popularity.

Source: <https://www.europlan-online.de/en/2520/2523283476/35FD-stadion-vavrovice/stadion-11253.html>

**CZ is Football**

1. SK Vavrovice
2. Field located in a town with the population of 4 807
3. Located at the edge of the city, near the town's school
4. Does not have that large of an impact on the urban context

This seemingly ancient stadium, which is now rarely used due to its team's recent downfall, still remains a irreplaceable space in the urban context of the village. As its located right next to the only school in the village, kids and teenagers spend time at the stadium and around it just hanging out.

48.218713
17.858294

**CZ is... FIELDS**

1. Nature
2. Walking
3. Connection
4. Learning

Forget and leave the urban air to reconnect with an agricultural air and find yourself learning new things.

50°40'22" N
13°33'15" E

**CZ is... AIRBNB**

1. More that a hundred of people on one hope fields?
2. 10ha
3. Meeting point

Tiny house on the fields will allow people to sleep and connect with nature.

50°20'48" N
13°23'54" E





CZ is kinetic music trains

1. Live performances with no need of stage or background facilities.
2. Using railway network to get around the whole country
3. Brings live music to places where bands might not usually travel

This example shows an unused part of the railway in the city of Detroit and Bristol. It is a blind spot for live music because there are no music clubs in this area. By using my idea, we can bring a culture of live music to places where it's missing.



49.833504
17.392640

CZ is kinetic music trains

1. Live performances with no need of stage or background facilities.
2. Using railway network to get around the whole country
3. Brings live music to places where bands might not usually travel

This example shows an unused part of the railway in the city of Tynes. It is a blind spot for live music because there are no music clubs in this area. By using my idea, we can bring a culture of live music to places where it's missing.



49.976321
12.858278

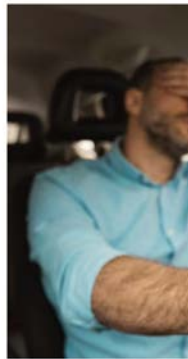


CZ Is Panelák

The typical size of a housing estate in the Czech Republic can vary widely depending on the specific development. Some Sídliště can be quite small, with just a few apartment buildings, while others can be quite large and cover several square kilometres. However, as a general guideline, the typical size of a Sídliště in the Czech Republic ranges from about 0.5 to 2 square kilometres. This can be equivalent to around 60 to 200 hectares or 120 to 500 acres. The size can vary depending on the location and specific development.

**CZ Is Panelák**

The time a typical resident of periphery housing estates of Prague is taking to get to the city centre by public transport can reach an hour. While by car it varies from 30 minutes to an hour in the rush time. Which is around 11 days per year a person spends in traffic congestion. This are the consequences of living in the monocultural area without enough job opportunities and services resulting in lots of people travelling to the side of the city.

**CZ Is Acoustic**

1. Sound acoustics
2. Amphitheatres

The geometry of stone quarries is similar to that of ancient Greek and Roman amphitheatres. They also have great acoustic qualities, allowing for sound to travel far.

Student: Hazel Nye

**CZ Is Industrial Brown Fields**

1. Unused Spaces
2. Harmful to Ecosystems
3. Lots of Potential

Industrial brown fields, quarries specifically largely an abandoned once their mining purpose is fulfilled. They leave an ugly scar on the land and negatively impact local communities and the ecosystems around them.

Student: Hazel Nye



**CZ is Bunkers**

In Liberec Region, bordering East Germany, there are over 80 bunkers found in the frame. Around peaks ranging from 300 m to 550 m above sea level, the bunkers are found crossing the entire mountain complex with an average distance of 150 m between them.

Objects type A 160 and A- 140 predominate this area.



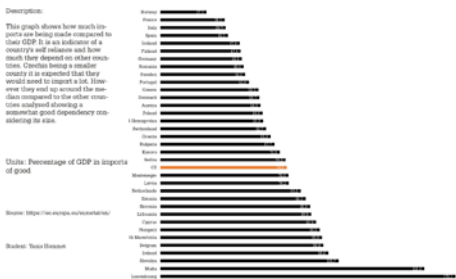
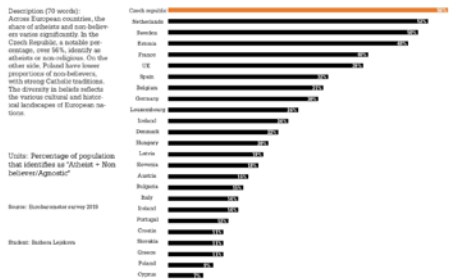
50.7890042N
14.8180311E

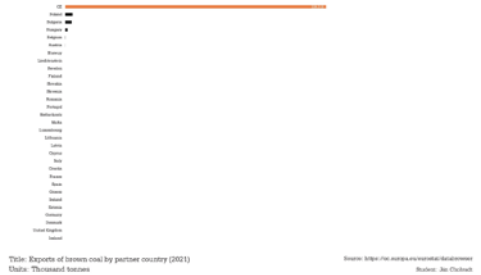
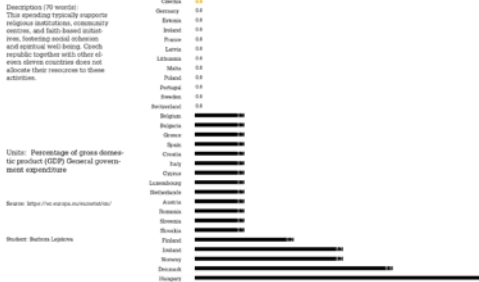
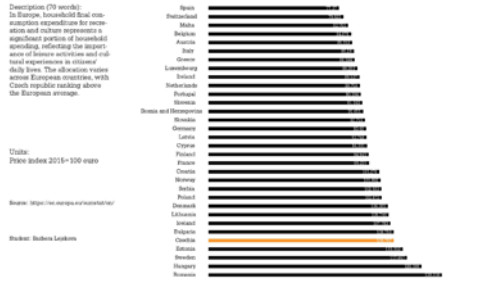
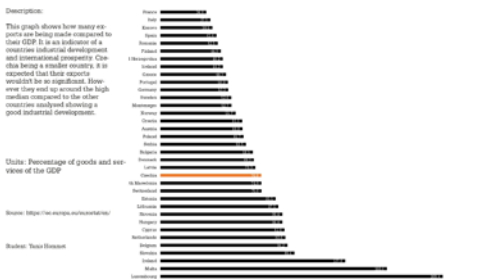
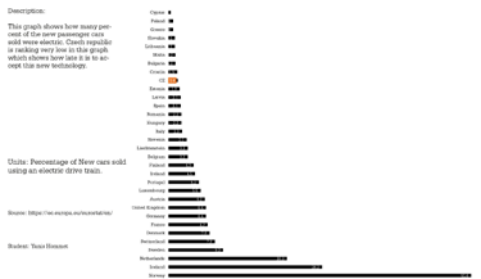
CZ is Bunkers

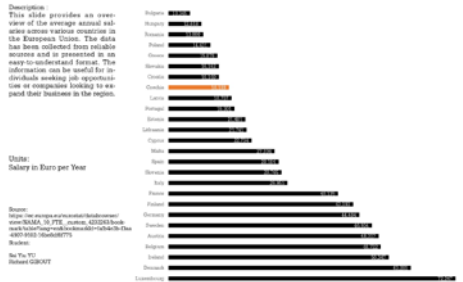
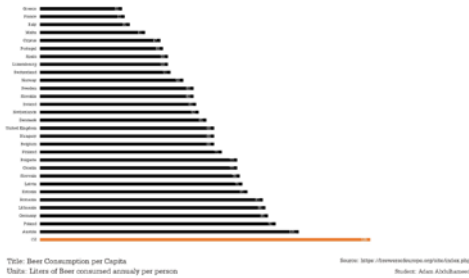
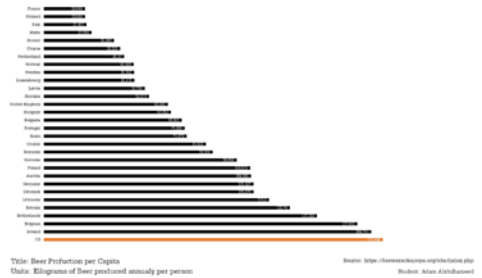
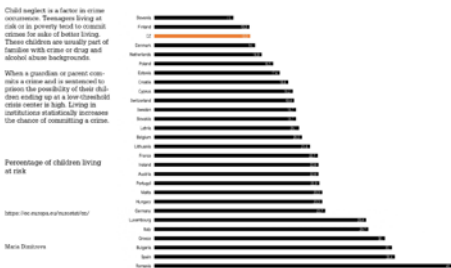
Heavy fortifications are commonly used as manevre, yet for the most part both Light object and Heavy fortifications are found in this state.



This research was then classified into a European context, comparing the same topics across countries of the EU, or between different Czech regions, in order to produce rankings.

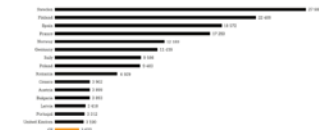


CZ IS ... MINING**High share in brown coal production****CZ IS... MINING****CZ is the largest exporter of brown coal reserves (2021)****General government expenditure for religious and other community services per GDP in 2022****Final consumption expenditure of households for recreation and culture****Exports of goods and services in % of GDP****Share of zero emission vehicles in newly registered passenger cars**

Salary Spent for Living on housing in EU**Salary Per Year in EU****CZ IS... THIRSTY****Highest Beer Consumption per Capita in the EU****CZ IS... BREWING****Highest Beer Production per Capita in the EU****Children at risk rate****Unemployment rate**

Area of forested land

Just slightly above a third of the Czech lands is covered by forest, while the rest is urbanized and mostly used for agriculture. Around 50 percent of the trees of the forests are non-coniferous, while the rest are coniferous, mostly grown for timber.



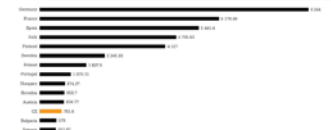
Units: Thousand hectares

Source: <https://our-world-in-data.com/forests/forests-area-forest-land/>

Author: Benjamin Bengtson

Protected forests

An overview showing how much of the forested areas that are protected areas, which includes national parks and protected landscape areas.



Units: Thousand hectares

Source: <https://our-world-in-data.com/forests/forests-area-forest-land/>

Author: Benjamin Bengtson

Share of tourism direct gross value added in the economy, 2019

Description (70 words): The Tourism Satellite Account measures only that part of value added (by tourism industries and other industries) due to the consumption of visitors and tourists within the territory and



Units: per capita

Source: <https://our-world-in-data.com/tourism/tourism-direct-gross-value-added-in-the-economy/>

Author: Benjamin Bengtson

Occupancy of tourist accommodation establishments, 2019

Description (70 words): Tourism is also a significant factor in the development of European regions. Infrastructure created for tourism purposes contributes to local development, while jobs that are created or maintained can help revitalize industrial or rural decline.



Units: Per capita

Source: <https://our-world-in-data.com/tourism/tourism-direct-gross-value-added-in-the-economy/>

Author: Benjamin Bengtson



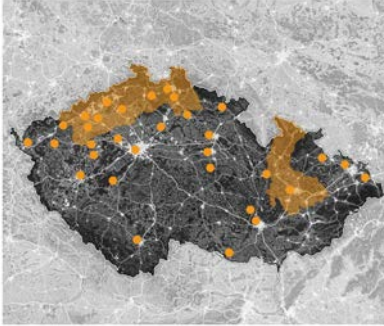
CZ is living in poverty

The regions with the highest poverty rates in the Czech Republic almost overlap with the regions with the highest crime rates and unemployment, supporting the hypothesis that crime, low standard of living, and unemployment are connected.

Legend:

- Poverty
- Regions with high poverty rate

0 25 50 100 km



Maps:

This information was translated into a series of maps of the Czech Republic in order to visualise the data at a land-use or territorial scale. Also slogans were proposed to capture the impact of this information and to generate a first step towards an idea for a project, a response or a solution.

CZ is Disintegrated churches

1. Between years 1948 - 1989 over 211 churches and 2500 chapels were destroyed.
2. Over 22 churches are critical conditions right now.
3. Religious groups sell the churches to the state so they could get better funding for renovations.
4. In past year CZ has seen many successful project of re-opening churches (in Terebin).

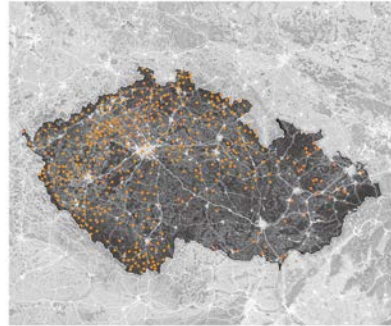
Descriptions (70 words):

As the religiosity of population is declining, many churches are losing their original use. Sometimes they are even abandoned and left to its own device. The district with most abandoned churches is Zlín (Moravia).

Legend:

- Approximate location of the most critical abandoned churches in CZ according to <http://www.pomniky.cz/>

0 25 50 100 km

**CZ is spirituality**

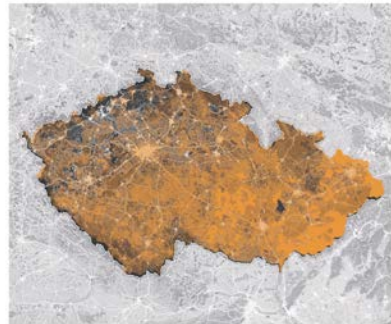
This gradient map shows the proportion (in percentage) of believers in the Czech Republic who belong to a church or religious society.

Source: Czech Statistical Office, 2011

Legend:

- 40%-42%
- 30%-39%
- 20%-19%
- 10%-9%
- 5%-4%
- 0%-3%

Source: Regional Maps
0 25 50 100 km



CZ produces wine

1. Prague and the wine Bohemian wine regions around the city
2. South Moravia

Description:
The Czech Republic has two main wine regions: Bohemia and Moravia.
Moravian wine make up approx. 95% of all wine produced in Czechia.

Legend:



Areas of vineyards

0 25 50 100 km



CZ has a suitable climate for producing wine

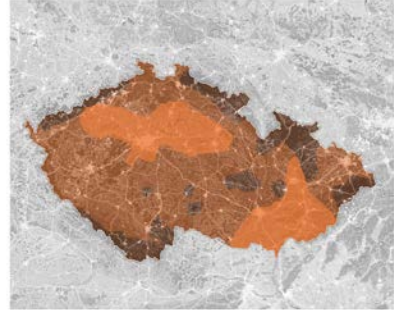
Description:
The regions around Prague, and the region of South Moravia both experience a higher than average temperature throughout the year which makes these areas suitable for growing grapes.

Legend:



Higher temperature
Median temperature
Lower temperature

0 25 50 100 km



CZ is abandoned churches

1. Between years 1948 - 1989 over 211 churches and 2500 chapels destroyed
2. Churches are in critical condition, and close to being used for better building for recreation.
3. In just over 70 years CZ has seen many successful projects of reappropiating churches

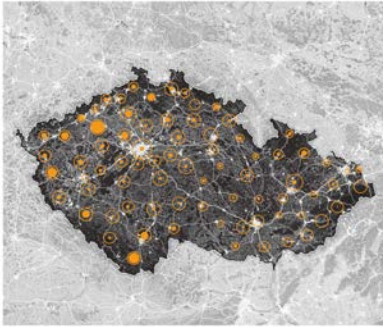
Description (70 words):
As the religiosity of population is declining many churches are losing their original use. Sometimes they are even abandoned and left to its own device. The district with most abandoned churches is Klatovský kraj.

Legend:



Share of abandoned churches compared to total number of churches in each district

0 25 50 100 km



CZ is not religious

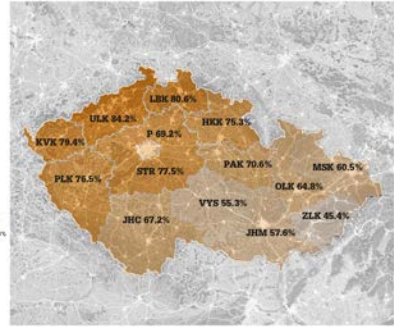
1. The share of non-religious population in districts ranges from 85% to 95%.
2. The highest share of non-religious people is in Ústřední kraj (84.2%)
3. Total number of non-religious people in CZ is 5 027 141 according to CENSOUS 2021
4. In CENSOUS 2021 162 540 did not answer the question about their religious beliefs.

Description (70 words):
The share of people with religion is steadily declining in Czechia. In the republic every since 1990V. In the census 1990 over 4 523 724 people were religious while in the census 2021 the number of people with religion were only 1 374 286.

Legend:

45.0% 65.0% 85.0%

0 25 50 100 km



CZ is spirituality

The map below shows the relationship and proportions of urban and rural areas in the Czech Republic.

This information relates to the chance of abandonment of a religious edifice, making it more likely for a church to be abandoned in a (diserted) rural area.

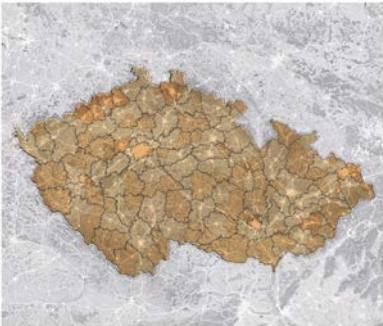
Source: "Urban Rural Dichotomy of Quality of Life" by František Petřivský and Patrik Mareš, 2022

Legend:



Urban areas
Predominantly rural areas
Significantly rural areas

0 25 50 100 km



CZ is spirituality

The intensity of adores showcases the percentage of believers in each major region of the Czech Republic.

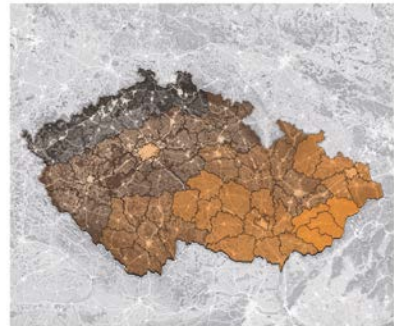
Source: RLDB 2011

Legend:



20.7%-36.8%
31.8%-39.2%
38.8%-23.7%
32.8%-16.4%
10%-12.8%

0 25 50 100 km



CZ is Pivo

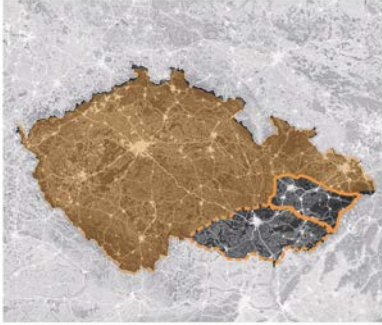
1. Beer is the most popular drink around CZ
2. The dashed lines show where wine is mostly consumed, popular around Southern Moravia
3. Slivovica is represented by the solid line, popular around Zlin

A map of CZ showing where the top three most consumed alcoholic drinks are consumed around the country.

Legend:



0 25 50 100 km

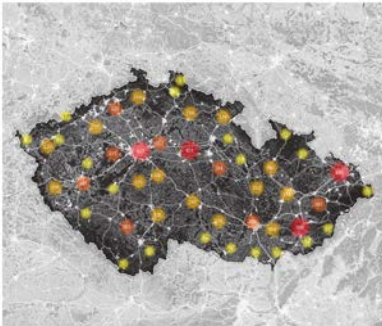
**CZ is Football**

1. Total 6997
2. Areas with highest density include Prague, Olomouc, Pardubice and Zlin

Map of football fields registered with the Czech Football Association.

This map represents the amount of football fields that are in a good enough state to be officially registered with the Football Association.

Legend:

**CZ is forstrying**

1. 34 % of land is covered by forest
2. 2877.09 thousand ha. of forest (2020)
3. About 20/30 coniferous/broad-leaved

Slightly more than a third of the land is covered by forest. A lot more of the land is covered by agriculture.

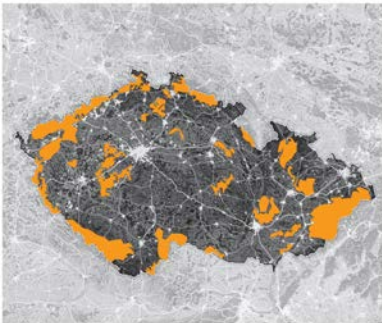
My interest is to improve the connectivity of the forests across the Czech Republic. For this, it is important to know where the densest and biggest forests are growing.

Legend:



Source:
Data: /not accurate, approximate/
Data: /not accurate, approximate/
Data: /not accurate, approximate/
Data: /not accurate, approximate/

0 25 50 100 km



CZ is Music Festivals

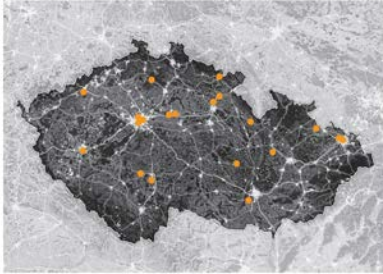
1. Summer events
2. Outdoors
3. Urban

The Czech Republic is home to many music festivals, most of which are in an urban setting. The boom in festivals occurred in the 1990s with the fall of communism. Today most music events take place in the summer, outdoors.

Legend:

● Music Festival

Source: Road Eye

**CZ is Industrial Brown Fields**

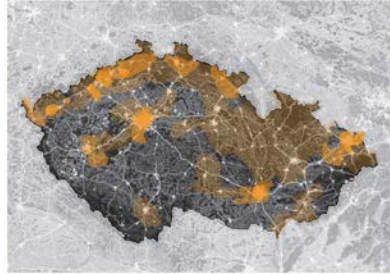
1. Mining Industry
2. Textile Industry
3. Engineering Industry

The Czech Republic has been industrial for almost two centuries and the economy has greatly benefited from it. Recently though, industrial outputs have become more international, leaving the sites of past manufacturing empty and abandoned.

Legend:

● Density of Industrial Brown Fields

Source: Road Eye

**CZ is Connection**

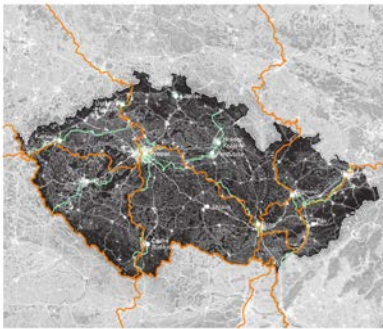
1. CZechia in a full sense are open to whole world by bicycle
- 2.4 EuroVelo routes
3. Let's Signpost it
4. Meet the CZ regions
5. ReThink your next weekends

Description:
EuroVelo is an initiative of the European Cyclists' Federation (ECF) in cooperation with national and regional partners. In CZ EuroVelo incorporates existing and planned national and regional cycle routes into a single European network, so let's improve it and enjoy it on a new level (not just only in good one.)

Legend:

● Capital city of the region
● Visited city during research
● Internal cycling routes
● Eurovelo/EU cycling routes

Source: Road Eye

**CZ is can be Healthy Air**

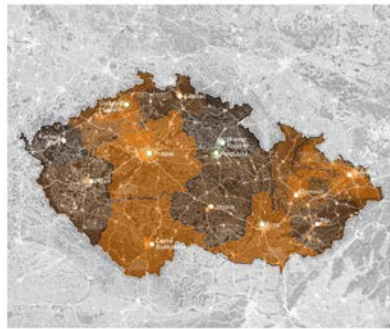
- By Cyclists we can:
1. Improve Air quality
 2. UpHealth level in a country
 3. ReThink Nature

Description:
CO2 builds up in the atmosphere and causes Earth's temperature to rise, much like a blanket traps in heat. This extra trapped heat disrupts many of the interconnected systems in our environment. The climate also affects human health by making our air less healthy to breathe.

Legend:

● Capital city of the region
● Visited city during research
● Intensity of CO2 emissions by city in region, kg/habitant

Source: Road Eye

**CZ is Spa**

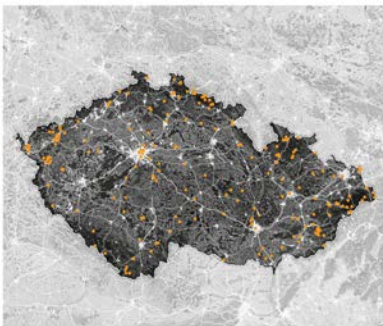
1. Czech Republic has over 150 spa facilities across the country
2. There are over 20 000 bedtays

Description:
Spas provide a range of medical services and stress-relieving activities. It is a perfect getaway for those looking to improve their physical and emotional well-being. The Czech Republic offers a variety of spas located around the country.

Legend:

● Spa location

Source: Road Eye

**CZ is Spa**

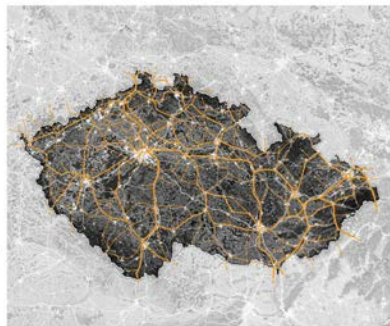
1. Total length of Czech rail road system is 9,496 kilometers
2. Out of total length 3,505 kilometers are electric tracks
3. Over 174 million passengers used trains in 2019

Description:
The Czech Republic has a big network of train tracks and has recently invested in improving its rail infrastructure, including building new high-speed rail lines and upgrading existing ones. It clearly aims on the map that most spa cities are accessible by train.

Legend:

● Secondary tracks
● Main tracks
● Electric connection
● Narrow gauge tracks

Source: Road Eye



Agriculture (Apple Orchards)**Reasons behind the decline of apple orchards in
Czechia****Ing. Veronika Vreclinová**

Czech politician, since 2019 a member of the European Parliament where she is on the committee for agriculture and rural development (AGRI), from 2010 to 2016 a senator for district no. 28 - Mělník, from 2017-2019 a member of the Parliament of the Czech Republic. In 2018, she became a representative of the Central Bohemian municipality of Písek, from 2006 to 2014 the mayor of Písek and since 2009 a member of ODS.

Why do you think the number of apple orchards are decreasing in Czechia?

There are of course many factors, the historical area of fruit orchards in the Czech Republic was approximately 23,000 ha in 1989 and gradually decreased also because, after the opening of the borders, other types of exotic fruits began to be imported into the Czech Republic, which partially replaced the domestic production (not only) of apples. Gradually, the main reason for the decline in the area of orchards in the Czech Republic was the high price of fruit compared to foreign competition, especially Poland. The main reason for the lower price of Polish production is the very low price of labor in Poland compared to the Czech Republic, and another is the reluctance of domestic consumers to pay higher prices for domestic production in domestic stores.

What has to be done in order to increase the number of apple orchards?

Domestic production (not only) of apples could be increased through a larger than current number of growers, especially smaller and medium-sized growers, who would also sell their products "from the yard", i.e. on the grower's farm.

Are there any specific locations where apples should be grown in Czechia?

There are many of those areas, but success also depends on the choice of the respective variety. In general, apples could be grown in medium-sized areas, a typical location is Litoměřice.

Do you think that subsidies and state support are behind the decline?

The Czech Republic has been subsidizing the cultivation of apples for some time, both their processing and the innovation of so-called innovative orchards. Subsidies rather help fruit growers, the decrease in orchard areas is not related to this. The question is whether the subsidies should not be directed more precisely to small production and processing of apples, for example to apple cider, another problem is the high participation of apple growers in investments in storage space.

Are low buyouts of apples and high margins of supermarkets a factor?

This fact is certainly reflected in the decrease in the sales of domestic apples and therefore also in the decrease in the area of apple orchards.

What should apple growers do in order to not be dependent on subsidies?

The most important thing is that the growers create a higher added value to the apple raw material, i.e. that they can also process the apples and sell them in the form of apple products as a final food product. Therefore, one of the solutions is to increase subsidies for apple processing, especially for small and medium-sized growers.

Should apple growers diversify their business?

Undoubtedly yes, but this is true in agriculture in general. The answer is partially contained in the previous answer.

In 1989 there were 23,000 ha in Czechia of apple orchards, today there are only 5,700 ha (data from the Czech Statistical Office). How much area should apple orchards take up for Czechia to be self-sustainable?

In 1989 there were about 23,000 ha of orchards in the Czech Republic, currently (according to data from the Fruit Union of the Czech Republic) it is just over 10,000 ha. Given that the self-sufficiency of the Czech Republic in apple production is approximately 60 percent, it would be sufficient to increase the area by 5 to 6,000 ha. However, it is important to know that apple production in the Czech Republic does not only come from intensive orchards, but also from gardens and small growers, and their share in apple production is gradually increasing. Given that trees in the landscape in general (and therefore orchards) play a positive role, for example, in terms of erosion (they are windbreaks) and carbon deposition in the soil, it represents one of the possibilities of support for the future of the so-called carbon economy. Starting this year, the agroforestry subsidy program has also been launched, which is also one of the options for growing agricultural crops and fruit at the same time, for example apples.



Interviews:

Students sought important stakeholders to meet for interviews about their themes.

Sociology

Hermanice: A New Hope for Sude- tenland.



Vladimír Stržemský, Mayor of Hermanice

Vladimír Stržemský is the current mayor of Hermanice. He has been in office for 21 years, and has worked for the municipality for almost 30 years. Mr. Stržemský did not actively seek the position of mayor but was assigned the role due to his long-standing involvement in the township council and popularity with the people and council members. He places a strong emphasis on serving the citizens of Hermanice and is always available to them, even outside of normal working hours.

What is the history of Hermanice?

Hermanice was a bustling German village prior to World War II, boasting a population of 1300 and an array of amenities, including seven taverns, two mills, two post offices, an electric company, and even a brothel. However, everything changed in the aftermath of the war when the German-speaking residents were forcibly evicted, resulting in the destruction of many houses and cultural buildings.

Under the communist government, only a handful of German families and a 10-year-old boy who refused to leave were permitted to stay in Hermanice. In 1990, that same boy became the village's first mayor, but the displacement caused the population to dwindle to just a few dozen families. In their place, Czechoslovakians began to settle in the village, divided into three distinct groups by the mayor.

The first group consisted of descendants of poor peasants and farmers looking to start anew after the communist government offered free or symbolic value lands to them. The second group was comprised of "gold diggers," who moved from village to village in search of valuables left behind by the Germans. This trend peaked between 1945 and 1960 before dwindling. The third group included individuals expelled from nearby towns, minor criminals, and staunch supporters of the communist party. This group was important to the government's desire to have reliable and loyal individuals residing on the border with Germany.

Despite ongoing resettlement efforts, the population of Hermanice never surpassed 400 inhabitants, a significant drop from the pre-war population. After 1970, the village began to decline even more and eventually lost its independence to become part of Frydlant. By 1989, the village had just 130 residents. However, in October 1990, Hermanice regained its independence, with Earl Reinhardt, the German boy who refused to leave, as its first mayor. Slowly but surely, the village began to recover, with

Vladimír Stržemský becoming mayor in 2002. At that time, infrastructure was built, associations were formed, and relations among villagers began to improve.

However, in 2010, a devastating flood ravaged havoc on the village, causing an estimated 300 million CZK in damages to municipal property. Despite initial despair, the mayor refused to give up, and the municipality received millions in grants from the state and the European Union, along with numerous donations from companies. Hundreds of volunteers helped with the repairs, allowing the village to begin to take shape once again.

In the aftermath of the flood, the community initially rallied together, with everyone offering their help and resources. However, issues arose when donations from companies and donors were earmarked for specific families, despite the Mr. Stržemský's request that the money be given to the municipality for fair distribution. These donations caused friction and disputes between neighborhoods persisted for years. Nonetheless, by 2014, the village had successfully rebuilt, with both public infrastructure and private properties fully renewed.

What is the demographic of Hermanice today?

Hermanice's population has experienced significant growth, housing 280 inhabitants at present, a reversion from the 100 percent since the revolution. Mr. Stržemský has set an ambitious target, projecting that the town will have 300 inhabitants within the next two to three years. While the majority of the population in Hermanice is Czech, a few German families and Poles also call the town home. Moreover, the town is now attracting young people who have relocated recently, many of whom were formerly and run small farms of their own. The average age in Hermanice is 26, indicating a town that is rejuvenating and evolving in exciting ways.

What projects has Hermanice been involved in?

Hermanice has been involved in numerous projects, showcasing its commitment to progress and development. Among its previous endeavors are the construction of an observation tower, a bicycle route that links neighboring villages and Poland, a cycling symposium, a playground for children, and the creation of ponds for water retention in the surrounding landscape.

Looking forward, the village has ambitious plans for future projects, including the restoration of the rail route between Frydlant, the construction of a small chapel, the expansion of the network of cycling routes and hiking trails and building flood protection.

In addition to development projects, Hermanice also hosts a range of vibrant cultural activities

"It is important to realize that change in the countryside is very difficult and it is mainly about working with the people"

throughout the year. These include an annual cycling symposium, open days, exciting firefighting competitions, and theater performances.

To facilitate the community's participation in nearby town events, the village owns a bus which Mr. Stržemský uses almost every week to take villagers to various events in surrounding villages and towns.

What associations exist in Hermanice?

Hermanice is home to several associations, each with its own unique focus and goals. One such association is the firefighters' association, which brings together a dedicated group of volunteer firefighters. Volunteer's tasks range from repairing machines to maintaining the surroundings of the fire station, ensuring that the community is well-equipped to handle any emergencies that may arise.

Another significant association is the Mothers' Association, which organizes a diverse range of sporting events, with a particular emphasis on children's activities. Moreover, the municipal music group and Mothers' Association offer opportunities for artistic and community involvement. The Mothers' Association organizes a variety of fairs and works in the community garden. In the near future, they plan to establish a community space for citizens.

How does Hermanice fund these projects and associations?

While Hermanice did receive a significant influx of funds due to the 2010 floods, the municipality also benefits from contributions from the European Union, the state, and various grant programs. Additionally, the village has been successful in securing winnings from various competitions, such as the Village of the Year contest, where Hermanice placed third. The municipality has also won the best village in the Liberec region. Hermanice is now looking for new ways to generate funds as funds are desperately needed to continue the growth of the village.

Hermanice is thriving, why do you think that other previously Sudestendland villages are struggling?

The greatest challenge facing the surrounding area is its lack of infrastructure, particularly in terms of transportation between Frydlant and Liberec. The current road connecting these two towns is in poor condition and is frequently rendered impassable during the winter months, resulting in isolation for the entire Frydlant area. This situation has compelled many large businesses to relocate to Liberec, exacerbating the shortage of job opportunities in the region. In fact, the unemployment rate in Sudestendland exceeds 15%, in stark contrast to the national average of 3.7%.

The same issue can be seen all over Sudestendland where villages are isolated due to lack of transportation services and infrastructure.

Another significant issue is the shortage of community organizations to unite the region and facilitate progress. Moreover, there appears to be a general lack of interest from the Czech government in the development of this region, further compounding the challenges faced by its inhabitants.

What advice would you give townspeople trying to make positive change in Sudestendland villages?

The process of effecting change in rural areas is challenging and requires working closely with local communities over a long-term period. It's important to consider the collective perception of the community towards the issue, and involve them in the process to promote ownership and appreciation towards the outcome. The absence of community living is a major challenge, and involving people in the design and construction of projects can ensure their success and sustainable change in rural areas.

Housing

The possibilities of larger timber buildings in the Czech Republic



Sean Clifton is an architect and working as director for the Prague branch of Jestko + Whiles. He has extensive experience in the field of architecture working on projects all over the world for up to £250 Million. Sean has a particular passion for both site specific and sustainable design, and is currently leading a number of exciting projects across Europe and India.

Why do you think the Czech Republic has not been building larger timber structures/buildings, even with the current technology?

There are in fact some larger structures and buildings of timber here in the Czech Republic, however they are mainly warehouses, storages etc.

When it comes to the lack of timber buildings for other usages, such as residential buildings, one of the reasons for this is cycles of designs through time. Looking back 150 years timber buildings, at least half-timber, was widespread in the Czech Republic, however in the 1920's Functionalism took over and timber structures were seen as unmodern.

So, for a long time it has been out of fashion and this leads to a lack of knowledge and skill when it comes to timber design and construction. That being said there is a growing amount of timber buildings being built in the last decade.

What do you think the potential of timber buildings is in the Czech Republic?

I think there is a huge potential.

The Czech Republic has large areas of forest and are skilled in forest harvesting which gives us the opportunity to technically build a lot with timber.

One aspect to keep in mind is that there needs to be a diverse set of tree species. The reason for this is that there is for example a beetle that eats and kills pine, and if there would only be pine that would lead to a halt in tree and forest growth.

Though, if there would be a more diverse forest with let's say 10 species of trees, then if one species would turn "sick" there would still be trees to harvest.

How has new technology improved the possibilities of building with timber?

Now, there exists various machines such as CNC machines that cut the wood with high speed and precision.

Glulam (glue laminated timber) is also one of the main reasons we are able to build strong timber structures the way we do it today. With this, beams and CLT (cross laminated timber) panels can be used to create safe, strong, flexible and light-weight timber buildings.

Fireproofing and fire testing is another aspect that has given us more leeway and the opportunity to create safer timber buildings. By being able to test the fire resistance of for example glulam beams let's us know that the core of the beam still holds its structural need for longer than before and that only the outer most layer becomes charred.

These test and glulam truly gives us a large amount of possibilities with timber.

How high can we actually build with timber?

Well, that's easy, building codes has the maximum height of timber buildings to be six floors. The reason for this is fire safety regulations.

However, if you are talking about the general possible height for timber one could go up to 10-40 floors no problem if one designs it well of course. The way it is being done at the moment to obtain such heights is usually through combining materials in construction. By building these hybrid buildings one can go higher than with just timber, at least now.

What are some of the more unknown advantages of building with timber?

The one thing that comes to mind, that people might not realize is that timber buildings can store carbon.

down and used as building materials. And the timber will hold onto the carbon until it deteriorates or burns up.

So, it creates a cycle of sustainability of sorts, since when trees are cut down to be used for materials trees can be planted again and the cycle will start over.

In what situations could it be unwise to build with timber?

Timber is very adaptable, so it can be used in almost all situations and climates. However the, the one place one should avoid building with wood is where it can be greatly exposed to water.

Therefore, in areas such as where there are regular floods it would be wise to refrain from using timber for buildings.

Also underground is a situation where timber should be avoided. Since waterproofing wood in that situation would be quite difficult.

Would you live in a timber apartment complex or house?

Well, yes, we live in one now. So I would definitely say yes to that.



Beer Industry

Are Beer Pipes the Future of the Beer Industry?

**Ondrej Fikrie - Homebrewer**

Ondrej is a passionate homebrewer, out of the town Světlá, who has been actively brewing for the past 3.5 years. However, he has been brewing long before that but has been doing in on a regular basis more recently. He learned the craft of brewing from his father.

What are the advantages of using beer pipes in the beer industry, and how do they differ from traditional beer delivery system?

"So the advantages, first of all you should know that the beer pipes are common in the present. They are only tenths of meters of pipes and that's within the brewery. My brother was actually building some of these pipes in the big breweries like pilsner I spoke with him and he said the existing industrial pipes do not exceed 10 meters."

How do beer pipes impact the taste and quality of beer, and what steps do breweries take to ensure that the beer stays fresh and flavorful during delivery?

"So when you talk about the current pipes, it is short enough to preserve the quality. The taste if you use the problem material, fine stainless steel, then you should be able to detect any differences in the taste. However, with longer pipes there is a big big risk of contamination of the beer."

Why is stainless steel pipes the most preferred material used even though many other materials have been used in beer pipes?

"It does not have to be stainless steel but it is the best for a number of reasons, for example, comparing stainless to copper. Copper overtime it corrodes, changing its color to green which may contaminate the beer. Overtime, stainless is better because it lasts longer. I would be nervous about transporting beer in PVC lines. I do that at home but it is very short (20cm). It is actually easy to sanitize but I would still be nervous transporting beer through PVC beer lines. Using a combination of glycol and stainless steel would be

ideal as it would help keep the beer cold."

Approximately how frequently would you need to clean beer pipes? Especially with long pipes such as the one in Brugges?

"I don't think it's technically possible, part of the sanitation is flushing the pipe with extremely hot steam. It's a three step sanitation process. First hot water, hot steam then acid. If it's kilometers long you wouldn't be able to keep the steam hot, you run it with a long beer pipe with only a long pipe. Sanitation would be a big issue there."

What are some potential challenges or drawbacks associated with using beer pipes, and how do breweries address these issues?

"The main risk with such a long beer pipe would be sanitation, and also why I think it would not ever work. However, a work around could be having a sanitation station every few meters along the pipe where hot steam would be flushed into the pipes at these stations. Although each sanitation station would cause a possibility of [biological pocket] which may cause in higher risks of contamination."

How do beer pipes compare in terms of cost and efficiency to traditional beer delivery systems, such as kegs or cans?

"In terms of costs I think if it was executed properly it would be a lot more expensive than traditional beer delivery systems. Even though reg. cans and bottles are expensive, constructing these pipes properly could end up being a lot more costly."

Are beer pipes more environmentally friendly than tradition beer delivery systems, and how do they contribute to sustainability efforts within the industry?

"Well, there is a brewery in southern bohemia called Oboza, they are producing their own electricity and powering their brewery only using green energy, they also plant their own hops and barley."

How do beer pipes affect the consumer experience, and are there any potential drawback to using this technology from a consumer standpoint?

"Brewers are after quality."

"The only upside would be the story behind the beer pipe and the experience it would offer for the consumer."

Have you heard of the 3km beer pipe in Brugges? If so, would you support similar technology being used in the Czech Republic?

"Yes I have, in the case of Brugges it's a marketing story in a historical city, that might even be funded by the EU. Which I completely understand. Paredly if you had to take your saving for a beer pipe, I doubt anyone would do it. I would think about installing a pipe from my garage to my kitchen but even that would make me nervous, so the answer is no."

CZ is Panelák Panelák is not a bedroom!

1. From regular size of apartment of 63.9 square metres it can increase size 70.
2. The need to travel to the city centre for lacking amenities will get significantly lower. The travel time will decrease from 11 days per year to approximately 4.
3. A driver would save on petrol approximately 4781 csk per year, without using a car to get to the centre for work every morning.

Description:

Since the project aims to be an addition to the existing structure rather than a completely newly built structure, the residents of panel houses, who commonly in Czech Republic are people from the middle class, it won't have a huge wave of gentrification within such areas.

Source:

<https://www.jakopravim.cz/11/16/30/panelaky-umoznujeme-li-je-makroregionalizovat/>

Student: Mýslava Rydovská



Ideas:

This research material was synthesised into an idea for a design project that would be site-specific yet have an applicability at the wider scale of the whole country.

CZ is Green Green is the new black

1. Increase the green areas in urban cities
2. Around 153,072 m² of greenery added in Prague (our 3 case study areas)
3. Three interested areas: Bolešev, Vinohrady and Chodov

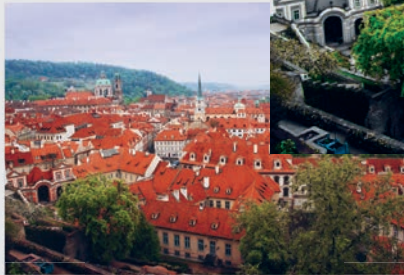
Although Prague is considered to be one of the greenest cities in the central Europe with the percentages of green spaces around 57.6 of the Municipal area, it COULD be the greenest city in Europe.

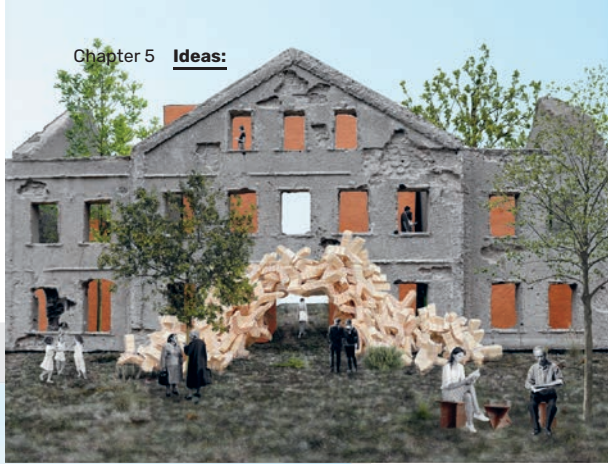
If all the roofs in Prague would turn into green protected areas, one goal of improving the climate, life and nature would meet the reality!

Source:

<https://fnc.europa.eu/en/central/eu/> / <https://www.europa.eu/en/central/eu/>

Student: Margherita Chavira, Eleni Vassilaki





CZ is also Sudetenland

1. High unemployment rates.
2. Lack of infrastructure and services.
3. Low social capital.
4. Limited access to education.
5. Aging population.

Sudetenland is the previously German occupied border area of Czech Republic. Villages in Sudetenland are rapidly depopulating, largely caused by the historical events of the area and rural to urban migration which resulted in the issues mentioned above. Presently not enough is being done to stop these villages from dying out.

Sources:

<https://www.czech.cz/>, <https://en.czech.cz/>, <https://en.wikipedia.org/wiki/Sudetenland>

Student: Robert Cvick, Zee Hassan



CZ is Villages

Villages are not of the past

1. New square for villages
2. Meeting point
3. Creating community

Description:

The objective of the project is to focus on the surroundings of these villages as a group and to create something like a new square which can join them together. These villages are often small, isolated, and have very few paths and destinations. The project would create a place for a more unified community between these small, isolated villages, and perhaps attract new residents or encourage existing ones to return.

Sources:

<https://en.wikipedia.org/wiki/Sudetenland>, <https://en.wikipedia.org/wiki/Sudetenland>, <https://en.wikipedia.org/wiki/Sudetenland>

Student: Barbara Denckova



CZ is forestry

Connecting CZ forests

Currently, the Czech landscape is mostly prepared for agriculture and farmland. forests cover only 24% of the country.

Student: Benjamin Bröggen



CZ is Beer

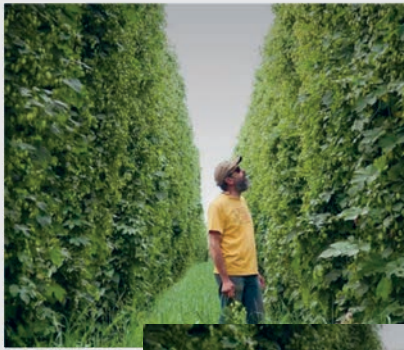
Be here! In your AIR-BEE-N-BEER!

1. 5003 hectares
2. Production of 7145 T
3. 57 microbreweries in 2008
4. Hops fields
5. More than 500 Microbreweries today

Description:
Bring people back to the hops fields so they can reconnect with nature, learn about production and learn about beer culture, stay sleeping in the field in an Airbnb to wake up in the fields surrounded by hops and meet people who have come to learn the same thing as you, in a meeting space in the middle of the field.

Source:
<https://www.brewers.com/updates/try-one-flow-forecast-publication/2022-ve-cupids-beer-trails-2022.pdf>
<https://www.atkins.com/about/10000-beer-production-by-cougar/>

Student: Joana Kucharska



CZ is Timber
The Potential of Larger Timber Structures in the Czech Republic


1. 4000 houses (2021)
2. 25 000 new dwellings

Description:
Mlada Boleslav is a city situated in the Central Bohemian Region. It is widely known for the large Škoda automobile factory which as of 2018 had 21 600 employees, more than half the population of the city itself. The factory has also let it known that they want to expand.

With the "Timber Hive" intervention approximately 25 000 dwellings would be added to Mlada Boleslav in a cost efficient, sustainable and quick way.

Sources:
<https://www.thesocialismarketplace.com/milada-boleslav-practice-rooms/>
A360007_125680_milada_boleslav.jpg

Student: Anders N. Haugen



CZ is Community Gardens
Growing Greener Futures Together

1. Less than 3% of greenery in streets regions
2. 0 % of community gardens
3. More than 7000 crop specialists
4. 8% Allotment gardens

Description:
The image shows the before result of my project which is developing a community garden and a community center in the area of Ilpepo in an abandoned urban area. The community garden will support and promote local farming culture in the cities and increase sustainability and biodiversity. The example is a main street where all scales will be applied and contribute to greener city.

Sources:
<https://the-ecology.com/vegetation/> / <https://the-ecology.com/vegetation/>

Student: Antonija Yarnik



CZ is train stations

Next Stop

1. 2866 train stations in the country
2. Train lines dating back to 1950
3. Small stations serve half of train users
4. Every village needs something

Description:

A train station near Olomouc, on the other side of the country from my site, still has the same layout.

Source:

<https://www.sandiego.ca/transportation/transportation>

<https://www.sandiego.ca/transportation/transportation>

Source: CZ is train stations
aCZ is train stations

Illustration: Martin Hájek



CZ is Football

Revive Czech Football

1. 1 correspondent for coaching licenses per region in CZ
2. Mostly on-line seminars (not a very hands-on approach)
3. 10-150 estimated football fields
4. ~6000 football fields needing an upgrade
5. Average viewership of local games: 20-40

Czech Republic is not the only country with a myriad of small clubs that have run-down football fields that would require some upgrades in order to progress. Under-maintained and run-down football fields are located all over the Czech Republic. Their rotting and broken is either due to poor maintenance and neglect or the fact that the clubs have gone bankrupt and disappeared. Currently you can often find a football field in the middle of a field with no one around. For higher level leagues, the Czech Football Association has a correspondent for every region that hosts occasional seminars and courses for Czech coaches to improve their status and knowledge.

Illustration: David Jurecek



MOTS

Culture to all regions in CZ

1. Area of 1,7272 km²
2. 203 houses
3. Population of 1 037 people

The village of Pacov boasts a stunning and expansive public space that is currently underutilized by the community, requiring an increase in interaction. This beautiful and sizable area has the potential to host various local events, social gatherings, cultural programs, and community get-togethers. It is crucial to promote and enhance the social life of the village by encouraging its use.



Sketch: Sara Gubassova



CZ is Abandoned Space

CZ is Culture!

1. 101 thousand abandoned buildings next to ruins
2. 18000 exhibitions per month
3. 14 galleries per person

Description:

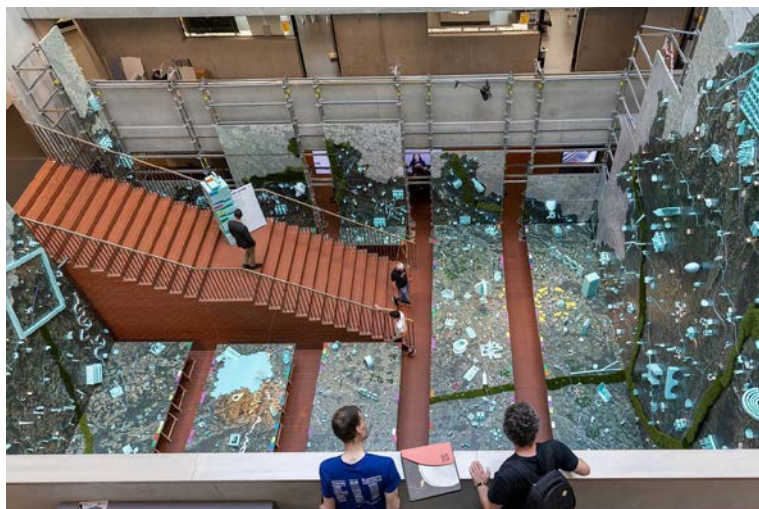
There are many disused buildings which could serve as cultural spaces for workshops to raise the number of culture in CZ.

Sources:

<https://www.abandoned.cz/>
<https://www.abandonedlibrary.cz/>

Sketch: Anna Fátors



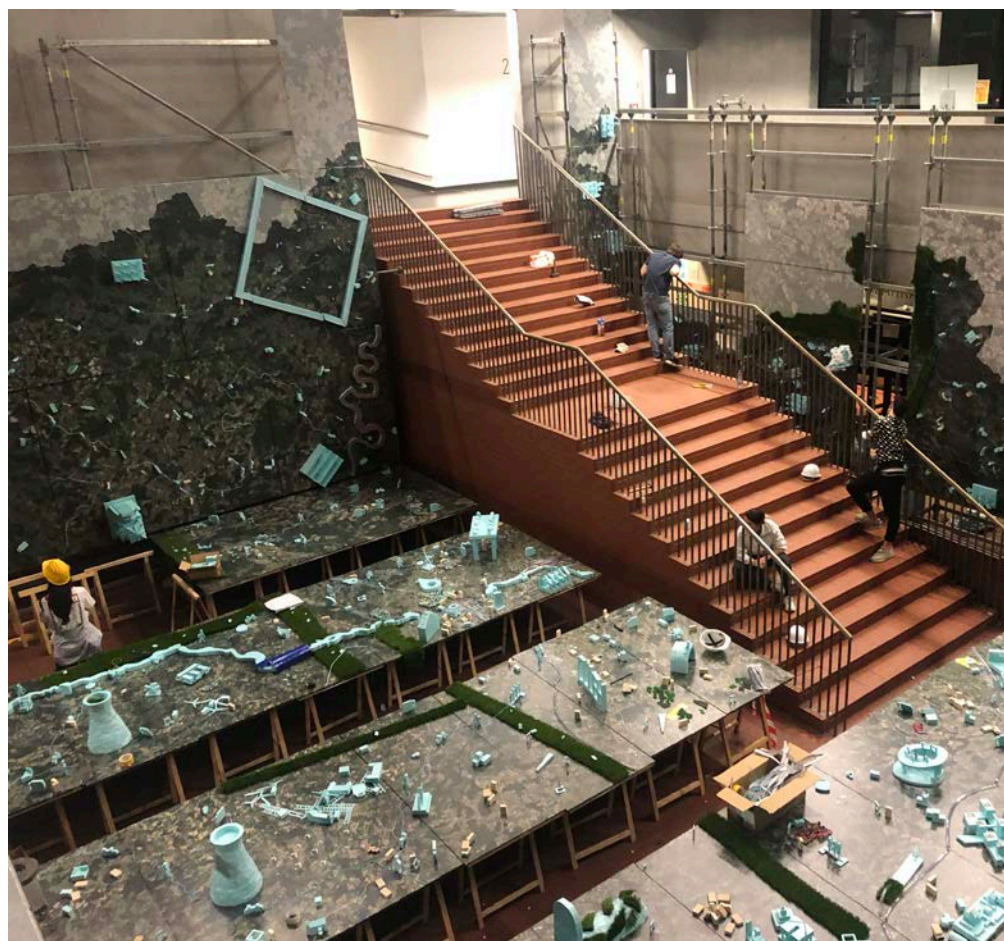


In the upcoming year:

The work produced over this semester, and what was exhibited at the model opening, will move around the Czech Republic as a travelling exhibition, from Prague to Brno to Pardubice to Ostrava and back to Prague Castle. The work from this semester will also be assembled into a book published by The Why Factory.







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 1–6

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

Jan Holna

Architectural Detail 1, 2

Ondřej Janků

Architectural Design

Jakub Jirsa

Philosophy

Radek Kolařík

Architecture and City 1–3

Jakub Kopecký

Architectural Design

Jerry Koza

Art 5 | Product Design

Jakub Křeček

Art 3 | Models

Lukáš Kurilla

Architectural Design
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
Technical Coordination

Lucie Mertlíková

Construction 1 | Structural Elements
Technical Coordination
Technical Coordination

Michaela Petříčková

Building Technology
Building Environment and Sustainability
Technical Coordination

Šimon Prokop

Architectural Design
Geometry in Architecture
Applied Mathematics

Karim Rachidi
Jan Richtr
Milan Salák
Pavel Satorie
Petr Sejkot

Jan Schindler
Zbyněk Sperat
Luděk Sýkora
Zuzana Tittl
Shota Tsikoliya
Ecem Ucok
Lukáš Vacek

Yvette Vašourková

Ivana Vinšová

Klára Vokáč Machalická

Jaroslav Wertig
Lynda Zein

Preparing for Practice
Urban Planning 2
Art 1 | Drawing Art 2 | Colour
Development
Structural Engineering
Technical Coordination
Architectural Design
Urban Planning 1–3
Urban Planning 1–2
Urban Planning 1–3
Architectural Design
Sociology
Urban Design
Master Planning
Architectural Design
Introduction to Discipline
Construction 2 | CAD
Construction 3–5 | BIM 1–3
Construction 3 | Non-bearing Structures
Construction 4 | Load-bearing Structures
Technical Coordination
Architectural Design
Fundamentals of Urbanism
Critical City
Psychology and City

2022/2023

Management

Regina Loukotová
Jiří Šimice
Klára Doleželová
Gabriela Pacltová
Johanna Klusek
Žaneta Hlávková
Karla Zárubová
Lucie Svobodová
Jakub Křeček
Paul DeLave
Karel Šareš
Tomáš Krahulec
Buffy

Rector
Executive Director
Vice-rector
Head of Study Department
International Office Coordinator
Administrative Support
Administrative Support
Marketing Advisor
Workshop Manager
Student Liaison
IT Specialist
IT Specialist
Assistant dog in training

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 emphasize 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 discovery 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 scale 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 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, founding member of a Prague-based architecture practice. Together with Ludvík Seko he founded SCHINDLER SEKO architects. Their first significant breakthrough came in 2005 in the form of an international competition for the River Gardens development in Prague 8 – Karlín, on the embankment Rohanské nábřeží. They have since built many large scale office and residential buildings across Prague, and their work is widely published. Their contemporary art museum, Kunsthalle Praha, in Mala Strana opened in early 2022.

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

Elan Fessler has been studio assistant at ARCHIP since 2012.

He graduated from the Irwin S. Chanin School of Architecture of the Cooper Union, and moved to Prague with a Fulbright Scholarship. He is a licensed Czech and American architect and has worked in Pittsburgh, New York City and Prague. He also teaches Critical Writing, Contemporary Architecture and Theories and Introduction to the Discipline at ARCHIP. The work of his architectural studio Emerge/Native Architecture has won awards and has been published internationally. His co-authored book "A passage through Prague Architecture", published by Tongji University Press, was released in late 2022.

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 your individual inclinations. It is impossible to transfer any information, experience and knowledge. 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 practising 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.

<https://www.a69.cz/>
jaroslav.wertig@archip.eu



Jakub Kopecký has been an Architectural Design studio assistant and leading the Summer Workshops since 2018.

He is an architect with a Prague-based practice. He attended the faculty of architecture in the Technical University of Liberec 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. 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 UMRUM in the studio Architecture III.

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shota.tsikoliya@archip.eu

Ondřej Janků has been an Architectural Design studio assistant since summer 2020. He 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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ondrej.janku@archip.eu

LOUKOTOVÁ-VAŠOURKOVÁ 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 has been Rector and Chair of the Architecture and Urban Design Studio since 2011.

She 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.



Yvette Vašourková has been teaching the Future Cities Seminar since the summer term 2019 and Architectural Design studio since 2022.

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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KURILLA-PROKOP STUDIO

"During our architectural studies, our deep passion for digital technologies led us to become experts in generative design. We welcome challenges with unknown solutions, for they hold the promise of the revelation of interesting discoveries and the acquisition of new knowledge."

Each architecture is a prototype and embodies a unique approach to its design. We can introduce you to various design methodologies, diverse approaches, and effective workflows (and we will do that), but the journey to discovering architecture and its essence lies within your own exploration. It is your personal journey.

Our mission is to guide and inspire you, helping you broaden your perspectives and sharpen your vision. Together, we will embrace unknown challenges and discover viable solutions."



Lukáš Kurilla has been an Architectural Design studio co-leader since Spring 2023. He is an architect, researcher, and tutor. As an academic guest at the iA chair at ETH in Zurich, he cooperated in developing a simulation toolkit for urban design. Later, as a doctoral fellow in the Block Research Group at ETH in Zurich, he focused on structurally informed design and form and forces optimization methods in the early design phases.

In cooperation with structural engineers, he has developed an interactive structural analysis tool, Donkey – Grasshopper plugin. The goal of this tool is to help architects understand the structural behaviours of their designs and to support their decision-making during conceptual design phases.

Šimon Prokop has been an Architectural Design studio co-leader since Spring 2023. He is an architect, tutor and a life-time musician. In his master's thesis, he researched intersections between architecture and music in the context of sketching and musical improvisation. His PhD research investigates new methods of using voxel geometry together with generative design principles in the context of untrained people expressing their design ideas in 3D. Together with Martin Klusák and Jan Rybář Šimon developed a parametric light scenography for a theater / contemporary music piece called PET(m)use which premiered at FA CTU.



Lukáš and Šimon co-founded coding(ARCH), a parametric and generative design consulting studio – which helped studios like Steven Holl architects, XTEND design, Black n' Arch, DAM architects, but also companies like ŠKODA auto, LEGO, 3Dees, Preciosa.

They have many years of experience teaching at the Faculty of Architecture at CTU in Prague, including studio and various courses related to generative design, and as researchers focusing on the intersection of architecture and gamification or serious gaming, as well as AI in design and different analytical and design tools.

They both have many years of teaching experience at FA CVTU, including consulting in the experimental studio FLOW, where novel design strategies, concepts as well as innovative materials are explored. As teachers of CAAD Scripting, they lead students to customize their digital tools in order to create their own digital workflows.

The experimental and playful process of such teaching in the studio Kurilla-Prokop is also demonstrated by the developed Urbhex educational board game about bottom-up strategies in urban design, and later its iteration SquaredStories game about public spaces. And in cooperation with CIIRC CTU, they are developing a floorplanning AI-based tool not only for architects.

Part 3

Essays

The following selection of writings from various courses, covers social, technical and philosophical themes, and frames a picture of the scope of thought and discourse engaged by students over the year.

In the **Introduction to the Discipline** course, students review the work of a Pritzker Prize winning architect, they also consider the fundamental elements of architecture to reflect upon contemporary society. In their **Introduction to Sustainable Design** course, students research materials and climate and their relation to architecture. In the **Social Ecology** course, students develop strategies, as a manifesto for their future work, with three primary values. In the **Critical Writing** and **Contemporary Architecture Theories** courses, students make reviews, commentaries, and observations as critical readings of architecture and texts on architecture.

Sean Kangataran and Benjamin Bergem, AD1

Luis Barragán: Serenity, what it looks like and how one builds it

Nariman Mammadov, AD1

Thoughts on Architecture

Aren Sarkisian, Mingtao Huang, Neilla Mugarura, AD2

Vernacular Architecture of Burundi

Saeed Mahalley, AD4

Manifesto : Incremental Housing, Alleviating Poverty, Natural Resources

Eugenia Gurina, AD7

A reading of Moretti's Corso Italia

Sai Yiu Yu, AD8

Thoughts on Parametricism

Sean Kangataran and Benjamin Bergem ^(AD1)

Luis Barragán: Serenity, what it looks like and how one builds it

"The Art of Seeing. It is essential to an architect to know how to see: I mean, to see in such a way that the vision is not overpowered by rational analysis..."

Geometry

The arrangement of planes and surfaces was consistently both the beginning and recurring part of his creative process. He would erect walls, sometimes out of nothing more than a wood frame and cloth sheet, moving them in a painterly fashion until he was satisfied with their alignments. Throughout the Tacubaya House and Studio there are endless examples of rational orthogonal surfaces, interlocking and sometimes misaligned geometries, enough to be

noticed but not enough to cause discomfort. The cantilevered churchwood stair in the library, said to have been inspired by Le Corbusier's Champs Elysée penthouse, follows the seam of a wall.

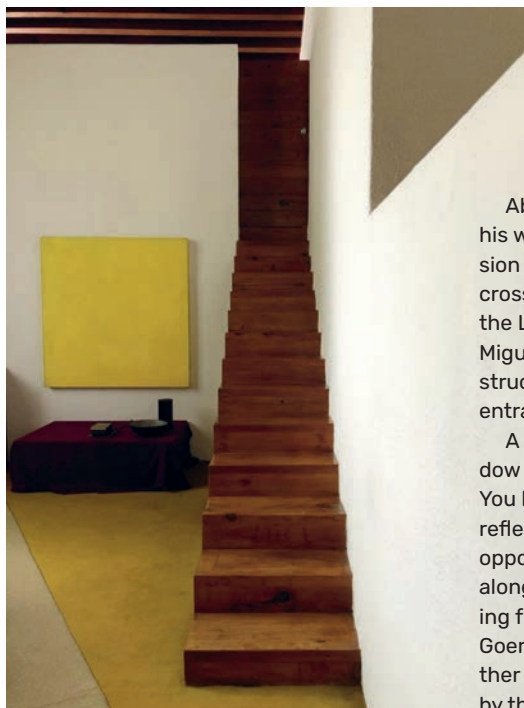
The roof deck, admired for providing a private commune between home and sky, has three concrete towers that line up to form perfect vertical lines – but only if you happen to find yourself standing in a particular and otherwise not-noteworthy spot.

It's hard to see Cuadra San Cristóbal as anything other than a celebration of post-Miesian values; planes extended and crossing in three dimensions with the water itself adding the third defined horizontal plane.

The private courtyard of the Gilardi House in contrast to the public facing facade is a celebration of rational subsequent quadrilaterals slightly offset by his rare use of several rounded sculptures).

There are poetic but practical qualities to all of these decisions. As a successful developer Barragán knew the materials and the limited skills of the labour force he was depending upon. While he would famously commit himself wholly to one project at a time "setting up camp" at each, moving frames and lines around like a painter adding brush strokes, he was also pragmatic in that he ultimately knew that well-designed buildings still require people to build them well.





Abandoning all of the rationality behind his work it's easy to get lost in his expression and use of colour. Immediately upon crossing the threshold into the vestibule of the Luis Barragán House and Studio in the Miguel Hidalgo district of Mexico City you're struck by the luminous qualities of the entrance.

A soft pink glows along a wall from a window placed so high it's almost clerestory. You begin to appreciate that the surface is reflecting a stronger floral-pink from the opposing wall. There's a golden hue cast along the side of the stairwell, light emerging from a painting by the sculptor Mathias Goeritz. This use of colour and light is further explored and perhaps already perfected by the time he completed the stables at Cuadra San Cristóbal in Los Clubes.

His bold use of pink and white once again framing the enclosure this time using water as a medium for its reflective properties and allowing the ground itself to become an expansive and radiant plane in strong contrast to the hard shadows cast. In the Gilardi House, Barragán for the first time introduces a striking blue set against a primary red and reintroduces a yellow that he once used for the chapel at Las Capuchinas, a building he was so determined to build that he waived his fee in order to fund its construction.

Similar to the chapel, the yellow hallway is perforated symmetrically to invite indirect light into the space and introduce a play with the child-like colours. Despite being bold and final, there's an anthological feel to the Gilardi House, an architect who was both still exploring but had already found his destination. Japanese architect Yutaka

Colour & Light

Although only a piece of the puzzle in his search for serenity, the remembering participant in Barragán's architecture will immediately recall his use of colour and how that in itself revealed a spiritual aspect of being there. A masterful use of depth and light is inevitably a masterful use of colour and the difficulty in distinguishing this is exploited in all of his works. Barragán himself insists that colour is only a final addition once he is content with the overall harmony of everything else, and something that should be considered in practical terms as the harsh Mexican sun inevitably consumes all colours.



Saito once excitedly claimed about Barragán's colours that "his pink comes from the bougainvillea, his red-rust colour is extracted from the flowers of tabachin, and his light-purple is the colour of the jacaranda flowers. Blue is the colour of the sky and yellow ochre that of the earth. What a revelation when I took the flowers and checked the coordination with the buildings: they matched perfectly."

Religious Practice

Barragán's relationship with religion and its practice could be thought to be more one of awe and spirituality than monotheistic or denominational and even that which can be attributed to Catholicism can be experienced as being more vernacular and familial than pious. Hyperbolic statements like "without the desire for God, our planet would be a sorry wasteland of ugliness." don't reveal the complexities of his relationship to God, they merely demonstrate its importance. The Barragán House and Studio is filled with religious figurines, crucifixes, roughened dark wood adornments, a small corridor between bedrooms squeezes you



against a statue of an angel, lit from above. Avoiding God in this space is impossible.

At Cuadra San Cristóbal the dark church pew woods return alongside baptismal water features and the heavens being reflected across the water. The previously mentioned and pictured hallway in the Gilardi House unashamedly repeats his colour and light motifs from the chapel at Las Capuchinas with much of the light in living spaces coming from above. In Barragán's work God is everywhere.



At Cuadra San Cristóbal, the open plane is rarely populated by more than a horse (though the latter is a welcome guest), there's little to distract from the framing of sky and water.

The Gilardi House lyrically began with Barragán insisting that the jacaranda tree on site should not only remain but it should continue to experience the sunlight to which it had grown accustomed. The house itself seems to lean up against the solitary tree, and the tree in its isolated yet serene-grandeur becomes a calendar for the seasons.

Conclusion

It might be appropriate to reflect on the time period that encompassed all of these works. The full quote that we began with actually completes as *"...Any work of architecture which does not express serenity is a mistake. That is why it has been an error to replace the protection of walls with today's intemperate use of enormous glass windows."* 1940 to 1980 in the Americas was a

Nature

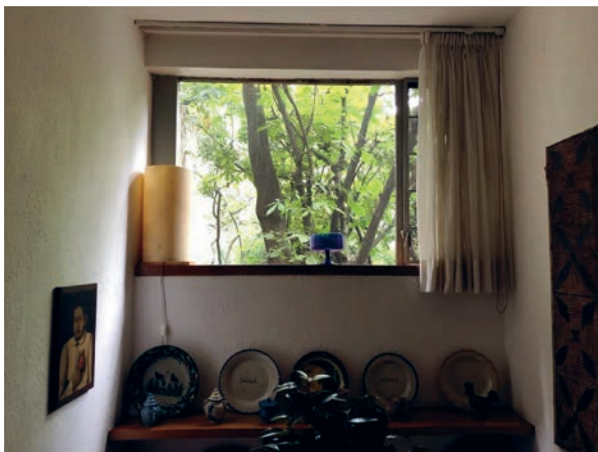
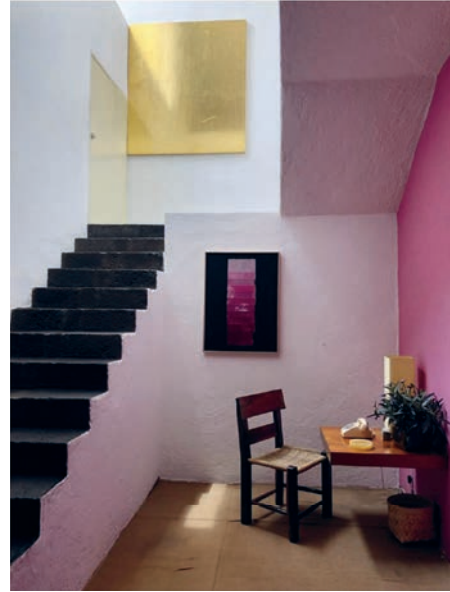
"Solitude is good company and my architecture is not for those who fear or shun it..."

Barragán's appreciation for solitude and nature as a means towards serenity, although not immediately obvious as overlapping and one, becomes apparent when experienced. The large living space in his home boasts a double height window inviting the garden in. It's no coincidence that he and Richard Neutra were friends. The breakfast room in the Barragán House and Studio has a window set too high for the seated to reasonably know their altitude. A room small enough for one, you're automatically placed into the canopy of the trees outside. For all you know you may be on the second or third floor.

time of glass and concrete, of widespread modernism and the beginnings of what came after. In the planning for El Pedregal (late 1930s), an enormous housing development amongst lava rock outside of Mexico City, Barragán insisted that no house built there follow the contemporary fixation of Spanish Colonial construction. It's important to note that Barragán did not reject styles specifically, he attempted to avoid poor expressions of complex ideas. He too was guilty of repeated use of "enormous glass", Le Corbusian ribbon windows, Spanish arches, and Mediterranean fixtures during the course of his works. It's reasonable to say he was more particular than hypocritical.

Serenity not style was the true terminus that Barragán revered and spoke of. But serenity is not a language nor medium. We suggest that it was his reverence for colour, for light, for God, for nature, and his masterful use of geometry that allowed him to meet serenity in the middle. Perhaps this reverence should be held aloft as an even grander theme; more humble than glory, more intimate than awe, his hushed appreciation for these tenets carried through

the very structures he left behind. Notice today when people speak of his work their voices will drop into softer tones as though the very act of discussing his work is one of stepping into a place that should only be occupied by serenity.



Nariman Mammadov (AD1)

Thoughts on Architecture

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

The definition of architecture revolves around the design and construction of buildings. That is the definite meaning and how it is pursued and done. This concept is vague and very limited to the full potential of architecture and what it provides.

Architecture does involve the whole design process and the construction of different structures but it also provides further knowledge and skills. Architecture can be used as a tool for solving social issues, representing those same issues within, telling about historical events, and connecting people together.

A major subject within society is trying to move away from car-oriented spaces which create a dangerous environment for citizens, produce noise pollution and emissions and creates other negative factors. Recently, there has been an increase of introducing public spaces to our cities that repurpose car-originated landscapes for the purpose of the community.

The environment of the citizens greatly affects their mental health, thus providing more communal spaces allows people to relax and separate themselves from stressful environments. This concept demonstrates how through architecture, social issues and environmental issues that are

apparent within the current world can be resolved or even be improved.

Furthermore, the importance of architecture within the historical sphere is significant. Through architecture, we are able to gain knowledge about cultures, social structures, conflicts, ideologies, and the state of the people. This information can be gathered through the material used for construction, the structure of the buildings, the formation of the houses establishing hierarchy in the landscape, decorations illustrating symbolic figures and events, and other factors. This knowledge allows us to connect with our past and understand the relationships of different civilisations, their understandings of architecture, and how they resolve issues through architecture of their time. Not only does architecture provide social connections, it also allows us to connect with different times and cultures and introduces us to new ideas and concepts.

The field of architecture does not only revolve around constructing buildings and creating living spaces for people. While construction is apparent through all of these, most times it is not the main idea but rather a tool, and a way of achieving those ideas and concepts. It can be used as a way of solving issues, representing a certain idea, demonstrating a view, or explaining the effects of a specific event. It should be liberated from the idea of constructing buildings and thought of rather as a tool and a way of learning to resolve issues and connecting different ideas, views, and beliefs.

Aren Sarkisian, Mingtao Huang, Neilla Mugarura (AD2)

Vernacular Architecture of Burundi

Burundi is a landlocked country in the Great Rift Valley, where the African Great Lakes region and East Africa converge, bordering Lake Tanganyika. The country has a population of 12 million people (2022), and the capital city is Gitega. The climate is mild to warm and varies according to altitude, while there is little seasonal variation in temperature. From June to August is the dry season. By mid-August, the temperature begins to rise and in September and October, the highest values of the year are recorded. At the same time, however, the rains begin, which occur in the form of downpours or thunderstorms, and gradually lower the temperature, which returns to the values of the rest of the year, around 22/25 °C.

We look at the traditional spacing between settlements, and traditional one-family habitats with circular forms. The circular beehive-type dwelling or round-house was standard in pre-colonial Burundi. Standing at the centre of a courtyard surrounded by bamboo and thorn hedges, is a dome-shaped building based on a circle of closely spaced cypress poles, with their tapering tops bent down and tied in place with concentric rings of reed and bamboo. The exterior is thatched with overlapping bunches of grass tied to the frame rings with vegetable fibres.



Construction stages

The traditional house in Burundi is distinguished by its original construction made by men. The construction stages involve:

1. Choose a favourable site for the location of the house. In general, Burundians preferred lands that are at mid-slope hills. They regarded the tops of the hills as stony and windy, and the bottoms of the valleys were regarded as the domain of ghosts, wild beasts, and cold mists.

2. The size is determined by the size of a person lying on the ground with their right arm extended. This dimension is made according to the social rank and the needs of the owner.

3. Plant piles all along the circumference. To do this, dig holes 50 to 60 cm deep, separated between them at a distance of 30 to 40 cm. This gives a number of 45 to 60 piles and each pile has a height of about 2 m.

4. Planting vertical poles between the piles (120 to 200 poles of about 4m high) to support the roof. An entrance of about 80 cm was left free. After the piles and poles were linked by a doubled horizontal torus. These torus encircle the entire construction and consist of a reed core wrapped in finely woven papyrus.

5. The operation of making the roof part and bending poles is done simultaneously with the exterior construction of the hut.

6. Cover the entire hut with thatch, from the top, without binding while looking for a good dressing effect. Build the door frame and the decorative lintels of the door.

Access to materials

Given that the builders usually had to depend on natural conditions for lighting and ventilation, these homes were built to be breathable, a door was placed to provide the maximum morning light, with a consideration for play of light and shadow.

Straw which is a well-known material in the traditional architecture of Burundi, is in abundant resource, can be cultivated or it can be just the residue of the cereal plants. It is light, which reduces the loads on the foundations, is a good thermal insulator, and when the straw of a building is damaged by moisture, it can be reused as fertilizer for crops. Straw is often a local building material for this it does not need to be transported long distances which would cause CO₂ emissions, can be used in its raw state, it does not need special treatment and is environmentally friendly and does not release toxins.

Bamboo is flexible and easy to handle, quite resistant and is used as structural elements. It does not break easily when curved which gives it a great resistance against earthquakes, it can be used for permanent or temporary constructions, and is easily renewable because it grows quickly. However, after being cut, the bamboo can be easily attacked by insects, so it must be well dried or treated. Bamboo does not have the same diameter along its length and when it dries its diameter decreases which can interfere in the construction assembly. When bamboo is dry it can catch fire, but it can still be treated by a fire-resistant substance.



Saee Mahalley (AD4)

Incremental Housing, Alleviating Poverty, Natural Resources



India's Incremental Housing Strategy is a unique approach to housing that has gained popularity in many parts of the country, particularly in urban slums where access to affordable housing is a major concern. The strategy is to build a basic structure that can easily be expanded and improved over time depending on the needs and financial situation of the residents. The basic concept of progressive housing is to allow residents to build and improve their home incrementally, rather than building a fully completed home all at once. This approach avoids debt while giving residents a sense of ownership and the ability to make a difference.

Starting with a basic structure, residents can expand their home as needed, for example by adding more rooms or floors. This flexibility allows them to adapt to changing family needs or financial circumstances and helps avoid overcrowding. The success of this approach can be seen in many parts of India, where thousands of families have improved their living conditions over time. By giving people the tools to make their own changes, incremental housing has become a sustainable and cost-effective solution to the affordable housing crisis in many urban areas. In summary, this holistic approach that addresses the issue of affordable



housing, allowing residents to build and improve their homes over time. It could become a model for other countries facing similar challenges.

“They are not houses but homes where a happy community lives. That is what finally matters,” says B.V Doshi, the shaping hand behind Aranya. A strong recognition of relationships between humans and the environment, the association of our lives and culture, a sensitive approach towards society, its traditions and ways, and a conscious response towards the ecosystem are some key factors that made Doshi’s architecture instrumental in crafting the environment for people.

The Aranya real estate project is located in the heart of India, in Indore and was built in 1989. The project was started to provide affordable housing for people in the region. The project was huge, covering several



acres of land and involving many buildings, each containing hundreds of apartments. The analysts’ findings after staying there for a couple of months were both startling and revealing. The project was found to have resulted in significant changes in the community. People had better access to education, health care and job opportunities. The project also created a sense of community among the people who now had a place to call home. The project also encountered some challenges, but with the help of analysts and project managers, these problems were overcome. The Aranya housing project has become a model for affordable housing projects in the region. It showed that with careful planning and execution, it was possible to provide people with affordable housing while bringing about meaningful change in the community.

India is a country with rich and diverse natural resources, including forests, minerals, water, and land. However, the country has experienced conflicts over natural resources between different stakeholders, such as local communities, government agencies, and private companies. Conflicts



over natural resources in India are complex and multifaceted, involving many actors with different interests. Resolving these conflicts requires a balance between economic development, conservation, and protecting the rights and livelihoods of local communities. Policies that promote the sustainable and equitable use of natural resources while respecting the rights and needs of local communities are key to resolving these conflicts.

Chilika Lake is a lagoon located in the state of Odisha, on the east coast of India. The lake is the largest coastal lagoon in India and is recognised as a Ramsar site, indicating its importance as a wetland ecosystem. Chilika Lake is home to a variety of flora and fauna, including many migratory birds. Over the years, due to overexploitation, encroachment, and other human activities, the lake's ecology has been severely affected leading to several conflicts between different stakeholders, including local communities, fishermen, tourism operators, and the government.

Some of the major conflicts related to this lake are:

- Fishing: Fishing is an essential livelihood for many communities around Lake Chilika. However, conflicts over fishing rights have arisen, particularly between traditional fishing communities and commercial fishing operators. Commercial fishermen have been accused of using destructive fishing practices such as gillnets and bottom trawling, which damage lake ecosystems and deplete fish stocks. Traditional fishing communities oppose these practices, claiming that they harm their livelihoods and threaten the sustainability of fishing in the lake.





– **Tourism:** Chilika Lake is a popular tourist destination, attracting thousands of visitors every year. However, conflicts have arisen between tourism operators and local communities over access to the lake and its resources. Tourism operators have been accused of exploiting the lake's resources, such as its fish and prawn stocks, and polluting the lake with their waste. Local communities have opposed these activities, claiming that they threaten their livelihoods and the lake's ecosystem.

– **Conservation:** Chilika Lake is an important wetland ecosystem and several conservation efforts have been initiated to protect the lake's ecosystem, including the establishment of the Chilika Development Authority (CDA). However, conflicts have arisen over the implementation of conservation measures, particularly over the relocation of communities living in the lake's core area. The CDA has been accused of displacing communities without adequate compensation or rehabilitation, while local communities have opposed the relocation, claiming that it threatens their way of life and cultural identity.

To address these conflicts, the government has taken various measures, including the establishment of the Chilika Development Authority, which aims to protect the lake's ecology and promote sustainable development. Additionally, the government has implemented various conservation measures, such as the ban on fishing during the breeding season, the relocation of villages from the catchment area, and the promotion of ecotourism. Despite these measures, the conflict over Chilika Lake still persists.



Eugenia Gurina (AD7)

A reading of Moretti's Corso Italia

The Corso Italia project by Luigi Moretti is a controversial piece because its character is not typical for the architecture of its time and it appears as a project from the Deconstructivist era, while having been realised in the 1940s. The complex consists of several high buildings that are connected with a singular "slab" element, in a form of the second floor, leaving the first/ground floor penetrated by streets and passages. The whole complex has a striking hierarchy of mass, putting the balancing wedge into a lead role. This strong "object" forms the environment and atmosphere of the place.

This strongest building mass is shaped in such a way, that by its thin sharpened edge surface it creates an impression that the whole mass is just a thick wall, deformed and swollen but a wall element nonetheless that is a perpendicular wall element to the dual building mass behind it (also from the street view it appears as a huge wall). This element also appears extremely heavy, as if all gravitational forces are working against it. The element rests on a "slab", a second floor, which is formed in a way to exaggerate the appearance of the weight of the "wall" element atop it. The "slab" gets pushed and deformed by the high and heavy "wall", underlining the feeling of plasticity in the mass. In addition, the "wall" element also appears as if it were affected by gravitational and other physical forces: the upper edge of the thin part is dripping down as by its own weight, the left façade has plasticity deformation, as if the building mass was pushed through something. The left façade of the "wall" mass is interesting also

because of its window openings: compared to the right façade, where the openings are regular and even ribbon-shaped, in the left façade the openings are squeezed towards the edge, appearing as clean cuts. An undulating façade plane echoes the effect of these clean cut openings.

The whole complex creates a strong impression of movement. The "wall" mass contains the most tension in its form, as if it slid through the building behind it and stopped its sliding movement right after reaching the edge of the "slab" element it is resting on. From street level, this part of the complex is reminiscent of a cruise ship ("wall" mass) that is cutting through waves (deformed "slab" mass underneath).

At first it may seem that this strongest mass is an object that cut through the building mass behind it, leaving a clean thin cut, but this is not exactly the case. The "wall" building mass and the "cut" are not aligned, so conceptually neither one was the reason for the birth of the other. The "cut" is very defined, as if the one building were cut in half and the two halves healed independently from each other. It appears more like an independent element, a void, a defined gate. This cut is right above a street, but it does not really have a function, because all the masses on the site rest on one whole "slab" mass, that also goes over the street. So this cut is most likely a contrast element to the "wall" building mass. An opposition, a conflict of absence and presence; a void vs. mass dialogue that has a powerful tension that causes deformities and geometrical disturbances around them, as they long to become whole.

Sai Yiu Yu (AD8)

Thoughts on Parametricism

We live in a post-Fordist network society that demands complex, communicative environments. The need for communication between people is unprecedented, and the built environment is the interface of communication. The order created by the built environment means an established sense of method, and the ability to quickly find relevant communication partners. The flexibility of parametricism can deal with this complexity.

Phenomenology is simply a creative sense of perceptual experience for the connoisseur to experience. Phenomenology must be applied to the expression of high-performance communication items; it must be instrumentalised. And the phenomenal similarity of all the results of parametricism exists only in its shared contrast with all prior, static, discrete architectures.

Phenomenology can help us regulate sensory awareness, the way we orient and navigate space. Each point in the urban field of Patrick Schumacher's Istanbul master-plan is embedded in a sequence of transformation that modulates building height, block size, grid density and directionality. Each block is also located within a typological morphing series. Therefore, people can perceive where they are through the regional changes in which they live, because different places have different changes or contrasts.

We can see Schumacher's project as a response to Manfredo Tafuri's critique of the modern city. Tafuri believes that socio-economic and technological progress has led to the fragmentation and loss of coherence of the urban environment, and the traditional

architectural expressions and complexities of urban life are no longer sufficient. And Schumacher regards the fragmentation of the urban environment as visual chaos followed by a loss of the sense of direction and reasoning, which he called "garbage spill urbanism". And his project uses digital technology and computational design to create coherence and unity in urban space and planning in a way that responds to the complex and diverse needs of contemporary society.

Logical positivists believe that human knowledge consists of logic, mathematical thinking, and careful empirical observation. Under this explanation, I think Schumacher's framework for parametricism is based on a new positivism. He believes that as long as it does not break away from the foundation of logic, designers can have diverse, unpredictable results and endless forms. And he believes that this kind of result is based on an open design system. So this controversy is a matter of perspective and it is difficult to have a unified answer.

In contrast to purely phenomenological or conceptual design, "operationalised, parametric semiology" can be programmed to adjust its behaviour such that changes according to spatial markers, thresholds, gradients, etc., are coordinated with the actions of free, rule-constrained actors, and recalibrated symbolic relationships generate customer-defined optimal communication situations within complex, dynamic, intricate and orderly spaces.

While the logic and output is interesting, in combination with a free-market urbanism, I think this method has a great negative

impact on the social environment. I think this theory will lead to the turbo-charging of capitalism. Just think about who can own land, it is the rich, and this method allows the rich to use their Money to make more money and to maximise their interests, while the poor lose social security such as public hospitals and public housing, etc., resulting in the displacement of marginalised communities and the loss of public space.

This kind of radical free-market urbanism combined with the framework design provided by parametricism will cause the building to lose the diversity of architectural styles and languages, because they are all products of the same framework, which will only lead to the loss of imagination for the city in the end.

Part 4

Timeline

2022–23



August/2022

08/26 The 2022-2023 Academic Year's Orientation Week begins with 30 Bachelor, 7 Master and 4 Erasmus Exchange students joining ARCHIP! Students set off on a **bike tour** around the city centre!

08/31 The **semester starts** right away with introductions from each studio on the shared topic of "Bridging".



September/2022

09/08 Czech-Norwegian photographer **Jiří Havran exhibition** opening at Galerie Jaroslav Fragner.

09/13 AD1 students present their first models of three characteristics, abstracted and reassembled into **an ideal living space.**

09/13 **Garden party!** After presenting their models for MySpace, the school joins for a campfire, roasting sausages and enjoying the autumn evening.



09/13 First year students visit **Mytní Plácek**, a small square at the gates of the Vysehrad fortress on V Pevnosti street, for their Team Building project.

09/14 During this year's **Architecture Week**, more than 150 models, videos, multimedia and virtual reality of the last 100 years of architecture in the Czech Republic can be seen in Galerie Mánes. 15 models were created here in the premises of our school, by Jakub Křeček, in the student workshop of ARCHIP.

09/20 **AD1 students visit NTK**, the National Technical Library, for a tour of the library and the building itself.



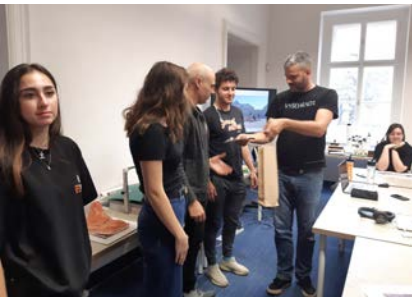
October/2022

10/21 **Presentations of MySpace** fill the corridors of the school!

10/25 The main AD1 project begins with a site visit to **Nuselský Bridge**.

10/25 It is with great sadness that we inform you our colleague, friend, founder and executive director of ARCHIP, **Jiří Šimice**, has passed away unexpectedly.





November/2022

11/01 After presentations to the Vyšehrad monument director Petr Kučera, a winning team for the **Mytný Plácek competition** is announced.

11/11 Students from the architecture schools in FUA TUL in Liberec and FA BUT Brno 'connect' with ARCHIP students to present their project concepts for Bridging, **at CAMP**. It was an opportunity to meet students from different schools and see their different techniques for developing and presenting projects.

11/12 A hands-on workshop weekend **visit to mmCité**, sees not only a tour of the factory and an evening bonfire, but a rigorous design-build project for a 1:1 scale piece of furniture – from small mockup to full-size wooden construction!



December/2022

12/02 A conference on Affordable Housing, **Urban Future Habitat**, featuring examples from Norway for consideration in the Czech Republic, takes place at CAMP and is organised by our teacher Yvette Vašourková and CCEA MOBA.

12/13 **Final presentations** for this semester's project "Bridging" takes place at CAMP.

12/13 And the **2022 GoRo Award winners** are announced! Congratulations!!!!

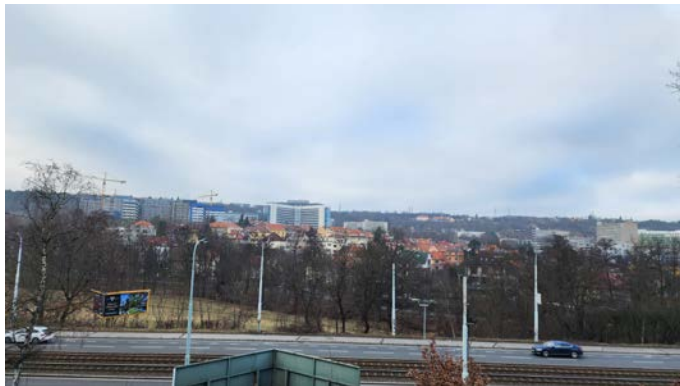
12/19 Studios of FUA TUL in Liberec and FA BUT Brno continue their collaboration with ARCHIP, alongside those of TU Delft and a special studio at ČVUT in Prague under the guidance of Winy Maas of MVRDV and The Why Factory. Teachers meet at ARCHIP to prepare for the **upcoming collaborative semester**.



January/2023

01/25 Through an agreement with the Prague Transport Authority, ARCHIP begins to prepare its exhibition spaces in the **Malostranská metro station**. Those glass windows are really heavy!

01/30 The first of an upcoming series of exhibitions is unveiled within the large vestibule hall. The **opening celebration** of selected works from the Spring 2022 semester Klároff/on, focused on the nearby area of Klárov under our overall theme of 'Greenwashing'.



February/2023

02/01 We begin the new semester project, Designing Futures for the Czech Republic, **CZ2.0**, at CAMP, with lectures from Javier Arpa Fernandez from The Why Factory, and an inspirational introduction from Winy Maas.

02/08 AD8 students of the Urban Planning class visit their **site in Motol**, in preparation for this semester's upcoming special workshop.

02/15 In response to February's earthquake in Turkey, our Turkish **students** **organise** an effort to gather and deliver food, clothes and supplies to those devastated by the disaster.

02/21 The first of three lectures by Robert Votický on Kinetic, Adaptive, Moveable and Responsive (**KI.A.MO.RE.**) Architecture!



02/22 Our five AD studios gather for an **internal workshop**. Faculty rotate from table to table, giving students an opportunity to have multiple views and inputs, and to correlate common interests and project themes between students of different studios.

02/24 Yvette Vašourková, Architectural Design studio leader, together with our former teacher Richard Biegl, now head of the History Department at Charles University, share their views, on mujrozhlaz.cz, of the new era of **Prague Castle from an architectural perspective**.



March/2023

03/03 Second year students visit Slavonice, a historical town in Southern Bohemia on the border with Austria, with the Social Ecology course led by Henry Hanson. During the 3 day trip, students experience the history and the differences in the landscapes of this border region.

03/06 ART2 students develop their sense of colour, space, form and light in their painting class.

03/18 Šimon Dvorský, Geomarketing manager from GfK Czech holds a special lecture about data collection, and its relevance for our AD studio research.

03/16 Regina Loukotová together with Dalibor Hlaváček, Dean of the Faculty of Architecture of the Czech Technical University, present our semester project on mujrozhlaz.cz, and our collaboration with Winy MAAS and his studio t?f at TU Delft.



03/17 AD6 **students** of contemporary architecture **go to Vienna** with their teacher Ondřej Hojda to explore some of the city's most remarkable sites, including Mariahilfer Straße and the MuseumsQuartier. They also make their way to Aspern, a newly constructed sustainable neighbourhood on the city's outskirts.

03/19 Regular **workshops for children** from Ukraine led by our Alumni continue this weekend at our school.

03/21 Students bring their visions for the Czech Republic to life, at the **1000 Ideas Workshop**, by drawing them on a map of the country at a scale of 1:20 000. The workshop is also filmed to document the process.

03/22 As part of the Preparing for Practice course, we hold an open **screening of the movie THE COMPETITION**.



April/2023

04/22 Projects for CZ22 make some progress in time for the **80% presentations!**

04/22 This week, the **Civic Assemblage Workshop**, on the topic of spatial planning in the Czech Republic with a focus on the development of Prague 5, is running at full pace at Kasarna Karlín. The program was organized by ARCHIP in collaboration with the Architectural Association School of Architecture in London and co-hosted by Regina Loukotová and Lawrence Barth.

04/28 Is it work or is it play? Students hosted a **PNG party** to gather photographs and imagery to use in their drawings!



04/29 Final presentations of the Civic Assemblage Workshop take place in the Prague 5 gallery on Štefánikova Street. Together, we explored ways to find interventions with positive impacts and to incorporate more sustainable and affordable living conditions in Prague 5, with the hope that Prague 5 can become a hub for experimental projects as we transition more and more towards sustainable living. Thank you to all participants!



May/2023

05/02 ARCHIP students attend the **Alumni meetup** event, a great opportunity to connect with international students and alumni of universities from around the Czech Republic, to discuss and share experiences.

05/17 Over two days at CAMP, students of our five Architecture Design studios made PechaKucha presentations of their **final projects**.

05/17 Studio leaders and critics selected the winners of **the GoRo Award** for the summer term of 2023 for the "The Czech Visions" projects. Congratulations!

05/18 Students celebrate the end of the semester, and the delivery of their design projects, by throwing an **End of the Year party!** While great fun, it was just an interlude before the upcoming weeklong Workshop!



05/24 Day 1 of the Workshop begins with students presenting their concepts to one another, dividing into the various production teams, and the delivery of nearly 200 doors!

05/27 By Day 3, students are hard at work producing abstracted conceptual models and positioning them upon the printed map of the Czech Republic. Meanwhile the scaffolding for the model arrives.

05/30 On the 6th Day, the model scaffolding is complete, and all the maps are glued to the doors. The model is well underway and beginning to take shape! As it gets assembled, **the atrium is completely transformed.**



05/31 We are proud to be a part of this incredible semester project, where over 140 students from ARCHIP, FA CTU, TU Delft, TU Liberec, and BUT Brno came together to envision **a sustainable Czech Republic.** From afforestation to national parks, industrial production to transport infrastructure, housing to demography, and ecology to economy, we generated hundreds of innovative ideas. Together, we're shaping a better tomorrow!



June/2023

06/06 This year's **Final State Exams** took place over four days, with 23 students defending their projects. The Juries were chaired by Osama Okamura, Radek Kolařík, Jan Holna and Petr Šmídek respectively.

06/14 We're very proud of your hard work, dedication, and passion for architecture. Thank you to everyone who joined us for our graduation ceremony last week! We hope everyone had a fantastic time celebrating this milestone together! Congratulations to all our graduates!

ARCHIP Yearbook 2022/23

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Graphic Design: David Dubec, Designiq
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ISBN 978-80-906990-7-6

The Yearbook offers an overview of the 2022/23 Academic Year. Showcasing Architectural Design studio works, it also features texts, drawings, photographs and other materials which document the events and productions of the school.

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

Prague 2024
21×14.8 cm
100 pp
Illustrated
Paperback

