Yearbook

20**24**/**25**

Intro

# Sky Cities Himmel uber Prag Wings of Desire

Living (and moving) with stars

Imagine living a few hundred meters above your city. Would there even be streets? Greenery? Water? What would the buildings look like? How would we get around in such a city? And how high up could we even function?

These and similar questions were posed to students in a studio led for the first time at ARCHIP by architect Winy Maas from the Dutch studio MVRDV. He began his tenure at the school as a visiting professor with this topic. We have been continuously addressing the question of what cities will look like in the future (or futures) since 2011, but we have not yet gotten this far. Our neighbouring Faculty of Transportation Sciences, specifically the Department of Air Transport, was a great help in completing this assignment. In their test rooms, students tried their hands at piloting passenger planes (on a simulator) and learned relevant information about the development of drones and their use, especially in cities.

You can't create anything without first imagining it.

This thought kept running through my head as I watched the presentation of the results of Winy's students. Had we gone too far? I struggled with the internalized Czech austerity of my own education. But I concluded we hadn't gone far enough. And how it is great that our school can provide such new perspectives on the education of an architect.

In 2024, we did not only deal with the future of cities, but we also established contact with the respected Czech institution Paměť národa (Memory of nations). Like us a few years ago, this very important institution for the Czech Republic is looking for a dignified place for its facilities. For now, it is spread across several locations in Prague, and the students' task was to find a suitable location in the city, to create a scenography for its program, and to propose a new building therefrom. The projects varied from subterranean landscapes, towers, and infills, to embedded interventions into existing objects. These proposals extended beyond architecture as form, offering narratives that connect the themes of Memory of nations with the broader public realm through thoughtful spatial gestures.

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 external critics.

Overall Academic Year Topic: MOBILITY...

Each studio pursued a different approach to the overall topic of mobility.

In the Winter semester, Fessler-Drahotova studio explored pedestrian-friendly improvements to Maria Theresa park and its surroundings; Wertig-Kopecký studio took on multi-layered transportation hubs; Kurilla-Prokop studio focused on Architecture in its Complexity; and Maas studio explored the possibilities of a floating Prague as Sky City.

In the Summer semester, Fessler-Drahotova studio speculated upon the place for Memory of Nations; Wertig-Kopecký studio developed a policy of No Parking; Maas-Kurilla-Prokop studio developed the life and ways of living within Sky City; and Tittl studio explored the landscape of a transformed Veleslavín.

GoRo Winter 2024–25

Each studio, and its external critics, selected their GoRo (Golden Roubík)
Award winners.
No Best Studio was announced.

WINNERS:

Fessler-Drahotova studio winner: **Maren Borgen Andreassen: Connecting Tunnel**
Wertig-Kopecký studio winner: **Sean Kangataran: The Depot**
Kurilla-Prokop studio winner: **Amy Naprstek: Dream House**
Maas studio winner: **The SkyCity team: Sky City**

Fessler-Drahotova studio winner

### Maren Borgen Andreassen: Connecting Tunnel, AD3

We selected Maren's project for its sensitive
and understated, nearly invisible, interven-
tion that transforms the entire site from
south to north and introduces new places
to gather, learn and interact along the way.
It invents new program tying the Castle and
its history into unusually specific public
spaces that bring variety and discovery into
the site.
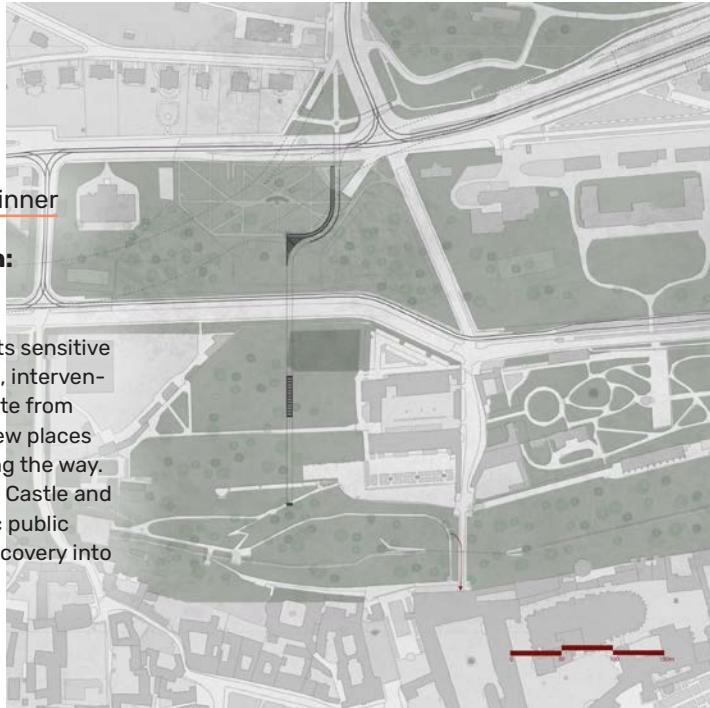
Wertig-Kopecký studio winner

Sean Kangataran: The Depot, A5

We selected The Depot by Seán Kangataran as the winning project for its
comprehensive and cohesive approach, presented with a clear and con-
sistent graphic language. We valued Seán's willingness to experiment with
different design strategies, as well as the project's ability to merge various
scales – from urbanism to the architecture of the building. With its contex-
tual sensitivity and a distinctly 21st-century character, The Depot stands
out as a thoughtful and innovative contribution.

...with four levels of homes above ranging from 75 to 150m²!
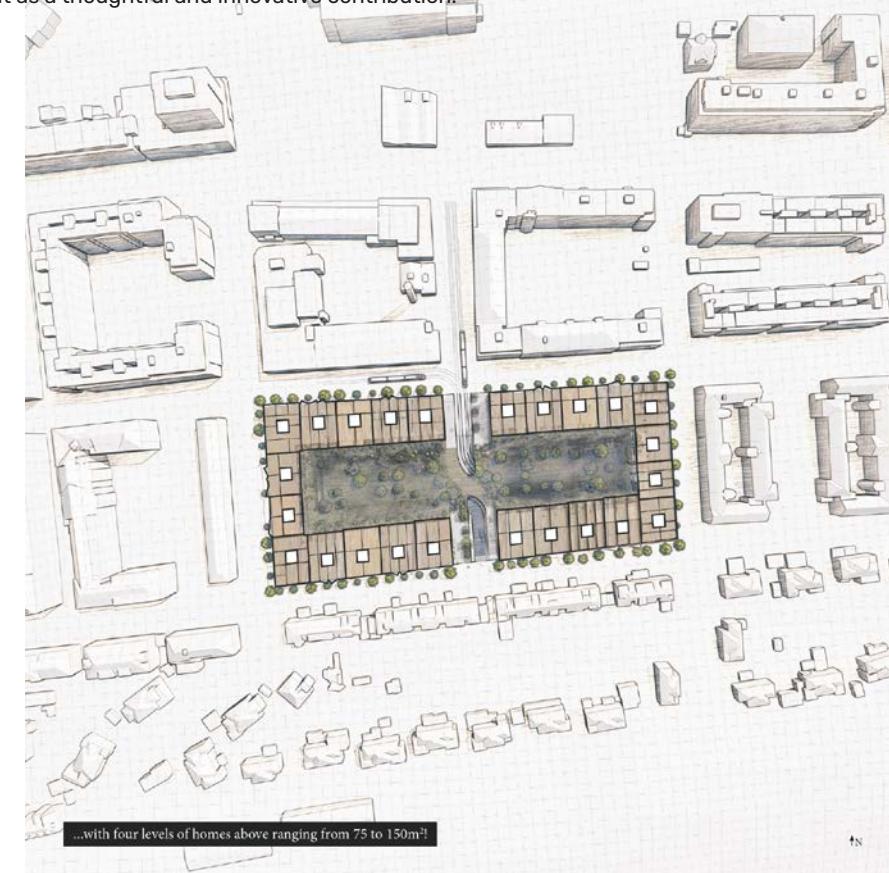
Kurilla-Prokop studio winner

Amy Naprstek: Dream House, AD1

We selected Amy because her work demonstrated the most significant improvement over the course of the semester. She showed the capacity to approach her creative process quite methodically, without compromising on her strong commitment to aesthetic quality and her own artistic development. Notably, she excelled in her ability to iteratively refine her outputs in response to newly acquired knowledge – an essential competency for growth as an architect.
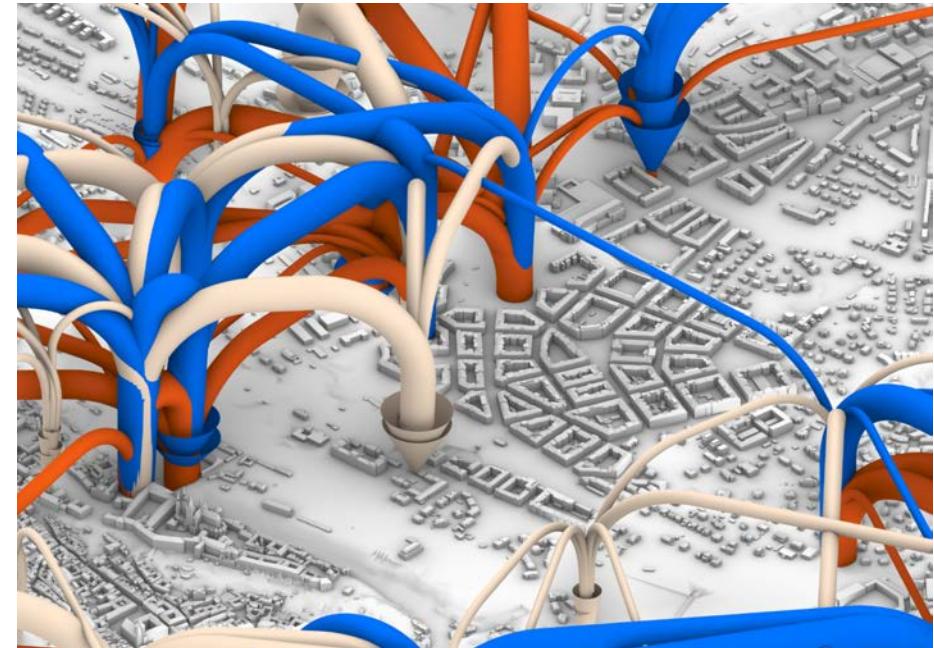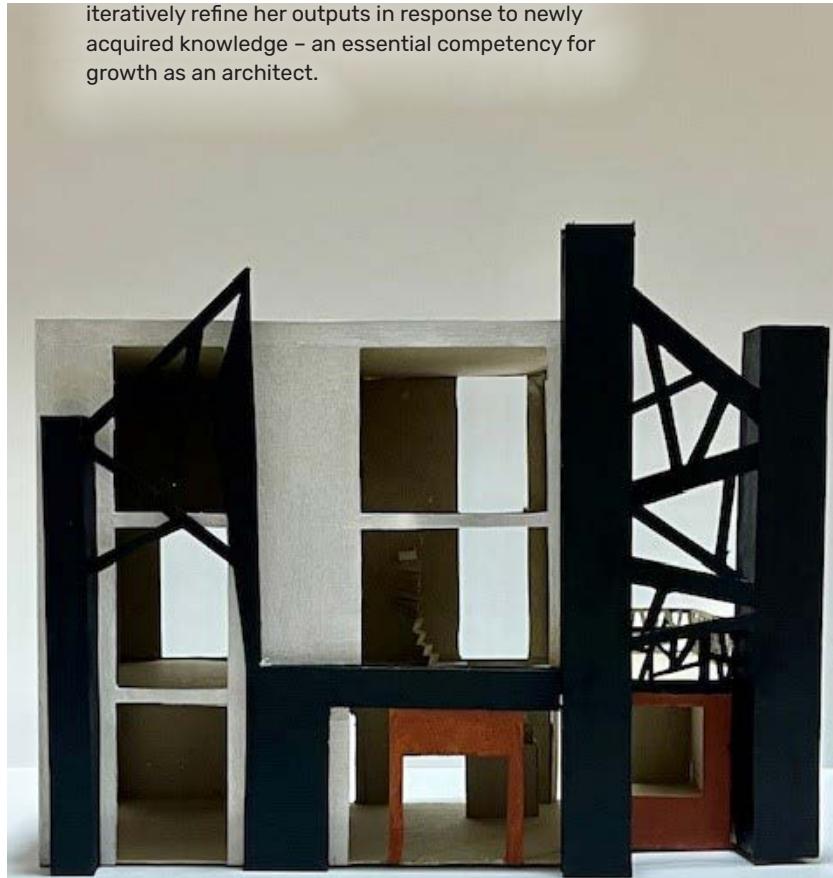
Maas studio winner

The SkyCity team: Sky City

SkyCity was a collaborative project. In line with The Why Factory methodology, the studio was designed to focus on collective architectural design. All students worked in one large team, and each contributed to the final result.

The GoRo Award was given to the entire team because each student contributed something unique to the creation of SkyCity. If just one person had been missing, the project would not be what it is today.
   However, there was one student, Amanda Skadberg, who impressed us with her adaptability, reliability, and responsibility, as well as her skills as a mediator and problem solver. That is why she was the one who took home the physical trophy and will continue to spread the memory of SkyCity.

Special thanks also go to three students who publicly presented the entire project during the semester and at the final presentations: Franziska Bauer, Milo Bitters, and Anders Haagenrud.

GoRo Summer 2024–25

The jury members for this year's 12th GoRo (Golden Roubík) Award were Gabriela Kaprálová, Karin Grohmannová, Karel Goláň, Dalibor Dzurilla, and Šimon Knettig. After reviewing all students' projects from each studio, the finalists and winners for Best student project and Best studio were announced at the end-of-the-semester party on (A) VOID Gallery.

FINALISTS:

Milo Bitters: Finding-Hiding (Fessler-Drahotova studio)

For exploring the interactions within and beyond the project's walls and representation of the storyline.

Milo Bitters: 2024/2025: AD4; Studio Fessler-Drahotová: Memory of Nations
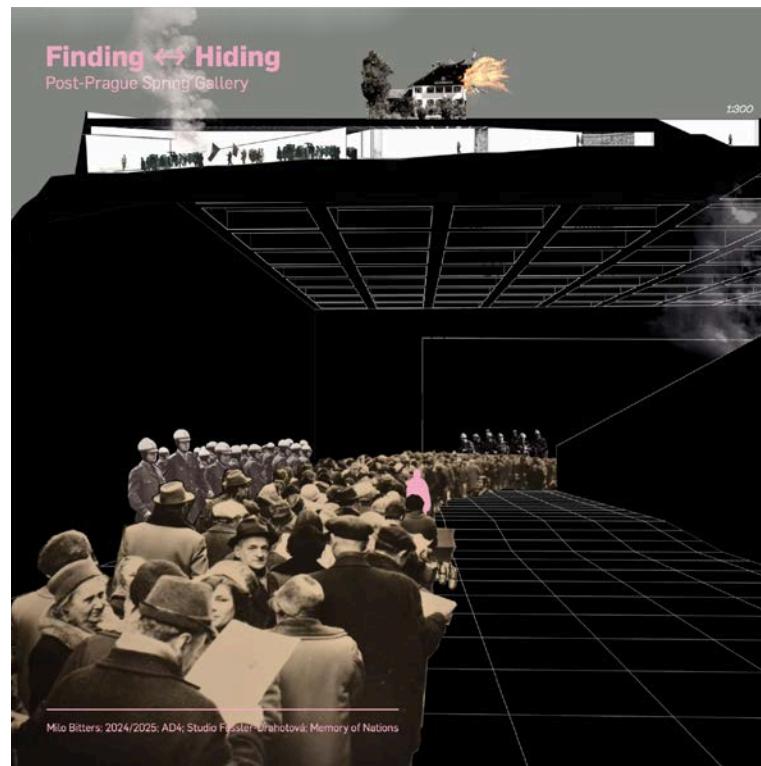
Loïc Capra: Built upon Remains
(Wertig-Kopecký studio)

For a meticulous and polished approach to all design stages of the project.

Building's facade

Raya Uzunova Zelená Lékárna
(Wertig-Kopecký studio)

For a strong experimental concept
presented in a visually captivating way.

Second floor laboratory

Second floor toilet

Herbal botanical garden

Seating area

A-A Section
glulam load-bearing frame
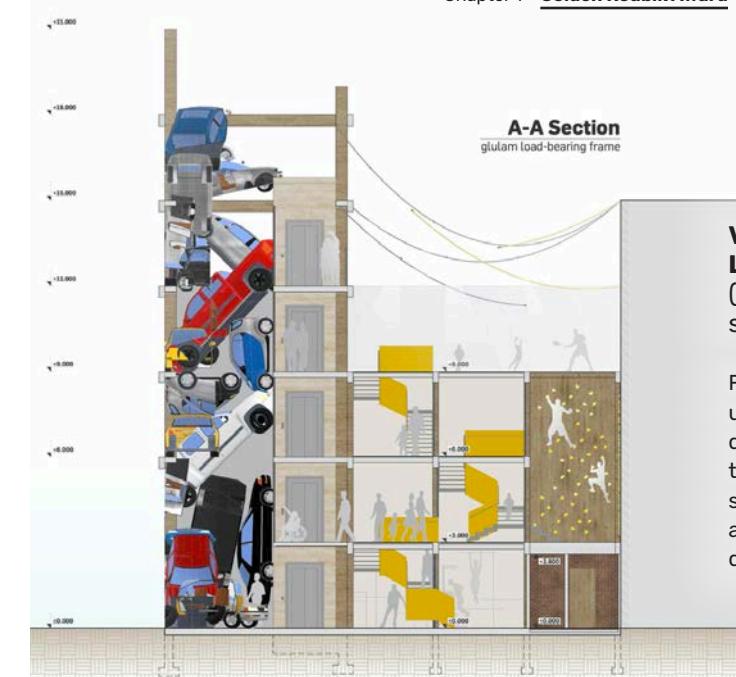
**Vladyslav Palchuk:
Locally United**
(Wertig-Kopecký
studio)

For comprehensive
understanding of
design work, from
thorough analysis,
synthesis, to the idea,
and its explanation and
documentation.

East Façade
side tower view

Integrated Staircases
activating vertical flow
within the structure

Climbing Slides
play loops woven
into the strips

Climbing Jugs
elements diversifying
physical interaction

WallHolla Cassettes
shaping playground's
cave-like envelope

Glulam Frame
spruce-based
structural skeleton

Public Facilities
enclosed spaces within
the ground-level frame

Aren Sarkisian: Module 163
(Wertig-Kopecký studio)

For a very in-depth approach iterating a structural/material idea.

WINNERS:

The winner of the best studio was Fessler-Drahotova studio, for the topic of A Home for Paměť Národa.

Best Studio: Fessler-Drahotova – A Place for Memory of Nations

The studio's projects impressed us with their broad scope and ambition. They do not only address architectural form, but also strive to enhance public space and contribute meaningfully to the urban environment and provide an opportunity for spiritual movement, rather than a literal understanding of the overall Mobility theme of this semester.

What stood out in particular was the thoughtful engagement with the complex – and often painful – memories that shape both individual and collective identities. This is by no means an easy subject to tackle, and yet, many of the projects managed to approach it with sensitivity, depth, and care.

Despite the challenges inherent in such a demanding theme, the overall level of development and resolution across the submissions was strong. The work presented reflects a serious commitment to both conceptual thinking and spatial quality and we would like to applaud the courage and determination that was necessary to address the studio's brief.
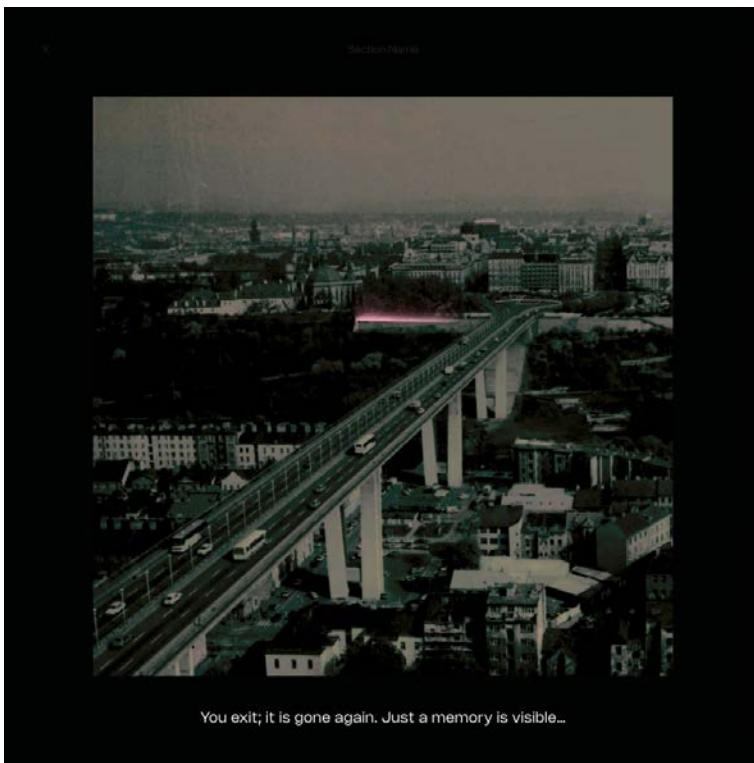
You exit; it is gone again. Just a memory is visible...

Milo Bitters: Finding-Hiding, AD4

For his exploration of the city's underbelly and its mysteries and how it can interact with the surface, light, and people, as well as his playfully layered and cohesive representation of the storyline. The winning project stood out for its conceptual clarity and ability to work with both the interior and also to some extent with exterior dimensions of the space. The proposal extended beyond architecture as form, offering a compelling narrative that connected the theme of Memory of Nations with the broader public realm through thoughtful spatial gestures.

Chapter 2

Master Programme Diploma Thesis

Kateryna Buha: An Adaptive Renovation Guide for Konotop Regional housing
Sará Gebauerová: Czech Pavillion on Old Town Square
Dominik Grünhut: Forum Praga 22
Sai Shruthi Jayanthi: AYURVEDA; THE ESSENCE OF VARANASI Learn. Heal. Reconnect
Jiří Milata: Ski High School of Jiří Raška
Jakub Misař: Museum of Prague
Alena Orosová: E-Cotta, a new eco-church of Old Town Square
Tereza Pojerová: Stop filling our space with sh*t: multifunctional solutions to urban clutter
**Sharai Serrette:** The missing heart of Vysočany
Amanda Skadberg: Voxel Village: A Collaborative Quilt of Community

Developed through a semester of research in the Pre-Diploma Research Seminar, each Diploma project is 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, arguments frame the historical or current contexts, describe the project as a concept and as an object, and further speculate upon its positive impact.

These 10 projects range from small cities to new types of housing, from the renewal and reprogramming of abandoned heritage sites, to the introduction of public institutions of culture into city landscapes. Each project aspires to address relevant sociological, historical and symbolic issues of its place while producing, through architectural interventions, improved urban cohesion and new cultural significance.

Kateryna Buha:
AN ADAPTIVE RENOVATION GUIDE FOR KONOTOP REGIONAL HOUSING
(Fessler-Drahotova studio)

The primary goal of the project is to develop a flexible and adaptable renovation model for a common typology of Soviet-era buildings. This model emphasizes variability to address diverse contexts and conditions, such as differing budgets, regional needs, and community requirements. By focusing on practical and scalable methods, the project provides an efficient and impactful solution for the revitalization of these buildings, balancing simplicity in execution with meaningful urban and social benefits.

The concept leverages the potential of these buildings to be transformed into contemporary, functional spaces that support both living and community-oriented activities. This approach is designed to be widely applicable across other towns in the Sumy Oblast and beyond, enabling a broader regional impact. This typology is widespread across the region and Ukraine, characterized by standardized layouts and construction techniques, making it suitable for adaptable renovation methods. With adaptable scenarios that range from minimal interventions to comprehensive redesigns, the project ensures feasibility across varying financial and urban planning constraints, making it a valuable tool for post-war reconstruction and sustainable development. By proposing clear and scalable strategies, the project aims to address not only individual buildings but also to support a broader regional application.

Sará Gebauerová:
CZECH PAVILLION ON OLD TOWN SQUARE
(Wertig-Kopecký studio)

The Czech Pavilion is envisioned as the symbolic heart of the Czech Republic, reflecting the country's national identity, cultural heritage, and modern aspirations. Through a multi-layered analysis–spanning the national context, the city of Prague, and the historical significance of Old Town Square–this project delves into the layers of Czech identity. Derived from its historical evolution, Old Town Square is a place of resilience, continuously absorbing external influences and changes while maintaining its coherence and character. This adaptability makes it inherently complex, as each transformation leaves a visible imprint on its identity. In the same way, the Czech Pavilion will embrace this duality– drawing from the past while projecting into the future. Its design will be both rooted in history and forward-looking, ensuring that it seamlessly integrates into the evolving urban fabric. The Pavilion will feature a mix of permanent programs and rotating exhibitions, reflecting the dynamic nature of Czech identity and culture. We have identified a prime location for the Pavilion in one of Prague's most iconic areas, where the past and present coexist and enrich one another.
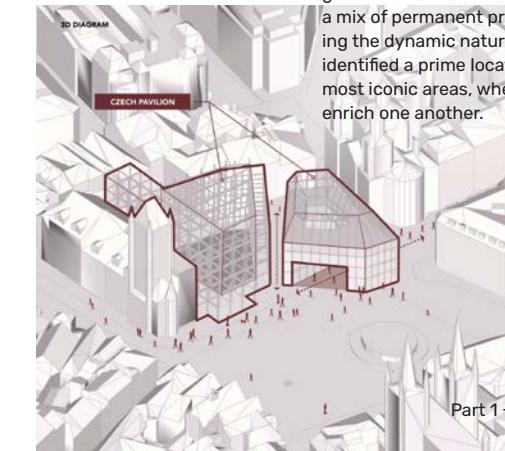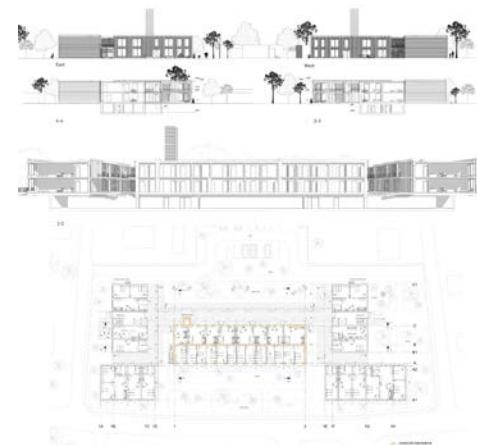
FRAGMENTED MEMORY

Architecture built from fragments where connecting Prague's past and present through open, multifunctional spaces embedded in the heart of the city.
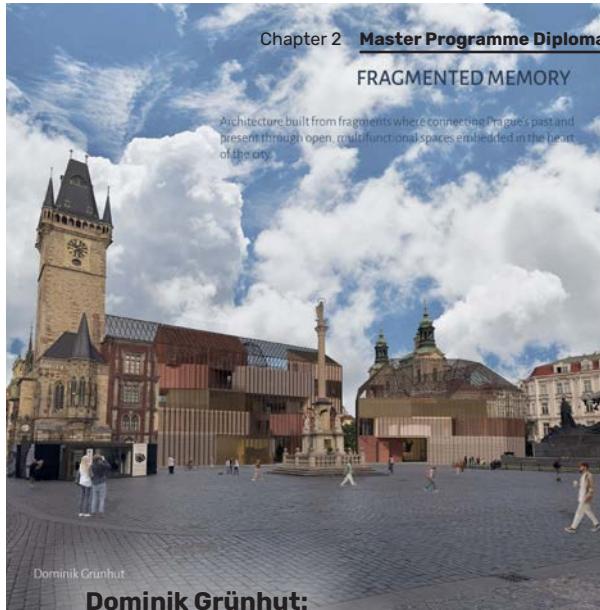
Dominik Grünhut

Dominik Grünhut:
FORUM PRAGA 22
(Wertig-Kopecký studio)

The goal is to reclaim the square for local engagement, creating a multifunctional space.
The vision for this project is to create a multifunctional civic hub that not only centralizes essential services but also serves as a space for community collaboration, civic participation and transparent governance. This new space will breathe life into Old Town Square, turning it into a civic centre where locals feel engaged and involved, while still preserving its role as a historic landmark for visitors. By integrating modern technologies, the project will reduce the need for multiple locations, promote transparency, and allow visitors to easily access both digital and physical resources in one cohesive space. This approach of reinforcing existing governance services will increase the efficiency.

The main objective is to show, through the reconstruction of an old factory complex, the potential to initiate a city-wide transformation process that can change the economic and social dynamics of the town. To focus on a new program of education, community and public space with an overlap beyond the boundary of the plot. To present an open educational institution that will offer excellent facilities for students and at the same time strengthen local community life. To involve the nearby river in the project and make accessible this important element that has shaped Broumov for centuries. Wrap all this in high-quality contemporary architecture with an emphasis on preserving the industrial architectural heritage.
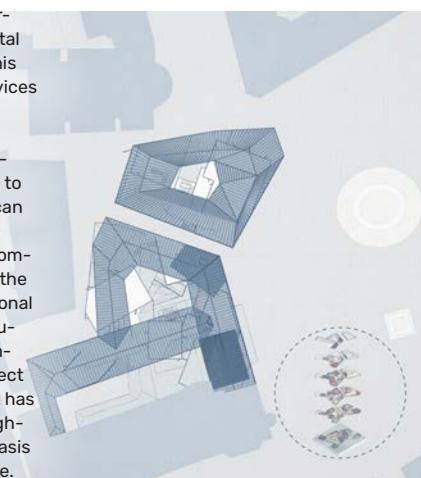
CONCEPT

MASTER PLAN

LONG SECTION

Sai Shruthi Jayanthi:
AYURVEDA; THE ESSENCE OF VARANASI LEARN. HEAL. RECONNECT
(Fessler-Drahotova studio)

This project envisions a transformative healing and learning center in the heart of Varanasi, where ancient wisdom meets modern well-being. By reviving Ayurveda, sadhu teachings, and holistic practices, the center will guide visitors toward long-term health and spiritual growth through personalized therapies, herbal remedies, yoga, and meditation.

Strategically located on a sandbank, the site was chosen due to the lack of available open spaces in the densely built city. Situated at the city center, the project ensures easy accessibility for locals and visitors alike while transforming an underutilized area into a much-needed green sanctuary. The integration of natural elements–the river, beach-like waterfront, and greenery–creates an ideal environment for rejuvenation.

The center operates on two primary scales: At the city scale: it demonstrates schematically the project's integration into Varanasi's urban fabric, showing connectivity, and future growth. At the building scale: it Illustrates the built-up area and its connection to the surrounding on the sandbank.

SITE PLAN

AXONOMETRY

Jiří Raška Ski High School
The Jiří Raška Ski High School is dedicated to nurturing the next generation of Czech winter athletes by combining high-level sports training with quality education. Inspired by the legacy of Jiří Raška and rooted in the traditions of Frenštát pod Radhoštěm, the school aims to provide a supportive environment where students can thrive both on the slopes and in the classroom, while promoting regional identity and long-term athletic development.

Jiří Milata:
SKI HIGH SCHOOL OF JIŘÍ RAŠKA
(Fessler-Drahotova studio)

The project's main goal is to attract students from across the Czech Republic, Slovakia, and beyond while recalling the good relations between the two countries and partially renewing their successful cooperation in the sports sector. In the future, the project aims to revitalize the local economy and preserve local heritage by restoring and rebuilding historical buildings, fostering pride in their history. It will also strive to elevate and contribute to the long-term success of Czech and Slovak athletes on the global stage. The buildings will be designed to harmonize with their natural surroundings through carefully chosen materials or thoughtfully integrated shapes.
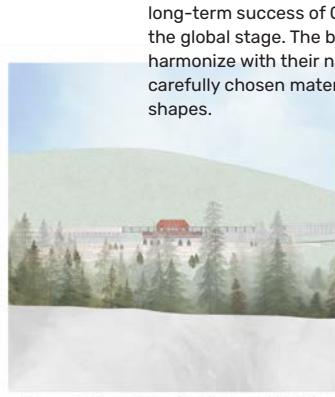
THE COLLECTIVE TIME
MUSEUM AND CULTURAL FORUM PRAGUE

LOCATION:
TOPIC:

TYPE:

SUBJECT:
SEMESTER:
PROFESSOR:

STUDENT:

MAIN GOALS:
ONE CENTRALISED LOCATION
MODERN TECH TOOLS
CONNECTION SOCIAL SPACE I COMMUNICATION
PLATFORM OF EDUCATION
CENTRE OF KNOWLEDGE
BRIDGE BETWEEN PRESENT AND PAST

Jakub Misař:
MUSEUM OF PRAGUE
(Fessler-Drahotova studio)

The project's objective is to create an institution that narrates Prague's history through adaptable exhibition spaces. This cultural hub will serve as an educational and experiential platform, employing the latest technology–such as projection mapping, augmented reality, and interactive soundscapes–to engage visitors of all ages. The institution aims to establish itself as a knowledge hub, providing a space for education, communication, and artistic expression. By leveraging 21st-century technological advancements, the project redefines traditional museum experiences, offering visitors a lasting and meaningful connection to Prague's past. This dynamic space will function as both a museum and a multi-functional public institution, reinforcing Prague's global cultural identity.

The project will curate and present Prague's history through innovative, interactive formats, revolutionizing the way the city engages with its cultural heritage. By positioning the institution as a landmark for historical discourse and cultural education, the museum will offer an immersive storytelling experience that connects visitors with Prague's evolution. Rather than replacing existing institutions, this project aims to complement them by creating a centralized space where history is made tangible.
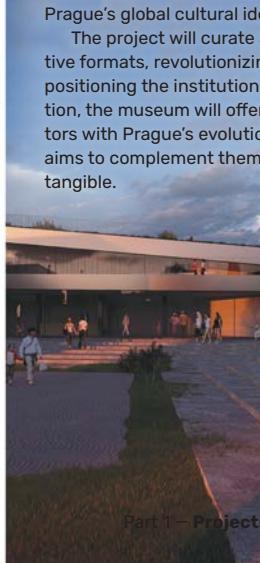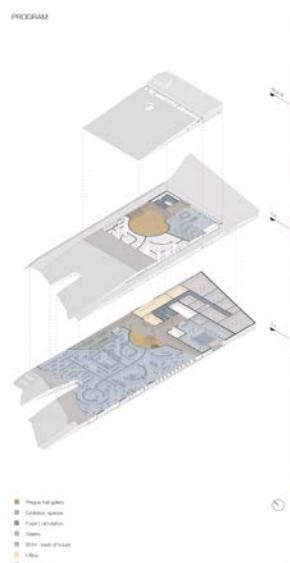
Alena Orosová:
E-COTTA, A NEW ECO-CHURCH
OF OLD TOWN SQUARE
(Wertig-Kopecký studio)

The project aims to establish a major institution for ecological awareness, education, and governance, seamlessly blending architecture, landscape, and spiritual heritage. Situated in Prague's historic Old Town Square, E-Cotta redefines the role of sacred spaces by integrating sustainability and community engagement into its core purpose. It connects the natural world with urban life, transforming the square into a dynamic, multifunctional environment that fosters dialogue between tradition and innovation.

By addressing critical issues such as resource efficiency, climate adaptation, community resilience, and cultural preservation, E-Cotta serves as a platform for sustainable solutions tailored to various local contexts. Through its deep connection to the square's religious landmarks, it introduces a new form of spirituality–one rooted in a collective commitment to environmental responsibility and a shared vision for a sustainable future.

E-Cotta will function as both a cultural and ecological landmark, encouraging public participation and national cooperation in solving environmental challenges. As a place of reflection, learning, and action, it becomes a modern pilgrimage site for those dedicated to shaping a more responsible and connected society.
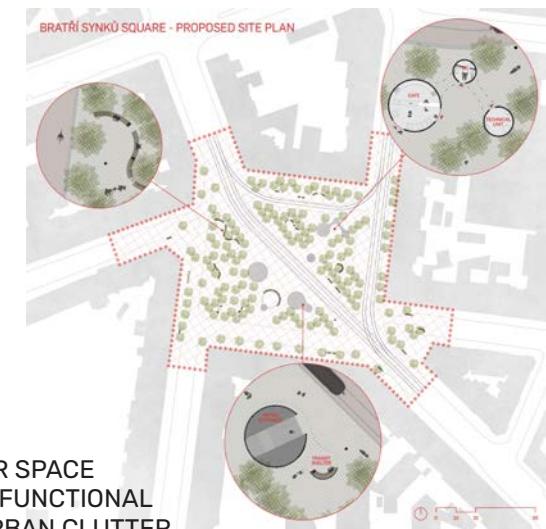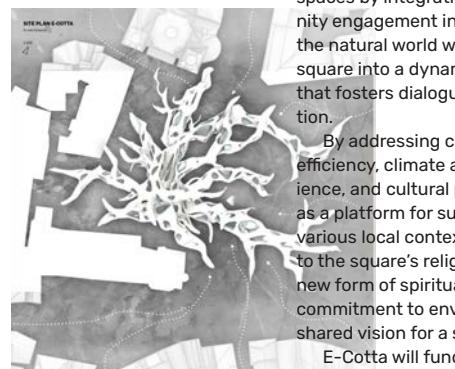
Tereza Pojerová:
STOP FILLING OUR SPACE
WITH SH*T: MULTIFUNCTIONAL
SOLUTIONS TO URBAN CLUTTER
(Wertig-Kopecký studio)

The project aims to declutter public spaces by combining scattered amenities into a single multifunctional structure, improving both their functionality and appearance. By implementing these units citywide, the general livability and sustainability of Prague will become significantly better. Additionally, by the replacement of disjointed utilities, it eliminates visual pollution and makes the urban environment more unified. By including features like theatres, meeting points and any other space for group activities, it also adds a social aspect. They function as "mini squares," contributing to the vitality of city spaces and enriching public life outside their framework.

Sharai Serrette:
THE MISSING HEART OF VYSOČANY
(Fessler-Drahotova studio)

Today, Vysočany faces the consequences of this industrial legacy, with an urban fabric ill-suited for social interaction and community life. To revitalize the district, a deliberate reimagining is required, prioritizing the reintegration of communal spaces, restoration of green infrastructure, and reconnection of fragmented urban tissues. By addressing these historical deficiencies and adapting to modern principles of sustainable development, Vysočany can transform into a vibrant, inclusive, and resilient district that supports the evolving needs of its residents.

The envisioned transformation of Vysočany hinges on a series of thoughtful interventions of varying scales (small – medium – large – urban) that collectively aim to reshape the social and urban fabric of the district. These interventions, while distinct in size and scope, will work synergistically to address the pressing challenges of urban imbalance, fostering a more inclusive, equitable, and vibrant community.

At the heart of the approach is the strategic "sprinkling" of diverse interventions, such as social centres, community facilities, hubs for social and economic development, and other contextually sensitive urban features. These interventions will not only provide spaces for interaction, education, and cultural exchange but also serve as touchpoints for reweaving the fragmented urban tissue of Vysočany. Each element, no matter how minor, will be designed to play a significant role in enhancing the liveability of the district, contributing to an overarching vision of urban balance.

VOXEL VILLAGE
A COLLABORATIVE QUILT OF COMMUNITY
AMANDA SKADBERG

Amanda Skadberg:
VOXEL VILLAGE: A COLLABORATIVE QUILT OF COMMUNITY
(Fessler-Drahotova studio)

This village concept will focus on agriculture and tourism as well as sustainable approaches such as renewable energy systems and efficient water management. These methods give locals control over their food production and energy consumption, which decreases their reliance on outside sources. The community will also place emphasis on education and skill-sharing to help its members adapt to new situations and build resilient systems. This combines ecological sustainability with social cohesiveness, as opposed to vehicle reliance, housing shortages, and widespread environmental challenges.

The ecovillage creates a strong sense of place-based identity and diminishes the environmental impact by using modular, replicable construction methods and locally sourced materials. The urban pattern will fuse with natural topologies, promoting social interaction and contact with nature through connecting routes and common areas without prioritizing automotive systems in the planning logistics. This town will develop over time, with inhabitants expanding the city by placing new pieces of their unique cultural mosaic together.

Bachelor Programme Diplomas

Christiana Afxentiou
Benjamin Bergem
Stella Eising
Anders Haagenrud
Zoe Margaret Harrow
Mingtao Huang
Sean Kangataran
Daniel Kolský
Nariman Mammadov
Neilla Mugaura Isaro
Margherita Ometto
Vladyslav Palchuk
Sonika Panda
Aren Sarkisian
Jakub Svoboda
Julijana Topalli
Ema Vozafová

These 15 Bachelor Diploma projects seek new solutions for Paměť Národa (Memory of Nations) in Prague, the conversion of parking garages into housing, as well as sensitive renewal to heritage and nature. Each student invented the program for their project. In some cases, they selected their own sites. All of the projects propose opportunities to use architecture as a means to transform history.
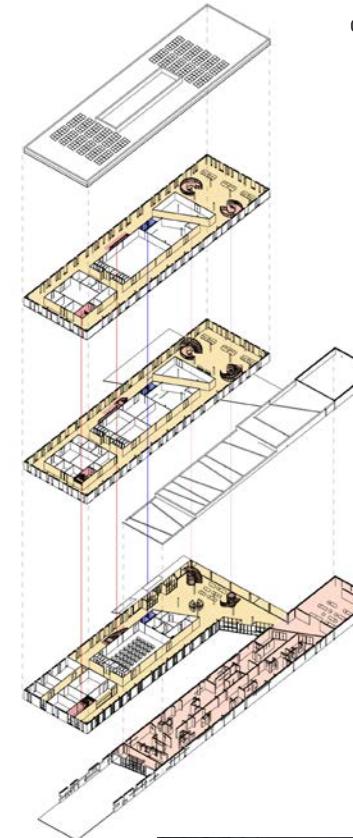

Christiana Afxentiou:
THE UNBROKEN JOURNEY OF THE HOLOCAUST
(Fessler-Drahotova studio)

This exhibition traces the harrowing journey of a Jewish Czech individual during the Holocaust (1938–1946) through five defining stages: home, departure, train, Terezín (concentration camp), fence (life behind the fence), and home. Each stage evokes powerful emotions, separation, dehumanization, cruelty, loss, and death, while exploring how the memory of the fence cuts deep into history. These stages shape both the exhibition's narrative and its duration, ensuring an immersive and reflective experience.

The chosen site, Nakladové Nádraží Žižkov, serves as a symbolic anchor. Once a freight railway station, it represents the forced movement of Jewish people, with its railway tracks marking the path of deportations. Located near a Jewish cemetery, it ties deeply into Prague's heritage. The surrounding greenery contrasts with the past horrors, while the sounds of modern life heighten the sense of isolation and remembrance.

Architecturally, the museum's design embodies these emotions through sustainable, eco-friendly materials that minimize environmental impact while amplifying the lasting impact of the Holocaust. Strong architectural elements will capture the profound mood, atmosphere, and themes of this dark chapter, ensuring that remembrance endures for generations to come.
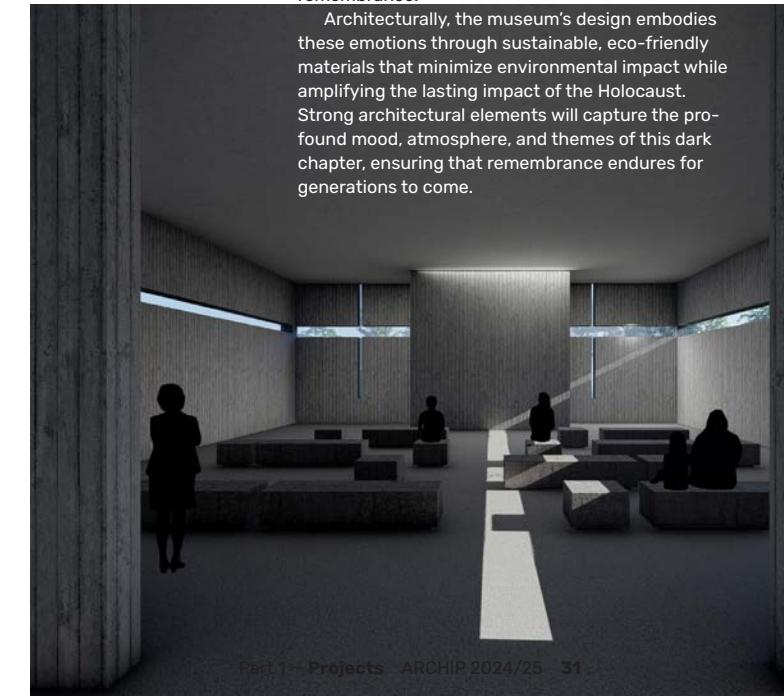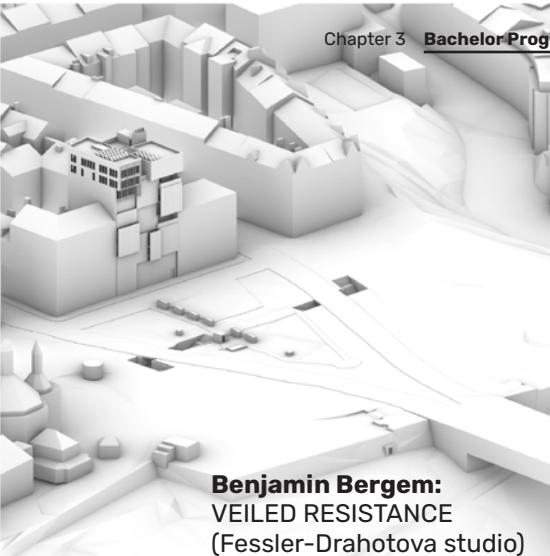
Benjamin Bergem:
VEILED RESISTANCE
(Fessler-Drahotova studio)

Dwell on the past and you'll lose an eye. Forget the past and you'll lose both eyes.
-Aleksandr Solzhenitsyn

"Veiled Resistance" is dedicated to the vision of Memory of Nations in that it aims to retain the memories of events and aspects of Czech and Slovak history so it may show them to future generations.

This vision is given form as a museum that shows the times endured during communism, with a specific dedication to the church persecutions from 1948 to 1989, and is sculpted from the student's interpretation and emotions evoked by the research conducted into these persecutions.

The site of interest is situated directly north of Nusle Bridge and will include the parking lot and green areas.

The design manifests the weight and the pressure of the communist regime while also adding new elements that symbolize the underground networking and evasion of those forces. The project will provide a place for history to be remembered with auditorium, exhibition, cafe, and office spaces.

Stella Eising:
THE JOURNEY
(Fessler-Drahotova studio)

The Journey is a museum which illustrates the journey of Czechoslovakia during the end of the communist era, highlighting the determination and unity of the Czechoslovak people towards the common end goal.

It is situated on the East side of Štvanice Island, for the connection to Prague's center. The aim of The Journey is to showcase the unity and resilience of the Czechoslovak people against the strength that the communist party had in many Eastern European countries.
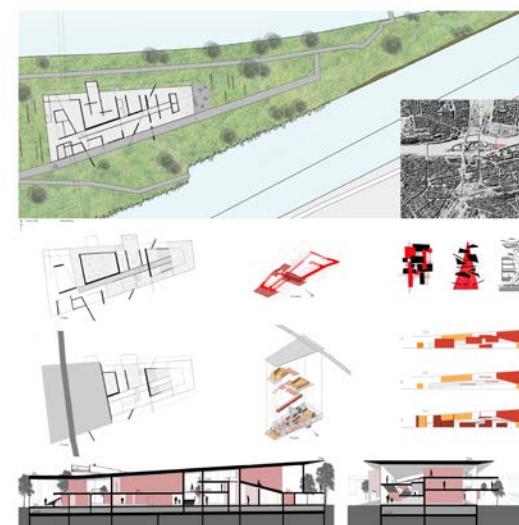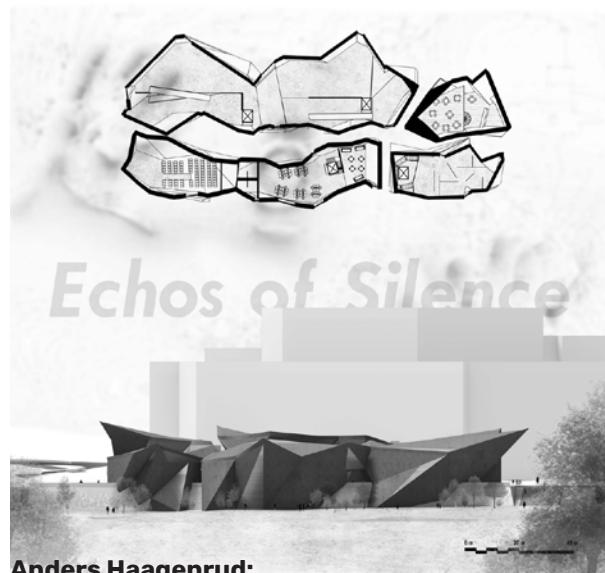
Anders Haagenrud:
ECHOES OF SILENCE
(Fessler-Drahotova studio)

The project "Echoes of Silence", situated next to the Vysehrad metro and the Conference Center, aims to create a space honoring political prisoners during the communist regime and telling their story.

It will focus on portraying the fear and pain of the political prisoners and the people around them affected by this. The location was chosen based on its accessibility, its open space which is underutilized, and the ability to reuse materials from the site for the building process.

"Echoes of Silence" will provide a space for history to be honored and discussed with an auditorium, exhibitions, offices, and a cafe/library while revitalizing an underappreciated area.
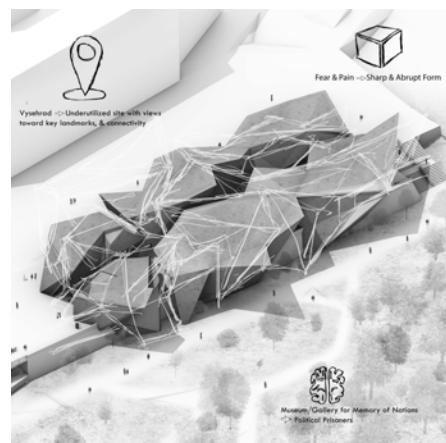
Zoe Margaret Harrow:
THE NEW OLD TIMBER STORE – CULTURAL CENTRE IN PLETTENBERG BAY
(Kurilla-Prokop studio)

Preserve Historical Integrity – Integrate and protect the timber store ruin as a key element of the site

Create a Community Hub – Provide a welcoming, multifunctional space for locals and visitors to gather, connect, and engage.

Foster Learning & Collaboration – Offer meeting and co-working spaces to encourage knowledge exchange, entrepreneurship, and creative work.

Enhance Public Space & Accessibility – Ensure the centre is open, inclusive, and accessible to a diverse range of users.
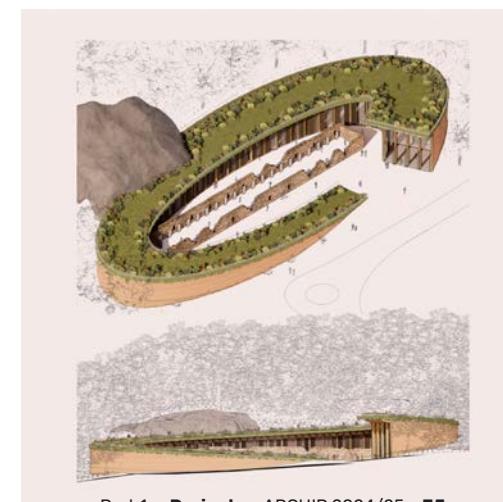
Mingtao Huang:
FORUM

A vertical educational and cultural complex symbolize the different historical time period of Czech Republic. The building has a basement, a museum, a terrace garden, and a library, three distinctive functional zones vertically aligned. Each section represents a different period in history: the First Czechoslovak Republic (1918–1938), the Post-Velvet Revolution period(1990s), and a bridge not only connect two period, but also symbols continuity of the present.

Sean Kangataran:
STRATA (LAYERS OF ROCK)
(Wertig-Kopecký studio)

Located on three distinctly different plots within the site, the three buildings are connected through their shared construction of rough quarried local stone columns and beams, and Czech produced cross laminated timber. *Strata West*, on the western edge of the site provides community bicycle storage, and four levels of 2 bedroom apartments. *Strata North* has a bakery serviced by its kitchen on the ground floor, and four levels of studios above. *Strata East* with its irregular corner location has a microbrewery servicing its bar on its ground level, and four levels of studios and family apartments above. All three buildings have roof gardens with views.

Sustainability is a key aspect of the design. The spaces are designed to meet the physical needs of any level of repurposing, from residential to commercial and back again. Sustainability doesn't end with what we construct, it continues through what we won't have to build in the future.

BACHELOR'S PROJECT, DANIEL KOLSKÝ, ARCHIP 2025, STUDIO KURILLA & PROKOP

BACHELOR'S PROJECT, DANIEL KOLSKÝ, ARCHIP 2025, STUDIO KURILLA & PROKOP

Daniel Kolský:
A TRIBUTE TO THE FOREST – NEW USE OF FORMER MILITARY BASE – ŠPIČÁK PAVLÍKOV
(Prokop-Kurilla studio)

The aim of the project is to propose a very specific use of the entire large area (20 halls with a total area of around 8500 m²). To create a specific master plan and detailed processing of key halls (8 buildings) for future use. To propose their specific parameters, modifications and technological solutions, because except for one of the halls, all are off grid. To work with the details of the use and specify the design and ideally try to experiment with some structures in a real environment. The main goal of the project is to pay tribute to the forest through architectural and artistic designs and the blending of architecture, people and the forest.

BACHELOR'S PROJECT, DANIEL KOLSKÝ, ARCHIP 2025, STUDIO KURILLA & PROKOP

Nariman Mammadov:
BRANCHING VOICES
(Fessler-Drahotova studio)

This project focuses on the time period from 1945 to 1989, emphasizing censorship and resistance within the Czech Republic and translating these themes into an exhibition or museum space. This is achieved by utilizing an existing building, which will be modified through additions and redesigns to allow visitors to experience the space in a way that brings that historical period to life. The main concept focuses on illustrating the growth and blossoming of resistance within the oppressive regime, highlighting their journey and eventual success in overcoming it.

Neilla Mugaura Isaro:
THE ARCHITECTURE OF SENSING
AND MOBILITY
(Wertig-Kopecký studio)

A centripetal housing layout where navigation
is guided by tactile surfaces, acoustic cues, and
rhythmic spatial sequences. The corridor is free of
obstacles, and materials on the walls and floor assist
in wayfinding through touch. Vision is replaced by
spatial memory, texture and sound.

Compact and accessible housing where every
movement is considered: turning radius, threshold-
free transitions, and mobile platforms instead of
standard lifts. Here, the user's body defines the
layout reclaiming garages as homes designed not
around cars, but around people in motion.

A shared, vertical space that reunites users from
the two housing sites. Each floor is dedicated to one
sense: smell (garden-like ground floor), touch (craft
and workshop), and sound (exhibition and sonic
interaction). The workshop becomes a mix of co-
creation and sensory experience architecture.
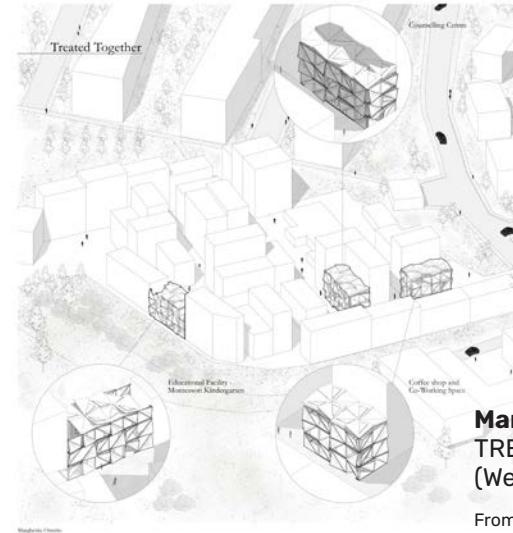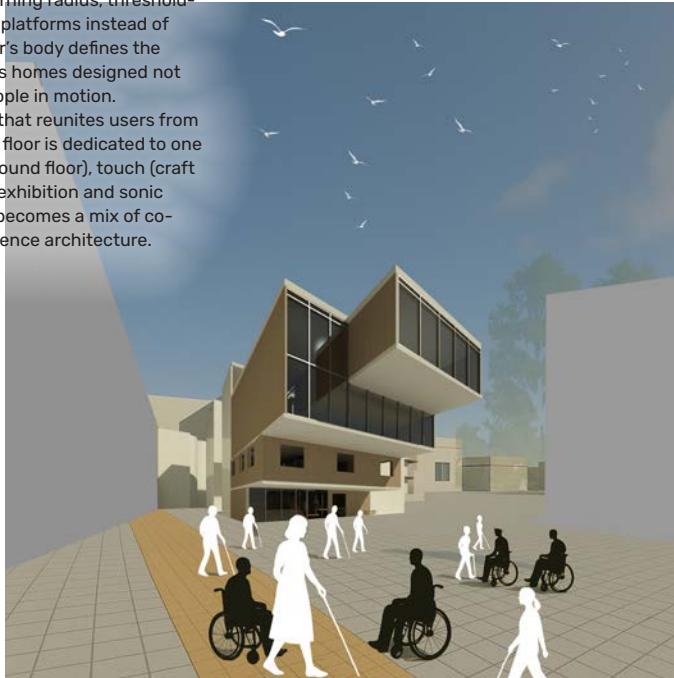
Margherita Ometto:
TREATED TOGETHER
(Wertig-Kopecký studio)

From the outset, the aim was to design low-rise,
human-scale buildings with a light structural
appearance and user involvement in shaping the
space. The result is a modular and cohesive architec-
tural language shared across three interconnected
buildings. While visibly linked though common mate-
rials and construction methods, they are also united
by a shared purpose: to support and care for the
community in complementary ways.

Building 1, close to the main entrance, includes
cafe and coworking spaces, encouraging community
and productivity. Building 2, hosts a counselling
centre with spaces for private and group sessions,
supporting people of all ages. Building 3, is a Montes-
sori kindergarten, fostering creativity, independence
and collaboration among children.

WORKSHOP

VERTICAL
PUBLIC SPACE

HOSTEL

ReImagined Zbrsalav
cluster of garages

LOCALLY UNITED
From Parking to Participation
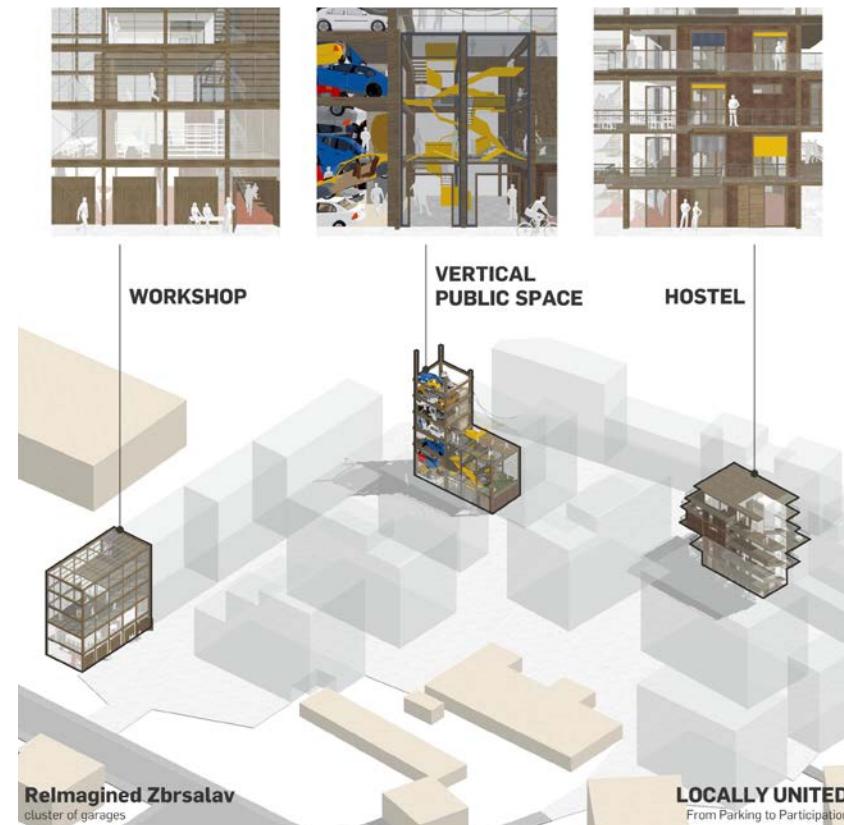
Vladyslav Palchuk:
LOCALLY UNITED
(Wertig-Kopecký studio)

Locally United reclaims leftover urban space for people, not cars – transforming underused parking areas into places of craft, connection, and community. Rooted in Zbraslav, the project listens to local voices and invites collaboration through architecture that's open, inclusive, and human-scaled.

It unfolds across three elements: a Workshop Unit for making and learning, a Tower Landmark for gathering and viewing, and a Hostel Passage bridging locals and visitors. Each part stands alone yet thrives as a system – designed to make, gather, and share.

Sonika Panda:
CAUGHT BETWEEN

This project explores the theme of division–social, spatial, and psychological–through a linear building set between the epet ARENA and residential blocks in Letná, Prague. Inspired by the events of 1968 and the experience of migration, the design reflects on the condition of being caught between opposing forces. Circulation is organized as a series of ramps running between two parallel structural walls, creating a layered, continuous journey through the building. The exhibition unfolds along this ramped path, while programmatic spaces–such as the library, auditorium, and offices–branch off to either side. The structure is based on a 5x5 meter grid, with exposed concrete columns along the perimeter. A translucent U-glass façade blurs the boundary between inside and out, while a green roof offers a quiet public space and visual relief from the dense urban context.

Section DD   Section CC
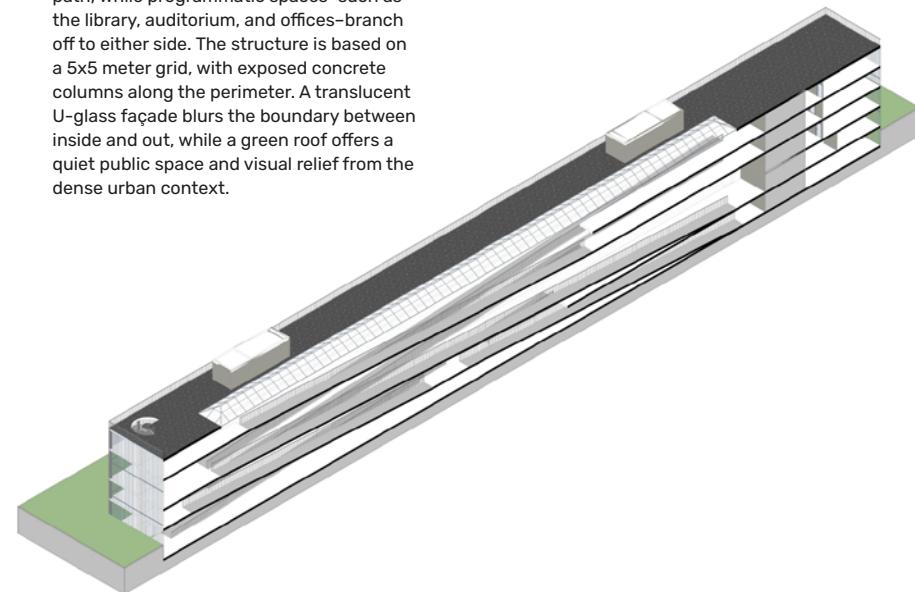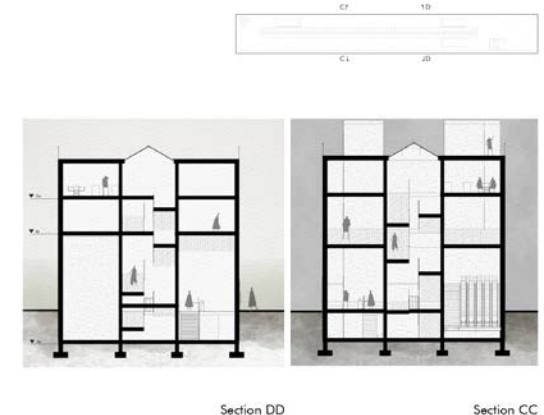
The building is defined by ramps that run its entire length, guiding visitors through the exhibition in a slow, continuous ascent. Framed by two parallel structural walls, the ramps become both a circulation path and a narrative device—emphasizing movement, transition, and reflection. Program spaces unfold on either side, while the ramp acts as the spatial and conceptual core of the design.
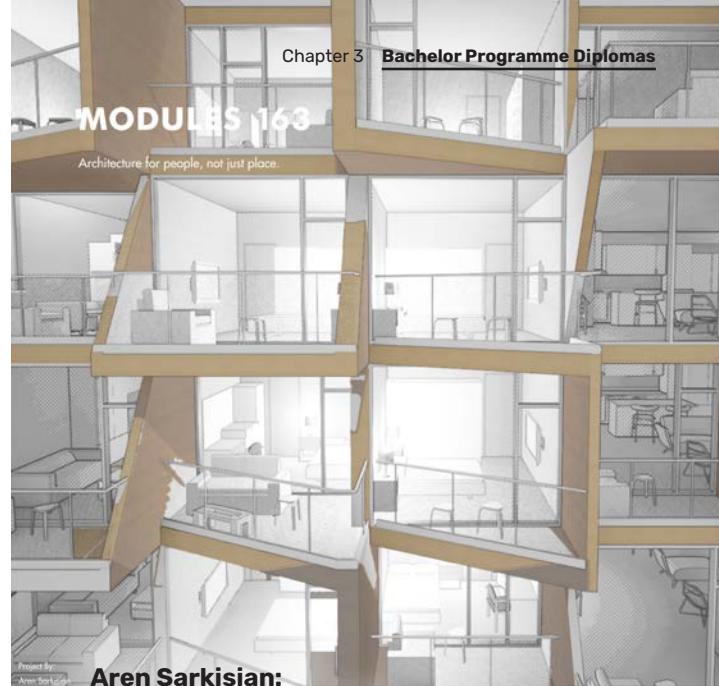
Aren Sarkisian:
MODULES 163
(Wertig-Kopecký studio)

Modules 163 is a transformation of three blocks of row garages in Zbraslav into a new urban structure. The project introduces three six-story CLT buildings: two residential with commercial ground floors, and one public library featuring a bookstore. The architecture is shaped by modular repetition and sharp 45-degree cuts that break the volume and create unique spatial moments. Each building is designed as a clean timber form with distinct character and function. Commercial spaces on the ground level activate the street, while upper floors offer flexible housing typologies. The library serves as a public landmark and cultural anchor within the site. Modules 163 reclaims underused land and reimagines it as a layered, vibrant place for living, gathering, and learning.
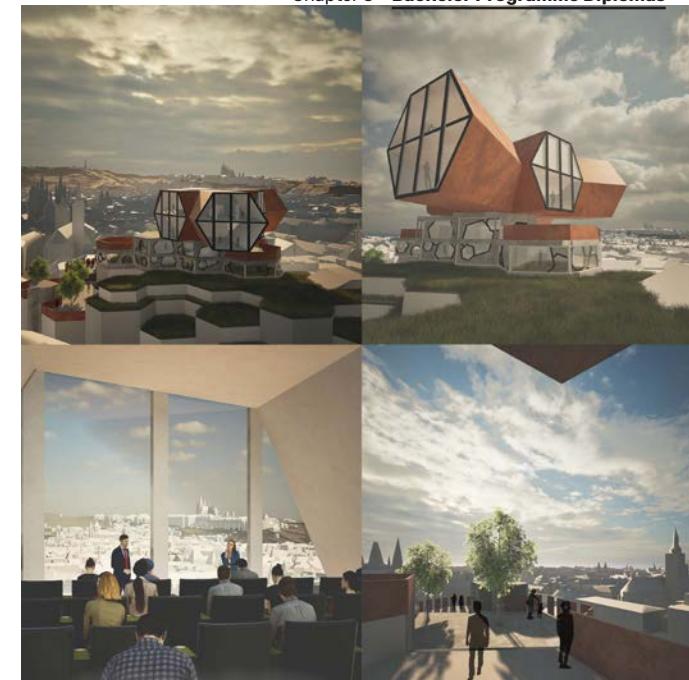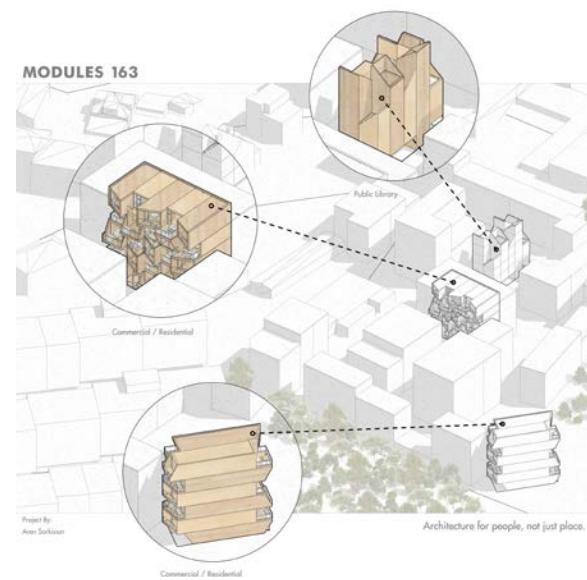
Jakub Svoboda:
CZECHISM
(Fessler-Drahotova studio)

This project explores Czechia's historical evolution with a focus on educating locals and tourists about Czechia's past. Through understanding Czechia's history, it aims to pass this knowledge onto the visitors. The goal is to create an educational museum that aims to guide the visitors through the past and evoke discussions about the future.
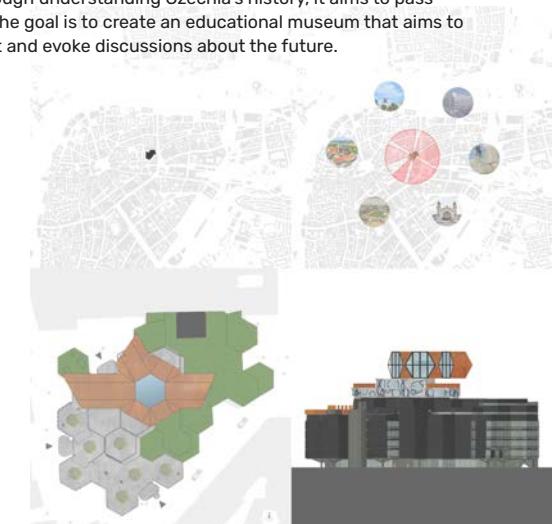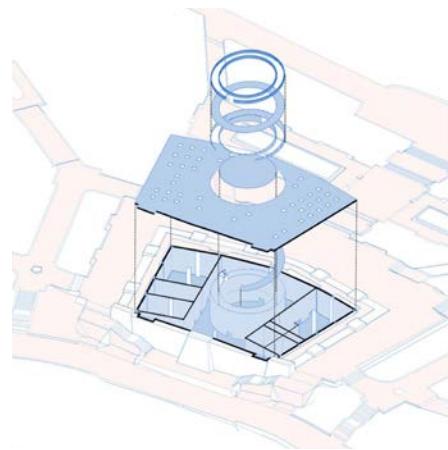
Julijana Topalli:
PARALLEL HISTORIES
(Fessler-Drahotova studio)

The Parallel Histories museum explores key turning points in Czechoslovak history, capturing both events and the emotions they evoked. Its design is shaped by a series of floating, interconnected circular spaces, guiding visitors through history in a fluid and immersive way. Some circles form enclosed rooms, while others remain open and shifting, reflecting periods of restriction, uncertainty, or transformation. Through historical narratives, personal stories, and interactive exhibits, the museum highlights the significance of these events and their lasting impact. The goal is not only to present history but to make visitors experience and understand the struggles, hopes, and transformations that shaped Czechoslovakia.
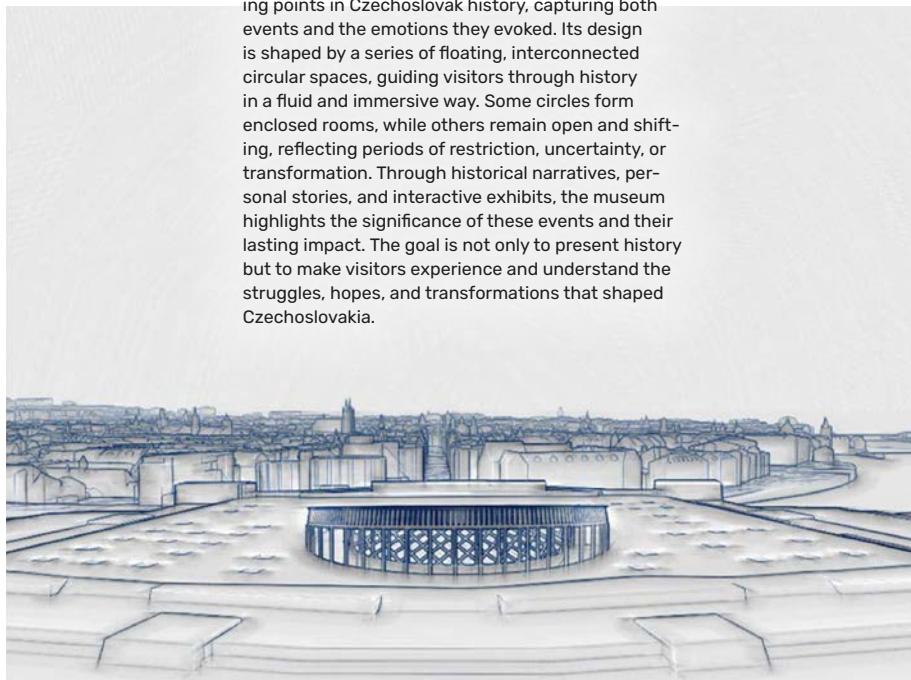
Ema Vozafová:
HOLOCAUST EXHIBITION AND
MEMORIAL MUSEUM
(Fessler-Drahotova studio)

The project envisions a Holocaust exhibition and memorial integrated into the Prague Congress Centre, utilizing architectural illusion and spatial storytelling to explore themes of loss of identity, manipulation, and historical memory.

The design features a gradual descent into history, guiding visitors through immersive exhibition spaces that transition from structured order into fragmented chaos which is mirroring the dehumanization process.

Situated at Prague Congress Center (PCC), a major cultural hub, the project aims to engage the public, offering both an educational space and a place for reflection.

Architecturally, it seeks to merge sustainable design with historical narrative, incorporating recycled and sustainable materials, and an interactive memorial space. The space aims to preserve memory while creating a contemporary dialogue about identity, resilience, and the impact of the past on the present.

Winter Semester
MOBILITY

In the Winter semester, Fessler-Drahotova studio explored pedestrian-friendly improvements to Maria Theresa park and its surroundings; Wertig-Kopecký studio took on multi-layered transportation hubs; Kurilla-Prokop studio focused on Architecture in its Complexity; and Maas studio explored the possibilities of a floating Prague as Sky City.

Elan Fessler and Zuzana Drahotova studio:

Up, Down, Over, Through
TAILOR? QUILT? WEAVE? Stitching the city fabric at the frayed edge of the Castle grounds.

In general, the focus is Maria Theresa park at the edge of P1 and P6 and the wider area is the length of old city wall from Chotkový Sady to Pohořelec. For the whole area, with its broken axes and pockets of non-use, how to make better connections? Make an overall scheme, in teams of 4–5, and then individual projects (of any scale, type, and way) within that larger plan.

Individual projects first address accessibility issues at the city scale, then articulate program and architecture to fit. Criteria: new massing, new paths, new grounds, and new program to supplement the new field conditions.

The site, at a crossing of institutions and housing; public buildings and parks; infrastructural junctions and historical grounds at the northern entry to Prague Castle. Is there a center? Is it one or many places? Is the city wall a barrier? What to do with no man's lands? Can there be better accessibility throughout?

Selected projects:

Maren Borgen Andreassen:
CONNECTING TUNNEL, AD3

The concept is a tunnel that flows through the site, and through several access points it connects the surrounding areas together, with the southern entrance leading to Prague Castle.

By providing a clear path through the tunnel towards the castle, it creates a flow between the two places and opens for the visitors to see other parts of the surrounding area as well. The tunnel opens into the park, inviting people from both outside and inside to visit the other.

Throughout the tunnel there are exhibitions and information about Prague castle and its history as well as other vital parts of Czech history and culture, turning the walk from one point to the other into an experience of its own.
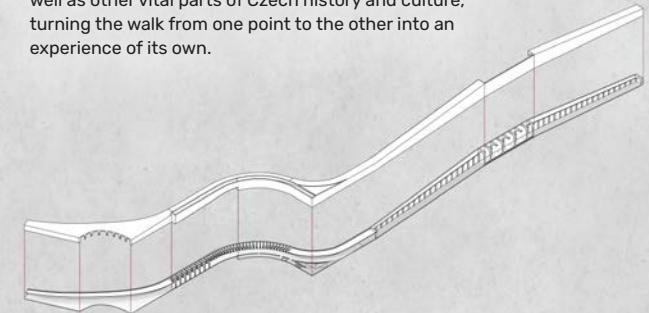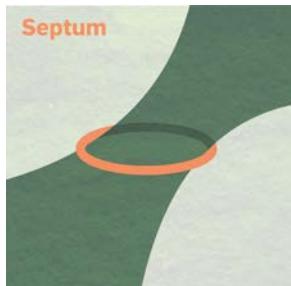
Róbert Čvirk:
SEPTUM, AD7

Project Septum aims to create a continuous, vibrant public space by connecting Maria Theresa Park with the green areas around Dejvice train station. The design prioritizes pedestrian movement, replacing the existing intersection with a roundabout that is sunken on one side and elevated on the other, creating seamless access between the two areas. The project incorporates a walkable roof that offers views of the surroundings, while also serving as a stage for events. An amphitheater-like space, enhanced by seating and a projection wall, creates a dynamic venue for performances, enriching the cultural and recreational life of the community.
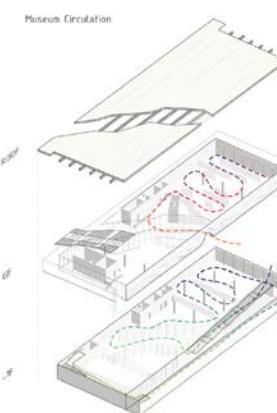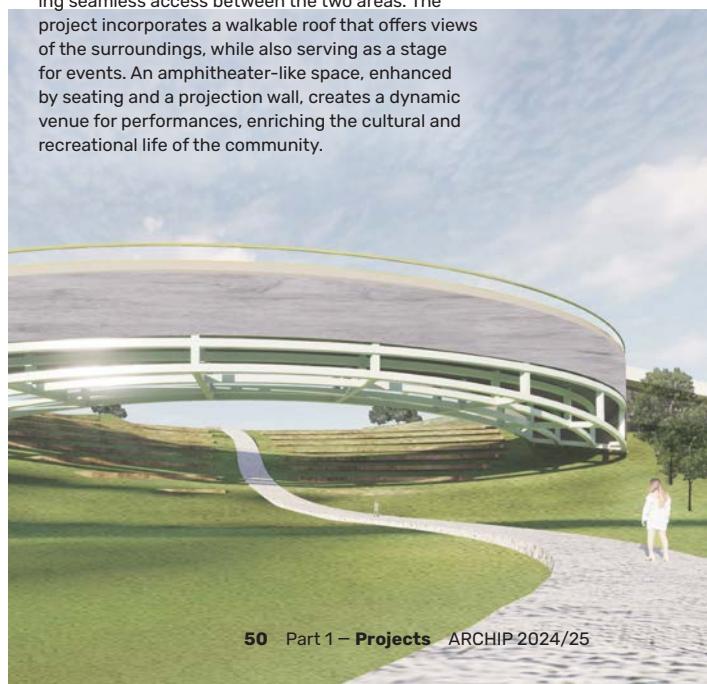
Alžběta Hlinková:
CURTAIN, AD7

The structure is thoughtfully designed to respect the historical significance of the fortress wall while reimagining its purpose. Connecting the two levels created by the wall, the design rethinks and extends the boundary to accommodate a new structure.
A symbolic crack, representing the wounds of the 20th century, shapes the building's circulation and extends into the park as pathways, fostering reflection.

The site plan extends the fortress's upper level, offering panoramic views. Beams connect the two masses divided by the crack, seamlessly blending into the topography. Skylights guide natural light into the museum, creating a dynamic interior where brighter areas contrast with darker ones to reflect historical themes.

The façade, inspired by a falling curtain, symbolizes the Iron Curtain and invites visitors to explore within. The museum's layout engages visitors through immersive exhibitions, flowing narratives, and versatile spaces for education, contemplation, and community interaction.
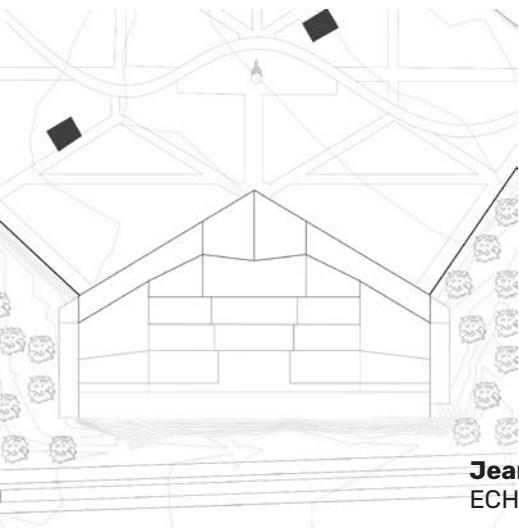
Jeanne Kielwasser:
ECHOES OF THERESIA, AD7

The primary objective of the project is to revital-
ize Maria Theresa Park in Prague 6 by designing a
concert hall with a capacity of 2,000 people. This
structure will not only serve as a cultural landmark
but also create a connection to Prague Castle above,
enhancing accessibility and drawing visitors to the
historic site. The concert hall integrates sustainable
design principles, incorporating eco-friendly materi-
als to align with modern environmental standards.
This project aims to celebrate the park's historical
significance while fostering community engagement
and enriching Prague's cultural scene.
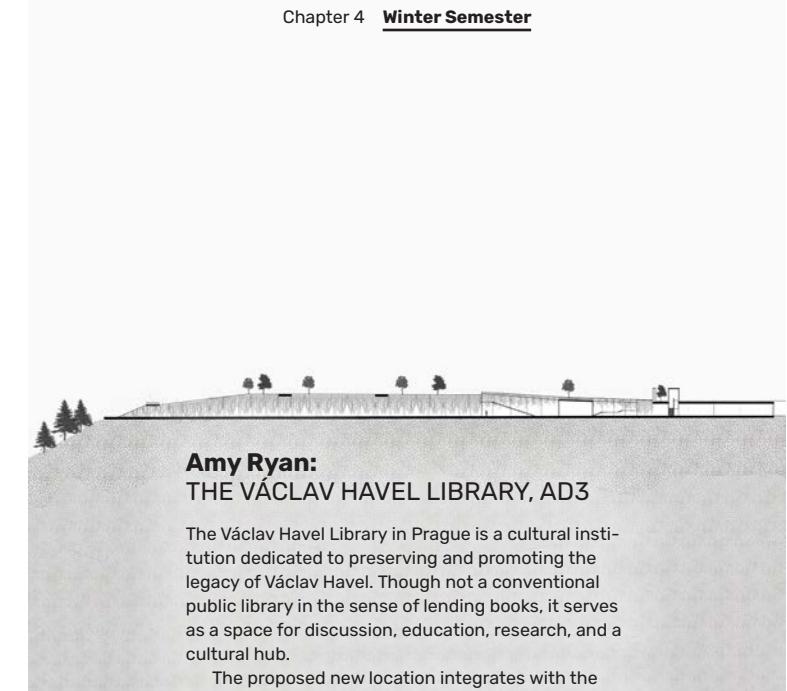
Amy Ryan:
THE VÁCLAV HAVEL LIBRARY, AD3

The Václav Havel Library in Prague is a cultural insti-
tution dedicated to preserving and promoting the
legacy of Václav Havel. Though not a conventional
public library in the sense of lending books, it serves
as a space for discussion, education, research, and a
cultural hub.

The proposed new location integrates with the
surrounding landscape, linking Maria Tereza Park and
Jelení příkop through an underground passage. This
intervention preserves the tranquility of Lumbeho
Garden, while the passage also provides a secondary,
informal entrance to the Prague Castle.

Located near is the Lumbe Vila, the presidential
residence. The library also becomes a new symbolic
bridge between Havel's legacy and the cultural and
political heart of Prague.
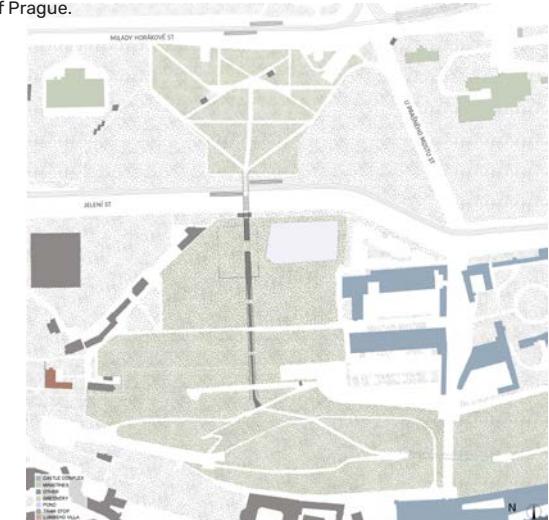
Jaroslav Wertig and Jakub Kopecký studio:

The Synthesis

Cities are constantly evolving, growing and densifying. It is surprising that we have become stuck in the principles of zoning when it comes to areas connected to, or directly dedicated to, mobility. Especially with regard to the development of sustainable mobility, its decentralisation and the pursuit of the 15-minute city.

We are talking specifically about petrol stations, electric car charging points, tram loops and depots, bus turnarounds or the transport corridors themselves. However, we know of many examples from history or abroad where these areas have also become an integral part of the city's urban design, combining wide range of functions.

The aim is to propose and demonstrate possible principles for densifying the city so as to limit its expansion into the open countryside. The synthesis of mobility, housing, culture, healthcare, work, shopping or leisure is not only possible, but desirable!

At the beginning of the semester, students will select suitable places/locations/corridors within the Prague cadaster to be further explored in the sense mentioned above. In the next part, we will then jointly select one site, or a series of several with respect to their scale, and design a multifunctional house/object in order to achieve a synthesis between functions now seemingly incompatible.

Selected projects:

Benjamin Bergem:
GREEN BRIDGE OF ČERNÝ MOST, AD5

Green Bridge is located in Černý Most between the metro station to the north, the residential buildings to the south, and Centrum shopping mall to the east. The project aims to improve the urban density of this area, as it's empty and doesn't serve as anything much more than a route from the metro station and the shopping mall. The intervention will make use of the existing elements of the site by incorporating them into the design and enhancing the experience of the journey along the route.
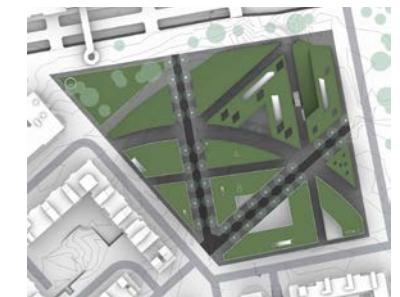
Dominik Grünhut:
THE WONDER OF FLORENC, AD9

Wonder of Florenc is a transformative, multifunctional building located in Prague's busiest transportation hub, Florenc. This project reimagines the currently underutilized metro station area, integrating various public, sports, and research facilities into a single architectural marvel. Designed to blend harmoniously with its urban surroundings, the building appears as a conventional block from the outside but reveals a dynamic, parametric interior as visitors step into the central courtyard. Visitors are immediately immersed in a world of parametric curves, open courtyards, and interconnected spaces, designed to surprise and engage. This contrast between the exterior and interior creates a sense of wonder and exploration, drawing people in to experience the unexpected. It's a place where each floor offers something new–an architectural puzzle that keeps people coming back to discover more.

Accommodation - Mid Term Stay

Accommodation - Short Term Stay

Startup Spaces

Co-Working Facilities

Research Facilities

Sport Facilities

Commercial
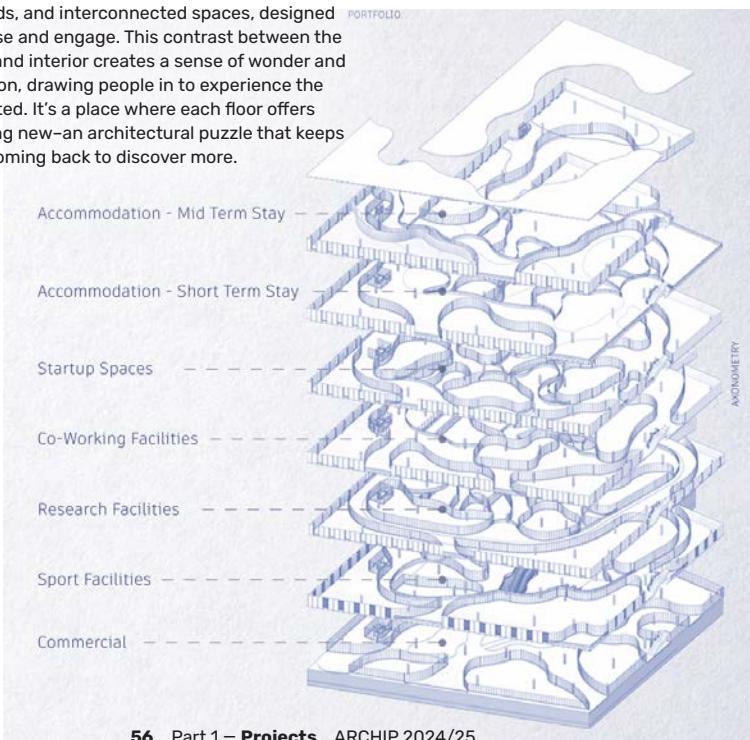
Zoë Harrow:
URBAN FOREST, AD5

The project focuses on repurposing Prague's rolling stock depot into a functional and sustainable 15-minute city, addressing urban sprawl and the demand for sustainable densification. The design prioritises connectivity, accessibility, and healthy living environments while ensuring the depot's operational functionality. To maximise limited ground space, the proposal incorporates an elevated urban structure with narrow bases that expand outward, inspired by natural forms to create a free-flowing, integrated layout.

Seán Kangataran:
THE DEPOT, AD5

Affordable and desirable sustainable housing, built using biophilic materials from nearby countries (Austria & Germany are two of the world's leading mass timber producers), generous green spaces, easily accessible childcare and commerce, all to keep people connected with each other and their home-city in a fifteen minute neighbourhood through their most vibrant years rather than the inevitable flight to the suburbs the moment they scrape to gether enough money to get a mortgage. It's worth noting that the original Levittown inspired suburban American dream isn't even a dream in America anymore. The migration has reversed. Only one in seven Americans now say they'd prefer to live in the suburbs. But why should we wait until the destructive trend of urban sprawl (to both our health and our environment) has played itself out? Perhaps we could get ahead of it all and create something better, something now.

Jakub Misař:
MAGISTRALA HIGH-LINE, AD9

The project centres on the Těšnov and Florenc areas, situated in the core of Prague. This location presents both considerable challenges and opportunities that can be addressed to enhance the urban environment and elevate the quality of life for residents.

Presently, the area is dominated by an elevated highway, which serves as a physical barrier between Nové Město (New Town), Florenc, and Karlín. Beneath this highway lies a neglected park, accompanied by fast-food establishments, parking lots, and unutilized spaces. These components detract from the area's potential and its connection to neighbouring districts.

The project proposes the transformation of this site by re-envisioning existing conditions as opportunities. Key elements, including the highway, transportation networks, pedestrian pathways, and underutilised land, will be repurposed to cultivate a dynamic urban environment.
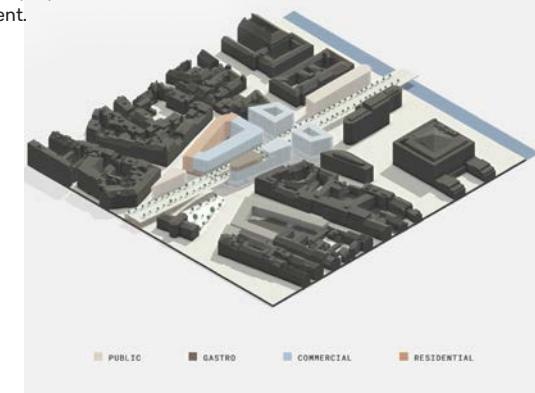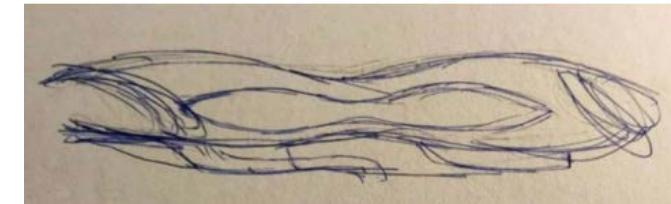
Kurilla-Prokop (AD1) studio:

Architecture in its complexity

The AD1 studio brief focuses on discovering and understanding the field of Architecture in its complexity. The semester is divided into parts which represent different architectural scales (object, room, building, urban). Throughout the semester the method of design thinking will be introduced and discussed. The focus of the semester is practicing sketching, quick prototyping, and model creation. It will involve experimenting, exploring, and observing, explaining and decision-making.

There are 3 tasks which will be developed within 2–3 weeks each. The final 2 weeks of the semester are reserved for the work on presentation and upgrading old submissions if necessary. All designs ideas will be required in at least three versions in order to train the skill of materializing students' ideas and skill of working with multiple alternatives.

The three tasks are: Your dream architecture; A dream room; and Our dream environment.

Selected projects:

1. Entrance
2. Bar Area
3. Coffee Counter
4. Kitchen
5. Indoor Seating Area
6. Indoor Seating Area
7. Bathroom
8. Bathroom
9. Outdoor Seating Area

GROUND FLOOR PLAN
SCALE:1:100

Basu Roshni:
PRIVATE BUNGALOWS. BARBER SHOP. CAFÉ, AD1

Each project demonstrates the influence of studio exercises in shaping my ability to balance creativity with functionality. From sustainable residential complexes nestled in natural landscapes to urban designs blending utility with aesthetics, my work embodies a commitment to creating environments that evoke warmth, nostalgia, and a sense of belonging. Through a combination of traditional sketching skills and advanced digital tools like Rhino and Grasshopper, I strive to craft architectural experiences that are both innovative and timeless. Let this portfolio serve as a testament to my evolving design philosophy and my commitment to shaping spaces that harmonize with both nature and human connection.
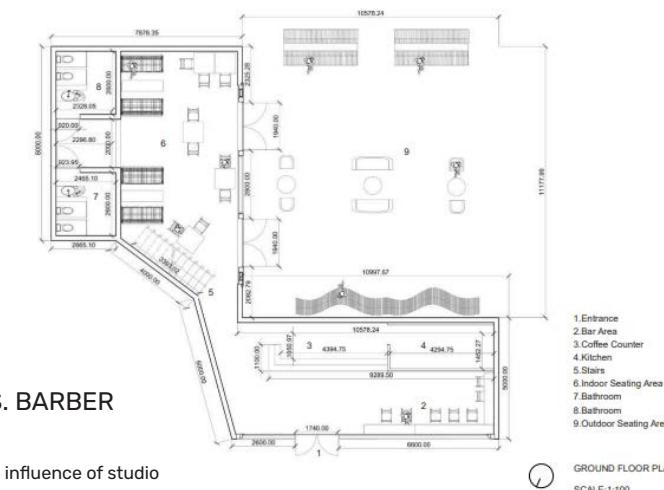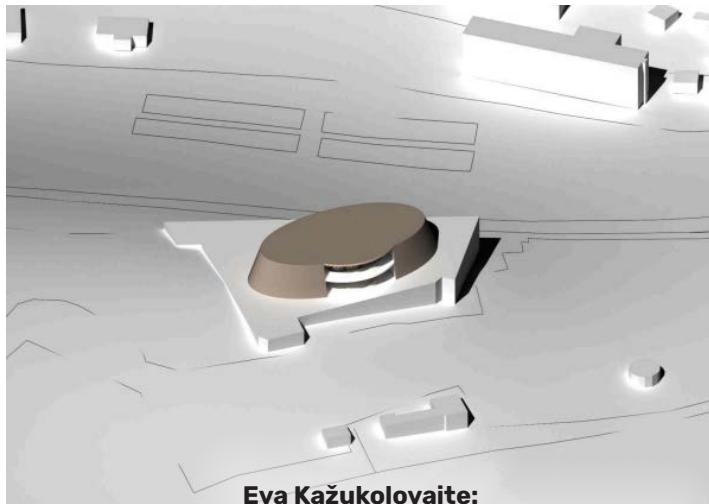
Eva Kažukolovaite:
"THE SOCIAL BRANCH". BIOMIMICRY SHOPPING MALL. CAFÉ, AD1

During my first semester of architecture school, I enjoyed learning about the interplay of elements involved in creating a structure and gaining a deeper understanding of what it means to work in this field. Also, I learned to use digital tools such as Rhino and Sketchup, which allowed me to express my creativity more freely. I look forward to future semesters, excited to explore all the other aspects of the architectural discipline.
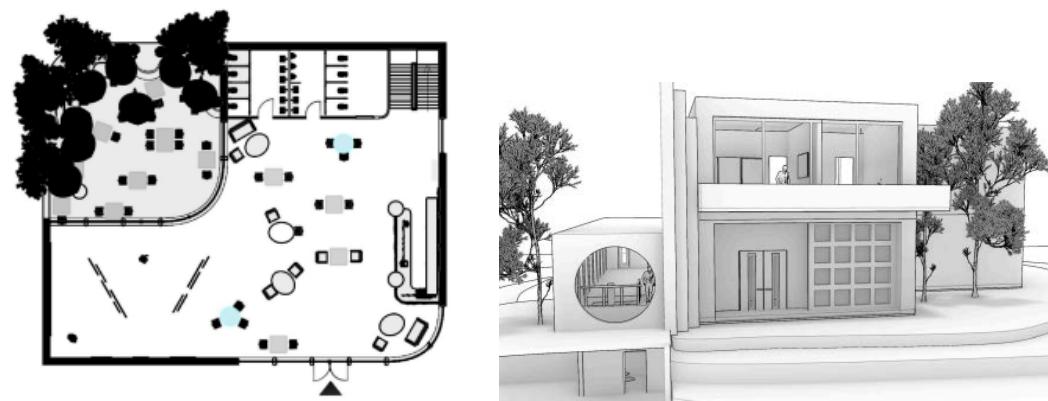
Rozálie Kruppová:
BRUTALIST FAMILY HOUSE. FUNERAL CEREMONIAL BUILDING. GALLERY CAFÉ, AD1

This semester was very busy for me and filled with numerous new experiences. When I look back, I feel like I already know so much more than in the beginning. Actually, I was able to really see this when I have decided to finish my model "Dream House" because that was the very first task we did. However, I came back to it and it felt so much different. At the beginning, everything felt so new and overwhelming but when I came back all of that suddenly fits together. I had the process of modeling in my head, I knew where to start and end. This made me realize, how much I brought from this first semester and this portfolio is its evidence.

Amy Naprstek:
DREAM HOUSE. CONCERT HALL.
CAFÉ, AD1

Throughout this design process for task 1 I learned many things. It was hard at first to know what I wanted to design since I had no sense of direction. The inspiration photos may have hindered my thought process, so next time I would first sketch and then look for inspiration to match that sketch to develop it further. However, once I did find what I wanted to design I had fun utilizing the creative liberty of this task. I learned what it means to design something for oneself. I also learned how to draw technical drawings by hand and make quick sketch models to aid with visualizing.
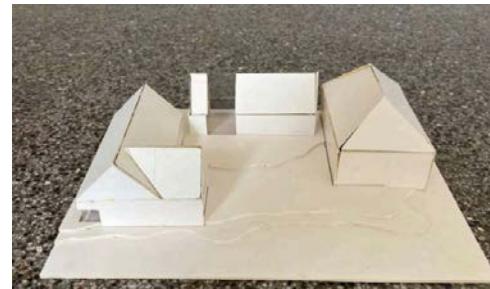
Adam Večeřa:
WEDDING / EVENT HOUSE. LIBRARY.
CAFÉ, AD1

The task was to design a layout of a space according to a random draw made from a prompt, do at least 3 different layouts, choose one and finish the volume, facade and find a good location for this building. I got an open space library with some organic elements. I enjoyed searching for different ideas that go in totally different directions but in the end it gives you a nice perspective and overview of the possibilities you have. I learned to put together all the things that we have learned throughout the year and make a decent first project. I enjoyed working in group. Everyone is good at something else and when you learn how to split the work properly it becomes effective and fun.
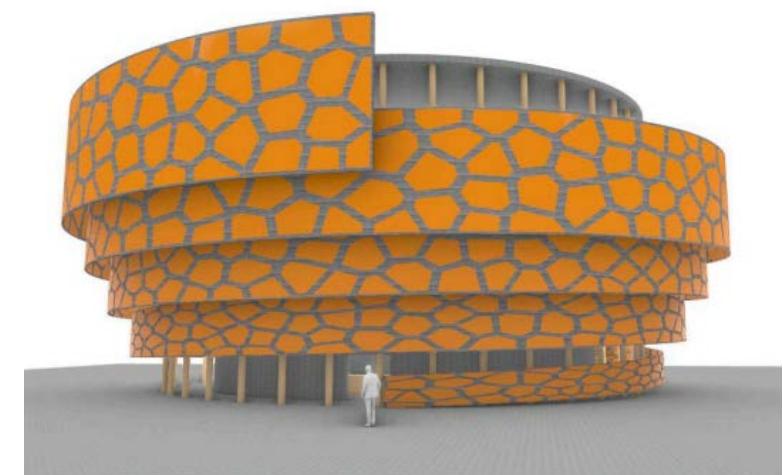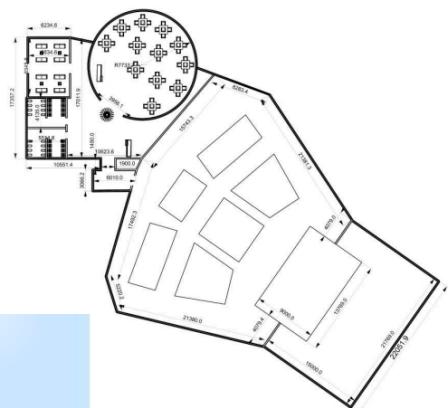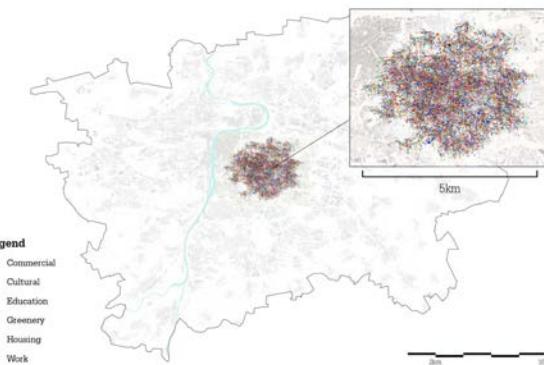
Maas studio:
SKY CITY: DER HIMMEL ÜBER PRAG

Once reserved for the fantasy world of science fic-
tion, drones are indeed a real part of our lives today.
Partly due to wars, but also developments in indus-
trial and health sectors, drones are becoming more
and more a part of modern life. They are getting more
intelligent, use electrical power and make less noise.
Similar processes can also be seen in the aircraft and
helicopter industry. This opens the case again for
the so called "urban air mobility". Not for the distant
future anymore. Drones and sky vehicles can already
transport goods and people through the sky. This
demands action from urbanists and architects. And
new ideas for planning space, cities, infrastructure
in the sky. Imagine, when successfully implemented,
then streets will be less dominated by cars and
can be given back to gardens, terraces, walking
and green… Imagine when everyone has a personal
drone, she/he can park her/his vehicle on her/his
balcony… *the sky is no longer the limit…*
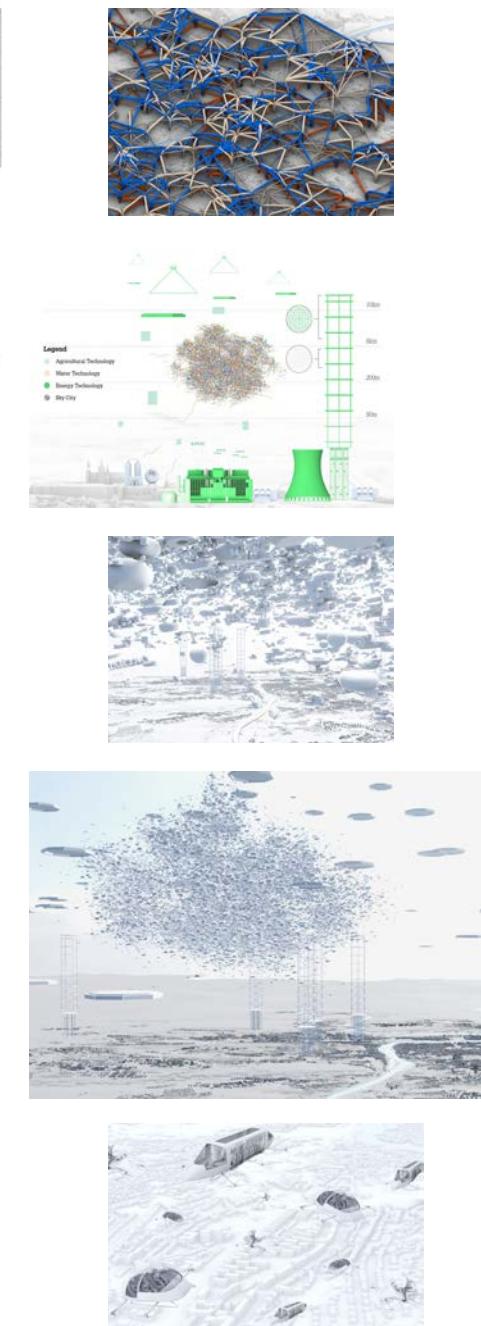
Summer Semester
MOBILITY

**In the Summer semester, Fessler-Drahotova studio
speculated upon the place for Memory of Nations; Wertig-
Kopecký studio developed a policy of No Parking; Maas-
Kurilla-Prokop studio developed the life and ways of living
within Sky City; and Tittl studio explored the landscape of a
transformed Veleslavín.**

Elan Fessler and Zuzana Drahotova studio:

A Home for Memory of Nations in Prague

The studio project will be to find a home for the Memory of Nations (Paměť
Národa) in Prague. A scenographic archive, in part: memorial, sculptural
installation, museum, exhibition, conference, performance space, class-
room, gallery, library, workshop, office, other…

We anticipate multiple sites, distributed sites, or moving sites. A specific
site is not given. We will begin with a story, a painting, a poem; with draw-
ings and models and texts of characteristics.

**which memory? which nation? if CZ, which CZ?
and how to remember which memories?**
The memory of a nation only exists in the present. It is fragile. And memory,
by its nature, remains a hidden source. How can this appear in the city
today? On the question of 'trauma' and 'after trauma'. Qualities will be
explored. Both impressions and expressions. They will form a narrative. The
place will thus be formed inside-out from internal qualities and sequences
and develop further into its place.

Selected projects:

Ilinca Baciu:
HOPE AND DISILLUSION, AD4

This project reimagines a museum as an extension of memory, built directly on a panelák residential building. Drawing inspiration from its structure and scale, the museum uses a reinterpretation of the panelák load-bearing grid, rearranged into a new spatial system that blends past and present. Access is made through a standalone lobby, connected via elevator and stairs to the elevated museum above. On the first floor, repurposed panelák apartments are scattered across the space, each telling a personal story inspired by the Memory of Nations. The second floor presents history through three emotional perspectives: hopeful, objective, and critical. The third floor includes a café, auditorium, and city views. The museum becomes both archive and experience, not just preserving stories, but letting visitors walk through them.
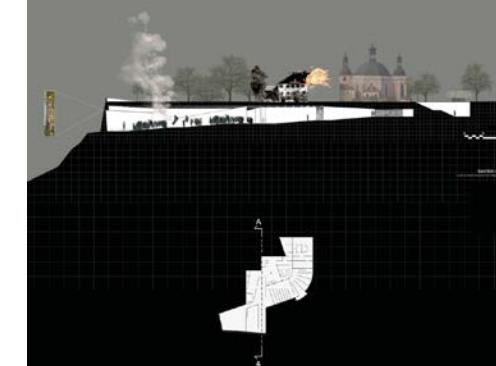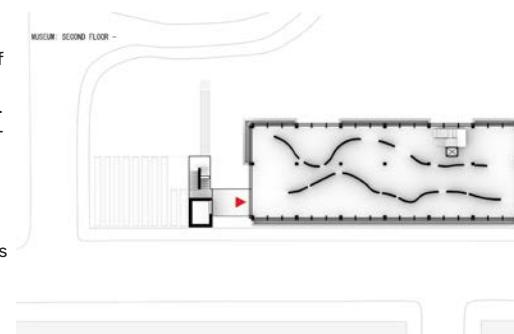
Milo Bitters:
HIDING <−> FINDING, AD4

The building is a story, which is an unclosed circle.

Flowing clockwise. The end is perhaps the most similar to the beginning. A century, give or take, is the circumference. It is not a perfect circle because we, of course, are all planning on a different, unknown future. The 30 years before the end is the period of it being unearthed, made bare, its reflection, acceptance, rectification, and documentation. This is the age from where the rest of the previous unclosed circle has been dug up from. Without it, it would still remain underground. Not lost, mostly, but hidden. Opaque from the outside. It has always been translucent from the inside. This is why balancing a street atop is a logical performance. And hiding behind a wall; in a hill; is a necessary decision. A museum for the blinded – it is experienced by gravity, by temperature, by vibration. It is guessed at from afar but imperceptible nearby. The visitor will be surprised, as they should be. Its a solid, where nothing would be, but suddenly theres an opening, a leak of light. Theres a bump pushing the ground up. Theres a rumble from below. But there's also ducking and hiding. There is avoiding the light. A secrecy of avoidance vs a secrecy of gathering. A positive and a negative. How else can you convey the history of the past Czech century, but by underground movements and secrecy?

You exit; it is gone again. Just a memory is visible...
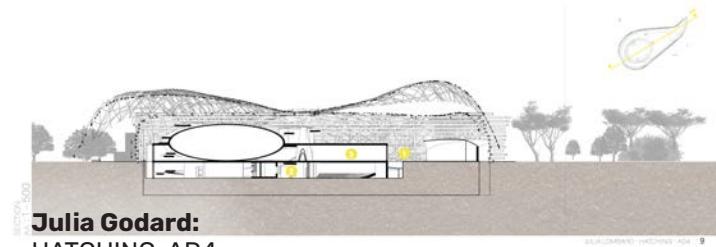
Julia Godard:
HATCHING, AD4

This project started with a question: How do you fight something that hides in silence?

Censorship isn't always loud, it often works in quiet ways, erasing stories, limiting voices, rewriting history. I wanted to design a museum where art, discussion and public presence become tools of resistance.

The core of the building is the auditorium, intentionally the largest part of the project. I saw it as a symbol of giving space to voices that were once suppressed, for educational and cultural purposes. It is where performances, talks and public events can happen. Around it, the exhibition areas show individual and collective memories of life under communism, with intimate discussion spaces dedicated to discourse and debate. For an open and public discussion, encouraging people to stay, think and talk, there is a cafe.

In the end, this museum isn't just about the past. It is about the ongoing importance of speaking freely, creating boldly and listening deeply. It is a space that believes art and architecture can challenge silence.
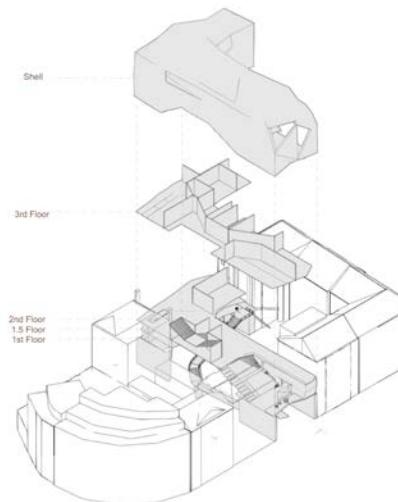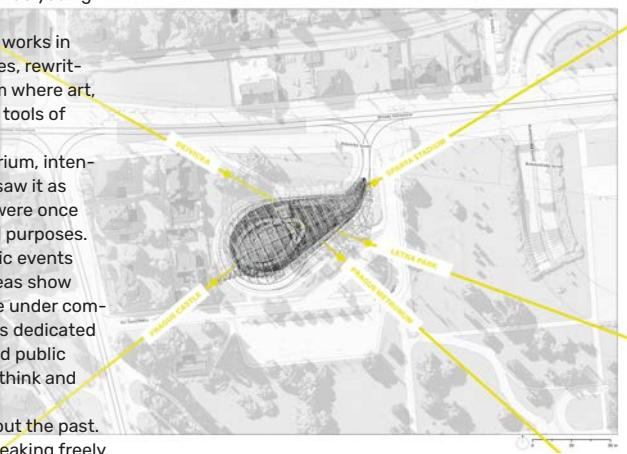
Pola Kaczyńska:
PAMĚŤ ŽEN, AD4

Working within the framework of the Memory of Nations (Paměť Naroda) archive, I wanted to turn the gaze specifically to women, their stories and memories, which are currently forgotten or have not yet been brought to the daylight. The starting point for my project Paměť žen, a museum dedicated to the untold stories of women throughout Czech history was the exploration of balance between visibility and invisibility, strength and burden. It reflects the roles women have held in society and the weight they often carry, both seen and unseen.
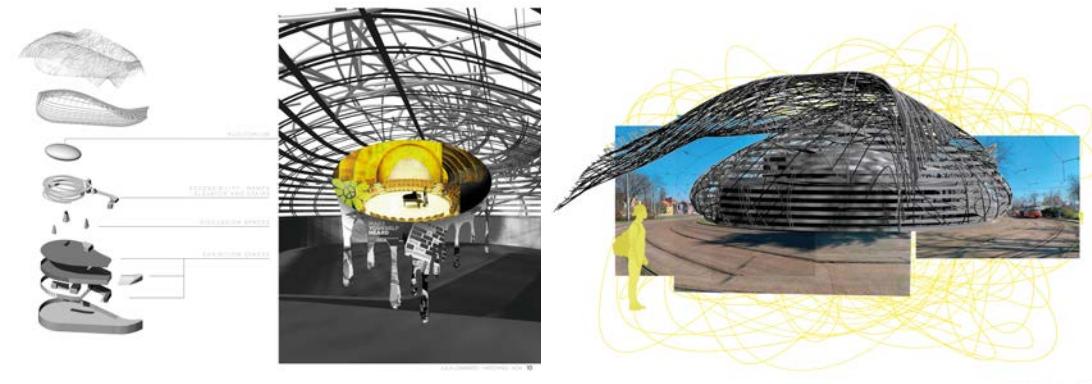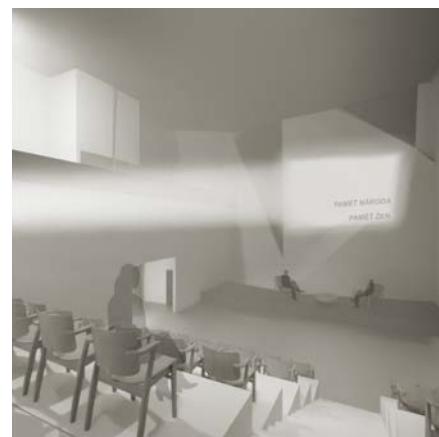
Jaroslav Wertig and Jakub Kopecký studio:

No Parking!

Ride-hailing services, platforms like Uber, and autonomous taxi services such as Waymo are simplifying and accelerating urban mobility, alongside the development of public transportation infrastructure. The capacity and affordability of these services are improving, and with advancing technology, this trend is likely to continue.

It is worth considering the external effects associated with this phenomenon. The availability of shared transportation might motivate us to live without owning a car in the future. The purchase price of a car and the costs of its maintenance will significantly exceed the expenses and convenience of urban mobility through shared services.

This shift will not only lead to the gradual liberation of public space for pedestrians and cyclists but also to the release of today's strained parking capacities. Parking spots, garage spaces, and individual garages will begin to change their purpose over time.

The assignment for this semester in the Wertig/Kopecký studio will involve reflecting on the future use of current parking facilities. We will explore new programs and structures to replace parking spaces in garages or garages themselves.

Selected projects:

ROOF BAR
RESIDENTIAL
RESIDENTIAL
RESIDENTIAL
RESTAURANT
KITCHEN

LIFE IN LEVELS
EAT, LIVE, RISE.

A progression from communal ground to private middle, to public rooftop — united by a singular architectural thread.

MARILIA GIALLOURI/2024/WERTIG-KOPECKY STUDIO

Marilia Giallouri:
LIFE IN LEVELS, AD2

In our little community that emerges out of abandoned row garages once cars become of no use; I designed "Life in Levels" to offer a new way of living which layers function, lifestyle and identity.

At ground level, the building is open to the public with a restaurant. Above it, three levels of compact one-bedroom apartments offer quiet living. At the top, a partly open rooftop bar reconnects residents and guests with the city view, completing the vertical journey. Below ground, a service level supports the operations of the restaurant to ensure functionality.

The building is defined by its red-glazed external staircase, which wraps around the facade as both circulation and architectural signature. This stairway creates a diagonal rhythm across the otherwise ordered grid of rectangular windows, visually breaking the geometry and guiding the eye from street level to skyline.

"Life in Levels" celebrates the layering of urban experience, where movement, space, and function come together in one continuous ascent.
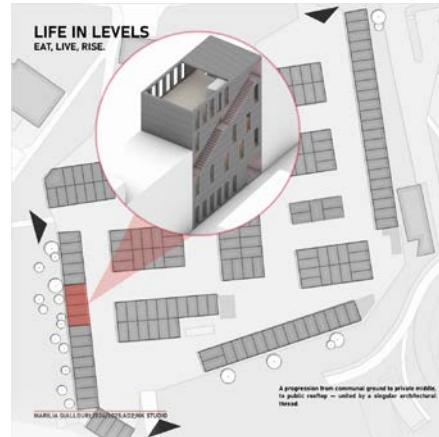
Rozárie Šmejdová:
STUDIOS ETHERA, AD2

This project reimagines the underutilized row garage spaces in Zbraslav, transforming them into a single structure composed of six interconnected clusters. The design consists of orthogonal volumes that interconnect diagonally, symbolizing the connection between earth and heaven.

Each space within the building varies in height and size, reflecting the importance of each room. For example, the studios being the biggest, creating an atmosphere of openness and transcendence, reflecting and getting away from the fast-paced life, while more functional areas like reception and café are kept grounded and accessible.

At the centre of the building, spiral staircases connect the lower and upper levels, culminating in a roof opening both ways. One grounding, leading to earth (reception, cafe) while the other one is leading to heaven (meditation studio, yoga studio)– link between the physical and the divine. This spatial gesture further reinforces the concept of spiritual practice.

Zelená Lékárna
The Zelena Lekarna project is more than just a pharmacy — it's a space where architecture and nature are in harmony.

Raya Uzunova:
ZELENÁ LEKARNA – PHARMACY, AD2

The project focuses on repurposing row garages into a small community village when cars go out of use.

The Zelená Lekarna project is more than just a pharmacy – it's a space where architecture and nature are in harmony. Designed with organic forms and calming natural materials, the interior offers a soothing, wellness-focused environment for every visitor. On the rooftop, a botanical garden flourishes.

The project aims to redefine the traditional concept of a pharmacy by creating a healing space that seamlessly integrates nature, architecture, and health. Zelená Lékárna offers a calm, organic environment where visitors feel cared for–not just medically, but holistically. Through its rooftop botanical garden, the pharmacy cultivates and produces natural remedies, promoting sustainable practices and a closer connection between people and the healing power of plants. The project's core purpose is to support well-being in a modern, ethical, and environmentally responsible way.
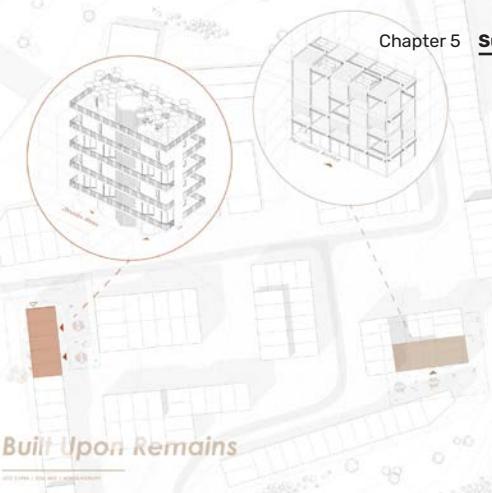
Loïc Capra:
ZBRESLAV MEWS AND
THE MODULAR ARCHIVE, AD4

This residential building draws inspiration from the crosses on the garage doors, reinterpreted as a beige-brick hexagonal façade. A red-brick tower, evoking traditional materials, rises at its center to guide vertical circulation. The ground floor houses a vibrant public space, while the upper-level apartments offer views over Zbraslav, blending history with modern comfort.

This modular exhibition space draws inspiration from the original garage divisions, reimagined through a wooden structural grid. Its flexible layout hosts diverse narratives, from local history to contemporary events, offering a warm, evolving space rooted in memory and modular design.
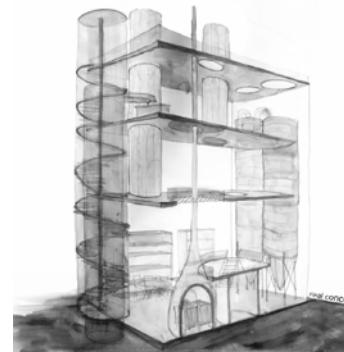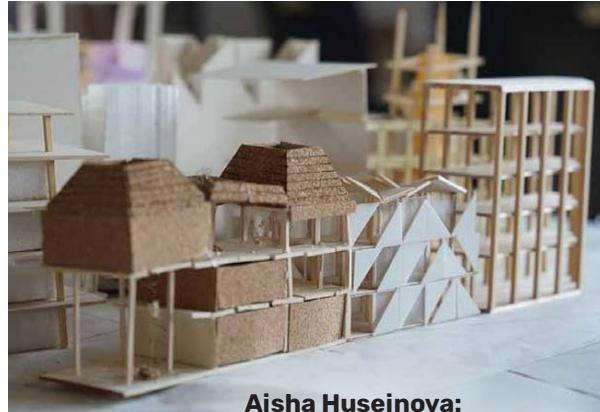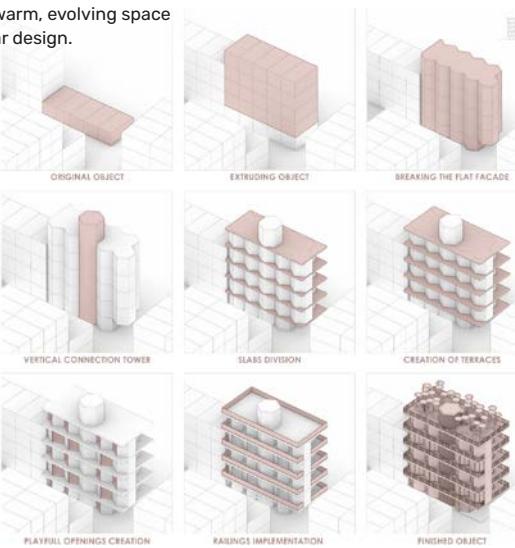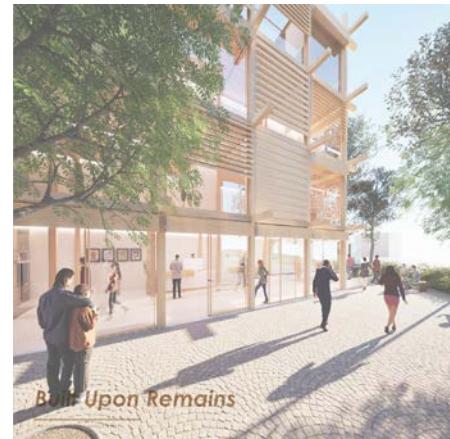
Aisha Huseinova:
POST-PARK HABITAT, AD4

Innovation and collective awareness force us into a post-individual-car era. Shared commute methods don't require neatly enclosed and so poorly constructed personal parking spaces. Isolated examples will witness repurpose [adaptive reuse] or demolition. Clusters of them will undergo massive upgrades... our POV is a self-sustaining village.

Glass Atelier is a garage that follows the rule of RRR. In this space, villagers have all the necessary equipment for glass recycling, from an emptied beer bottle to hand-blown glass piece.

Trihaus Residence is a garage that hosts life. Here, three row houses covered in expanded cork board are becoming a sustainable home for 15 humans, living closer to nature.
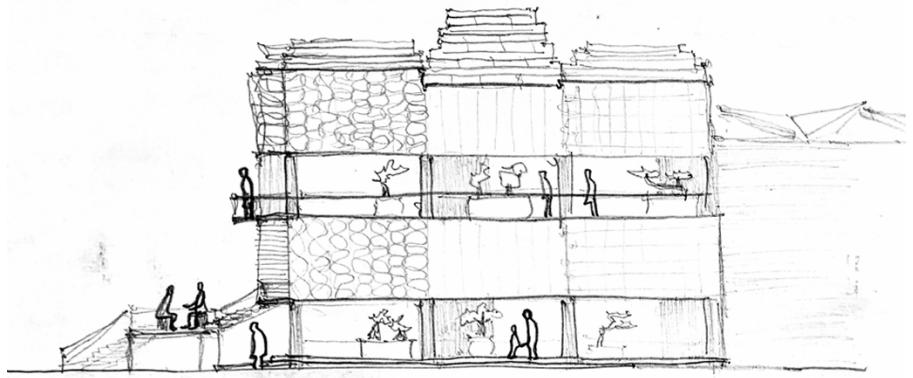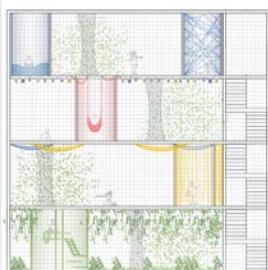
Katarina Kraljević:
CHANGE OF ROLES, AD4

This utopian/dystopian project consists of two different buildings based on the concept of the coming apocalypse: an underground bunker where children learn to survive, and an above-ground container playground where adults face the end.

The Children's Bunker has four floors with half-coverage slabs and special „communication-boxes" that let kids climb between levels. Each bunker floor teaches a survival skill: planting food, studying, building strength, and living together as a community. Accordingly, concept of each communication-box is connected to the skill of the floor they are positioned on. On first floor kids climb using a vertical garden, on second over reading pods, third floor's box consists nets, and fourth is made of bunk beds used for climbing as well. Above this, a lightweight "Cloud Playground" of four floating mezzanines echoes the bunker's layout, made of thin metal mesh, nets, and fabric so it feels like walking on clouds. Cloud playground is used before the apocalypse, and it is the place where kids face the truth.

The Adult Playground rises in a separate six-story container tower, beginning at the ground floor with essential facilities (toilets and open entrance). On the first floor's bar, visitors laugh and drink in denial of the world's end. The second floor becomes a maze of tilted containers, where panic unfolds in tight corridors and dead-ends. The third floor opens into communal lounges and shared, open spaces, where adults find solidarity in facing fear together. On the fourth floor, enclosed container-boxes offer solitude and reflection, each person left alone with their thoughts. Finally, the fifth (rooftop) level is a wide lookout deck beneath the open sky, where people would confront the final truth. Playground's communication takes place via two communication verticals, one on each corner. That way, going up is inevitable and users are forced to face the truth in the end.
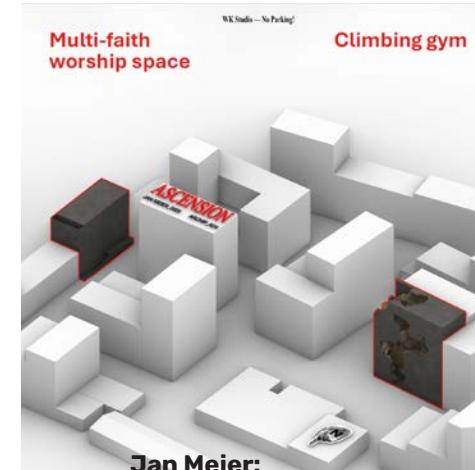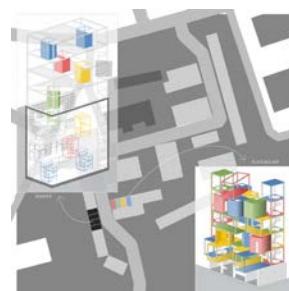
Jan Meier:
ASCENSION, AD4

My main focus for the function of my buildings and spaces is bringing people together to form communities and reinforce interpersonal connections. Beyond making the spaces easily accessible, I wanted each of my buildings to focus on different aspects of this togetherness.

The climbing gym, placed near the centre of our "village", is intended as a space for residents and visitors to come together. The large, cavernous space, inspired by natural rock formations, invites new and seasoned users alike to come together to form mutual understanding and bonds through shared activities.

I decided to create a religious space for residents and visitors of the village. Planning at first to create a (Christian) church on my plot, I soon realised that I should expand the function of my building to have the possibility to serve users of any religion or spirituality.
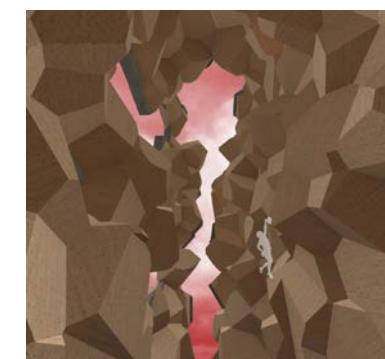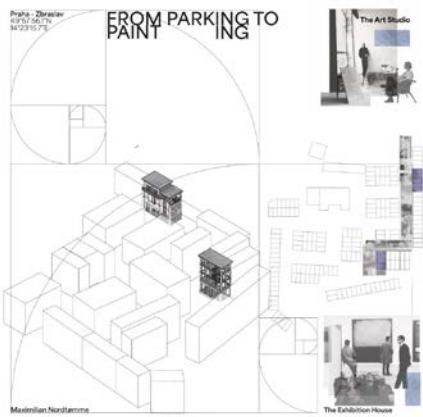
Maximilian Nordtømme:
FROM PARKING TO PAINTING, AD4

This project is about capturing a feeling, a rhythm, a way of being. It is an attempt to translate the intimate relationship with the strange and beautiful – a place where canvases are not just observed but lived in and participated with.

Through architecture, I wanted to celebrate the act of making, the beauty of observation, and the quiet power of spaces that invite reflection, connection, and creation. This is not just a project about form and function. It is a quiet manifesto – that spaces devoted to art can make people feel free, spark inspiration, and bring us closer to ourselves and each other.
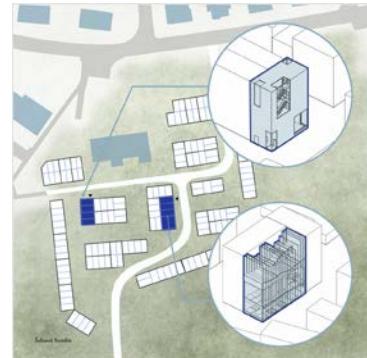
Rozálie Šulcová:
ZENBRASLAV STUDIO & LUMEN LOFT, AD4

The project focuses on transforming a former garage site into a multifunctional building designed as a well-being spot – a place for relaxation, movement, social interaction, and focused work. The first concept was based on rhythm and modularity inspired by the dimensions of traditional Japanese tatami mats. These proportions were reflected in the floor grid, spatial organization, and architectural details, creating a subtle system that structures the entire space.

The second concept focused on working with height, light, and material contrast. Departing from standard ceiling heights allowed the creation of a unique atmosphere where natural light interacts with narrow proportions to define the interior. The building consists of two separate loft apartments that, through an unconventional floor plan, visually and spatially connect. A central atrium filled with greenery serves as the living heart of the project – linking different levels and functions while bringing a calm and inspiring atmosphere to the interior.

Mobility in the sky
How do people get to Sky City?

You can get to SkyCity through:

Suite, Platforms, Bubbles or towers

Two main approaches in movement:

Person to program / program to person

Drone zone
speed: 60~120km/h
distance: 1~10km

SkyCity zone
speed: 30km/h
distance: 500~1000m

Prague (ground) city
speed: 6 km/h
distance: 0~500m

Maas-Kurilla-Prokop studio:

The Melting Pot:
Life inside the flying community

Building on research on the systemic, top-down operations of a flying city at TU Delft and Archip, we now immerse ourselves within it. How do we navigate a truly 3-dimensional, airborne city? Who has priority? What spaces do we use and how are they organised to facilitate a city in constant motion? Do we need rigid schedules (planets in orbit) or does this city empower the individual (anarchy)?

Over the course of 14 weeks, students will analyse their personal trajectories in Prague and translate their behaviours and spaces into a flying environment. The studio will combine analogue mapping and physical models with computational simulations and gamification.

Archetypes' Timelines
Through gameplay, we develop timelines and define an additional 30 sub-archetypes
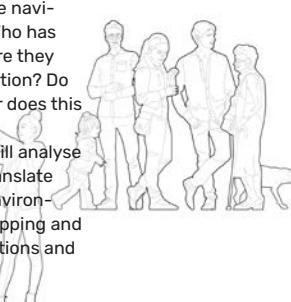
Archetypes 2025
Six main types of 1.3 mil people

Student	Child	Senior	Employed	Unemployed	Others		Tourist
19%	11%	9%	64,4%	2,7%	5%	+	2.5%

Source: https://csu.gov.cz/
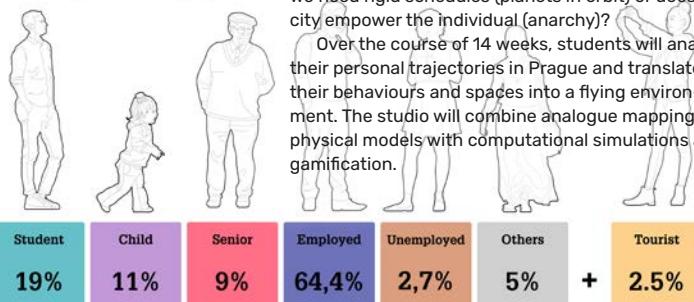
Employed
Office worker, Teacher, Artist, Real estate, Farmer, Doctor, Police, Nurse, Lawyer, Businessman, Architect, Librarian, Chef, Freelancer

OCCUPATION
• income: 20 000 - 40 000
• time spent in work daily: 8 hours

SPORTS
• time spent daily: 0-2 hours

LEISURE PREFERENCES
• time spent daily: 1-2 hours

CARE
• 2 hours, children

COMMUTE TYPE PREFERENCE
• Walk, Car

weekday   weekend

LEISURE
OCCUPATION
RESTORATION

Source: https://flowingdata.com/
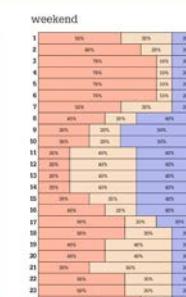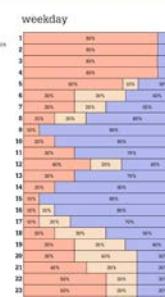
Tittl studio:

Intertwined Veleslavín

Veleslavín neighbourhood in Prague is a key mobility hub with unique potential for urban regeneration. The relocation of rail tracks into a tunnel between Dejvice and Veleslavín has left a visible "scar" in the area, creating both challenges and opportunities for reimagining the area. Veleslavín has a strategic location, it connects a metro line, tramway, regional buses, a trolleybus to the airport, and regional trains–and will soon add a new rail link to the airport. At the heart is an underused historical castle with a park, offering further possibilities for revitalization.

"How can Veleslavín honour its historic legacy while integrating new mobility infrastructure and staying adaptable to the changing needs of future generations?"

"How can we stitch together fragmented urban and green spaces in Veleslavín to create a more sustainable and liveable neighbourhood?"

During the semester, students will work at multiple scales, prepare in-depth **urban analysis** and propose **urban development strategies** to address local challenges and unlock the potential of Veleslavín.

Students learn how to collaborate together working on a real site while having different perspectives and building strong teamwork skills. They also explore the interests of various stakeholders and develop flexible strategies that can adapt to a range of future scenarios. Students will develop skills in sustainable urban planning and urban regeneration. They will reconnect fragmented spaces, preserve and reuse heritage, and ultimately enhance the liveability of Veleslavín.

Selected projects:

Franziska Bauer and Linda Himmatová:
KONEC.T – A SHARED URBAN VISION, AD8

Konec. T is a collaborative urban project that proposes a new strategy for Veleslavín in Prague 6 – an area that has long served as a transit corridor but remains under-used as a functioning urban district. This joint proposal repositions Veleslavín as a productive, connected, and liveable part of the city, anchored by two integrated approaches: one focused on distributed innovation and natural systems, and the other on economic productivity through local manufacturing, housing, and mobility infrastructure.

Shared Connection: From Fragmented to Functional

Konec. T is not just two separate plans. The name reflects the idea of convergence:
— "K" stands for the Czech context
— "." marks the end of fragmented thinking
— "T" stands for Technology, the shared foundation of both visions

The shared node is the area of the former bus terminal, where both proposals meet– one from the west, working through greenery and soft mobility; the other from the east, with structured urban blocks and production infrastructure. This shared space is not a division line but a collaborative hinge between innovation and community.

The surrounding infrastructure, often disconnected or neglected, is restructured into pedestrian and cycling pathways, green corridors, and public spaces that link institutions, residential zones, and community services. The Litovický stream, previously lined with concrete and fences, is restored as a natural greenway.

It is a working urban system that invites future layers of development, partnership, and participation. Veleslavín becomes not just a point of transit, but a place to live, work, experiment, and evolve.

Táňa Eisenbergerová, Róbert Čvirk and Tudor Petru Gozob:
GREENFLOWVÍN, AD8

Our concept envisions the creation of a green corridor that flows seamlessly across the site, fostering sustainability, mobility, and community cohesion. This green spine serves as the backbone of the neighborhood, integrating eco-friendly principles and enhancing the quality of life for residents.

Central to the design is the establishment of sustainable mobility hubs, prioritizing walking and cycling as the primary modes of transportation. The neighborhood will feature car-free zones, creating a safer, cleaner, and more enjoyable environment for everyone. These hubs promote active lifestyles while significantly reducing the community's carbon footprint. The neighborhood itself is designed with sustainability at its core, incorporating features such as stormwater management systems, solar panels, and energy-efficient infrastructure. These elements work together to ensure resilience and harmony with nature.

The green corridor not only connects the entire neighborhood but also integrates with the surrounding environment, creating an immersive experience where nature and urban life coexist. Residents are never far from greenery, as the corridor threads through and around the site, linking public spaces, homes, and community areas.

This design emphasizes the importance of community and culture.

Spaces are crafted to encourage social interaction, cultural expression, and collaboration, fostering a sense of belonging. Community hubs, parks, and cultural areas are thoughtfully placed to connect people within the neighborhood and with nearby areas, including Veleslavín itself.

DISAMBIGUATION

EVAPORATION
PRECIPITATION
INFILTRATION

COLLECTING
STORING
SPREADING

RAINWATER MANAGEMENT
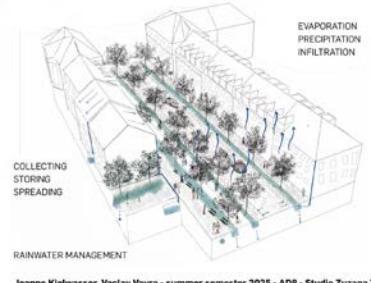
Jeanne Kielwasser, Vaclav Vavra - summer semester 2025 - AD8 - Studio Zuzana Titl

Jeanne Kielwasser and Václav Vávra:
DISAMBIGUATION, AD8

The core of our vision is the transformation of fragmented urban elements into a linear and circular network, a system that not only connects but also revitalizes. By breaking down physical and social barriers, we seek to foster stronger social and cultural connections across the community.

The backbone of our strategy is blue-green infrastructure, which integrates nature-based solutions to manage stormwater, reduce urban heat, and promote biodiversity. We propose a redefinition of street typology, prioritizing active mobility (such as walking and cycling) and creating streets that are more than transit routes, they become public, social, and ecological spaces.

Public space becomes an interconnected system, linking parks, squares, and everyday streets into a continuous network of shared, accessible, and multifunctional places. These new spatial connections support climate resilience, community life, and environmental awareness, turning the neighborhood into a dynamic and adaptable ecosystem.

Ultimately, Disambiguation is about making cities easier to navigate, more equitable to live in, and more responsive to both people and nature.

CIRCULAR PARK

Antoniya Yaneva and Alžbeta Hlinová:
THE WELLESLAVÍN SPINE, AD8

The project aims on revitalizing Veleslavín in Prague 6, an area with great potential but marked by fragmentation and disconnection. Key issues identified include social divides, fragmentation, lack of public space, a physical barrier created by the railway/castle/car dealership are, and a need for more affordable housing. The proposal envisions transforming the soon-to-be-underground railway into a green spine that reconnects the neighborhood and fosters community interaction. It emphasizes restoring the historic village core, enhancing continuity, and creating inclusive public spaces that allow for spontaneous use and social cohesion. Ultimately, the project aims to heal the area's spatial and social fragmentation by blending historical respect with socially-inclusive, community-driven and greenery focused design.

Livwell neighborhood

The Welleslavin Spine
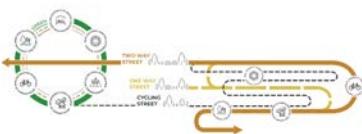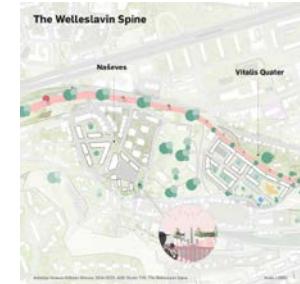
Part 2
Teachers
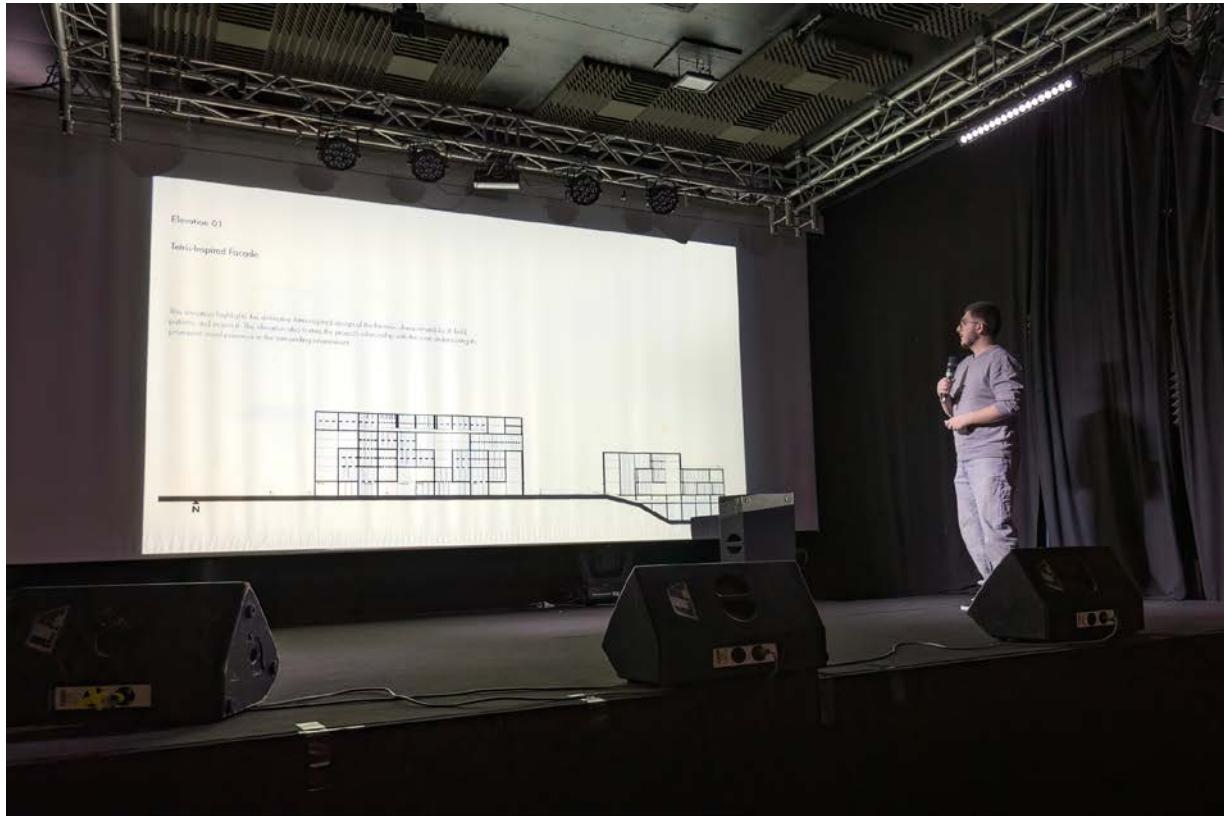
Faculty

Instructor	Courses
Hana Benešovská	History of Architecture and Art 1–4
	Monument Preservation 1, 2
Filip Blažek	Project Presentation and Graphics
Sean Clifton	Construction 2 │ Structures and Materials
	Sustainable Architecture
Helena Dáňová	History of Architecture and Art 2–3
Klára Doleželová	Construction 1 │ Technical Drawing
	Architectural Design 3–10
Zuzana Drahotová	Architectural Design 3–10
Dalibor Dzurilla	Crafts and Presentation 1–6
Kateřina Eklová	Introduction to Sustainable Design
Elan Fessler	Architectural Design 3–10
	Critical Writing 1, 2
	Pre-diploma Seminar
	Introduction to Discipline
Karin Grohmannová	History of Architecture and Art 5, 6
	Introduction to Discipline
Jan Holna	Architectural Detail 1, 2
Petra Kadlecová	Landscape Design Ecology
	Landscape Architecture
Radek Kolařík	Architecture and City 1–3
Jakub Kopecký	Architectural Design 3–10
Jerry Koza	Art 5 │ Product Design
Lukáš Kurilla	Architectural Design 1, 2
	Geometry in Architecture
	Applied Mathematics
Andrea Lhotáková	Art 4 │ Photography
Winy Maas	Architectural Design 3–10
Julie Maddox	Building and Construction Methods
	Contempotary Building Materials
Ryan Manton	Professional Ethics
	Research in Architecture
	Psychology and City
	Critical City
Vojtěch Mazanec	Building Technology
	Building Environment and Sustainability
	Technical Coordination
Lucie Mertlíková	Construction 1 │ Structural Elements
	Craft and presentation 5
	Technical Coordination
Jaroslav Novotný	Construction 2 │ CAD
	Construction 3–5 │ BIM 1–3
Michaela Petříková	Building Technology
	Building Environment and Sustainability
	Technical Coordination
Šimon Prokop	Architectural Design 1, 2
	Geometry in Architecture
	Applied Mathematics
Karim Rachidi	Preparing for Practice
Mara Rugescu	Architectural Design 3–10
Milan Salák	Art 1 │ Drawing
	Art 2 │ Colour
	Art 3 │ Model
Pavel Satorie	Development
Petr Sejkot	Structural Engineering
	Technical Coordination
Zbyněk Sperát	Urban Planning 1–2
Luděk Sýkora	Urban Planning 1–2
Zuzana Tittl	Urban Planning 1–2
	Architectural Design 8
Ecem Ucok	Sociology
Lukáš Vacek	Urban Design
	Master Planning
Matěj Veselský	Fundaments of Urbanism
	Philosophy
Klára Vokáč Machalická	Construction 3 │ Non-bearing Structures
	Construction 4 │ Load-bearing Structures
	Technical Coordination
Jaroslav Wertig	Architectural Design 3–10

Management

Regina Loukotová	rector
Klára Doleželová	vice-rector
Gabriela Pacltová	student affairs coordinator
Kristýna Gerychová	faculty affairs coordinator
Johanna Klusek	international office coordinator
Žaneta Hlávková	administrative support
Anna Kopalová	administrative support
Isabella Shaw	faculty assistant
Lucie Rajská	marketing advisor
Robert Čvirk	workshop manager
Paul DeLave	student liason
Martin Mára	IT specialist
Rambo	assistant dog in training

Studio leaders´ general introduction

FESSLER/DRAHOTOVA STUDIO

Our approach:
"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. "

Elan Fessler has been studio assistant at ARCHIP since 2012. He is a Czech and American architect. He graduated from the Cooper Union School of Architecture in New York City and received a Fulbright to study potential future heritage sites around the historical core of Prague. He has lived in the Czech Republic since 2007 co-leads Architectural Design studio since 2012. He is the co-author of "A Passage Through Prague Architecture", with Tongji University, and co-author of "CZ2 (Im) Possible Czech Republic(s): A SPATIAL MYRIAD" with the WHY Factory (t?f). His architectural work, namely a House for a Writer in Bohemia, has received awards including the Czech Award for Architecture Special Mention for the Best Use of Daylighting in an Interior (2017).
elan.fessler@archip.eu

Zuzana Drahotova has been teaching AD at ARCHIP since 2024. She graduated from the University of Liechtenstein, Architectural Design and Theory, and from Czech Technical University in Prague, Architecture and Urban Planning. She is a licensed Czech architect and has worked in Prague (ADR, Schindler Seko architects), in Vaduz (Hansjörg Hilti) and in Zurich (E2A). She is a co-author of Kunsthalle Praha and a practicing architect.
zuzana.drahotova@archip.eu

WERTIG/KOPECKÝ STUDIO

Our approach:
"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 faculty of architecture in the Technical University of Liberec and during his study he had taken part of Erasmus exchange at the University of Ljubljana in Slovenia in Vasa Perovic studio.
jakub.kopecky@archip.eu

KURILLA-PROKOP STUDIO

Our approach:

"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 lifetime 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 serious 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.

MAAS STUDIO

Our approach:
"I advocate denser, greener, more attractive and liveable cities, with an approach to design that centres around user-defined, innovative, and sustainable ideas for the built environment, regardless of typology or scale. "

Winy Maas, Urban Planner and Landscape Architect, has led MVRDV's interdisciplinary team as its Founding Partner since its establishment in 1993. Co-founded with Jacob van Rijs and Nathalie de Vries, the award-winning Dutch practice has achieved international acclaim for a wide variety of buildings, cities, and landscapes that are innovative, experimental, and merge theory with practice.

TITTL STUDIO

Our approach:
"Urban Studio explores teaching sustainable urban design through an integrated and process-oriented approach. All courses in the semester work with one shared site and the studio acts as the common platform linking Urban Planning, Architecture and the City, Psychology, Landscape Architecture, and Heritage Preservation. This shared focus allows students to view the city from multiple angles and to build a coherent understanding of the site and its challenges.

In the studio, students work strategically, shifting from designing a single solution toward designing a process: moving from analysis to strategies and on to spatial concepts. They engage with sustainable frameworks and use data, GIS, fieldwork, and evidence-based reasoning to inform their decisions. Students learn to work across scales – from regional systems to street-level detail – and together we form a shared urban vision by building on their individual strengths, supported by project clustering and peer-review."

Zuzana Tittl has been teaching urban design at ARCHIP since 2016 and has led the urban design studio since 2025. She graduated from the Faculty of Architecture at CTU in Prague and gained international experience in the Netherlands. She worked as an architect and urban designer at Bekkering Adams Architecten in Rotterdam and later at MOBA studio in Prague, earning several competition awards. At the Prague Institute of Planning and Development (IPR Praha), she specialised in public space projects, including the revitalisation of Vinohradská Street and the Prague Public Space Design Manual. She is currently co-leading the development of the new sustainable neighbourhood Nové Dolíky in Slaný.

Essays

Julia Kopác and Dušan Travica (AD1)

This past year students have covered a range of topics relating to architecture such as professional ethics, sociology, construction, sustainable design, and architectural theory amongst many others. The following section of writings are chosen essays and research proposals which showcase some of the emerging thoughts of the next generation of Architects.

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. The **Critical City course** had students developing a critical mind when building their environment, taking into consideration the constant changes in our societies and how to design for what people need. **Professional Ethics** focused on **teaching Architects** to have the ability to consider effective research methods and morals when designing.

Jørn Utzon – Reconciling Modernism with Cultural Heritage

(Course: Introduction to Discipline)

Jørn Utzon, one of the most influential architects of the 20th century, was born in 1918 in Copenhagen. Utzon showed an early interest in art and design, mainly influenced by his father, a naval engineer. His early childhood in a creative environment shaped his appreciation for form and structure. Later, his work with Alvar Aalto and extensive travels, particularly to the Middle East, Asia, and Mexico, deepened his architectural philosophy, blending modernism with organic forms inspired by nature and cultural heritage. After many successful masterpieces, he retired to a quieter life in Denmark, passing away in 2008, leaving behind a body of work that continues to inspire architects worldwide.

The three projects that we chose to showcase Jørn Utzon's architecture demonstrate his philosophy of additive architecture and sensitivity to cultural heritage and the evolution of those principles over time. The Kingo houses are residential buildings incorporating Danish and Chinese architectural ideas. His most famous work, The Sydney Opera House, presents the culmination of his architectural ideas weaved through the projects he worked on. Finally, the Kuwait National Assembly, as one of his last projects, shows us his relationship with history and cultural identity with modernist architecture.

The foundation of Utzon's philosophy mostly stems from his childhood. Utzon's father taught him how to tap into nature as a source of inspiration. In addition, his uncle had a large collection of Chinese artefacts and a book about Chinese architecture, Yingzao Fashi. Utzon studied this book, a handbook that explained how to build a modular system and how it is possible to make anything from a select number of prefabricated parts.

After a family visit to the Stockholm exhibition on modern design, the Utzon family started leaning more towards minimalism. That lead to Utzon implementing functionalism into his life and his architecture, e. g., space and light. Living all around Europe and working with Alvar Aalto had the greatest impact on him, along with Gunar Asplund and Frank Lloyd Wright.

After World War II, he coined the term additive architecture, an approach where buildings or structures are composed of repeated modular elements or units that are added together. This method allows flexibility in design, expansion and adaptation over time. It follows the basics of growth patterns in nature from structures that grow naturally. Utzon also described it as:
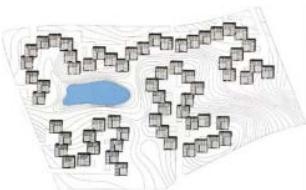
Kingo houses- aerial view

"Such a pure addition principle results in a new architectural form, a new architectural expression with the same attributes and the same effects as are obtained, e. g. from adding more trees to a forest, more deer to a herd, more stones to a beach, more wagons to a marshalling yard – or more morsels to the *"Typical Danish Lunch"*.

Jørn Utzon's Kingo Houses, completed in 1958 near Helsingør, Denmark, are a landmark in modern housing design inspired by traditional Danish farmsteads. Arranged in clusters of L-shaped, single-story units, each house encloses a private courtyard, creating a harmonious balance between privacy and nature. Utzon drew inspiration from the organic layout of Mediterranean villages and traditional Danish values of modesty and functionality. The design integrates seamlessly with the sloping terrain and natural surroundings, using local materials like brick to enhance durability and aesthetic harmony. The houses' uniqueness lies in their human-centred approach, emphasising simplicity, environmental sensitivity, and community. This innovative yet modest project demonstrated Utzon's ability to merge tradition with modernism, foreshadowing his later iconic works such as the Sydney Opera House.

The layout of the individual homes consists of single-story, L-shaped courtyard homes,

each oriented around a private garden. Clusters of these houses form a loose, organic grid that mimics traditional Scandinavian village layouts. At the individual scale, the houses emphasize inward-facing intimacy, while at the cluster scale, the arrangement encourages communal interaction through shared pathways and green spaces, balancing privacy and community. He described the arrangement as *"flowers on the branch of a cherry tree, each turning towards the sun"*.

The Sydney Opera House is Jørn Utzon's most famous work, built from 1959 to 1973. Utzon designed the building for an international competition called "Opera House of the Nation," located at the narrow and exposed site of Sydney Harbour. After six months of preparation, the architect submitted his proposal without specifying the exact geometry.

Among the 230 entries, his design was chosen after deliberation because it was so unusual, blurring the lines between the walls and the roof. The on-site work started as soon as possible. After building
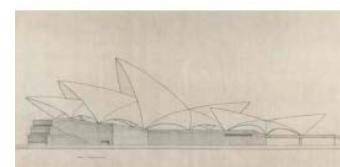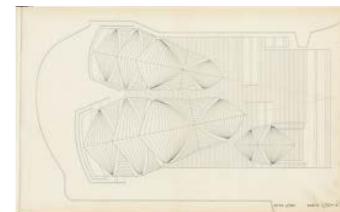
The simple sphere geometry and the construction of the shells

the platform, the biggest challenge was to find the right geometry and structural solution for the oversized roofs for prefabrication. Many years later, after a lot of delays and conflicts, Utzon discovered simple sphere geometry to solve it, which could be repeated many times in a modular system, and everything would be prefabricated. This geometry does not only present an innovative decorative element but also serves as structural support of the building acting as the backbone of the opera itself.

Eventually, Utzon had to quit the project, and other architects were appointed to finish the construction. All of his design philosophies can be found in this project, starting from the additive architecture with the large shell-like roofs.

Embodying Utzon's earlier studies of Middle Eastern architecture, this building connects modernism with the culture of Kuwait but also accomplishes a great deal in additive architecture. The building's plan is characterised by 5 m x 5 m units fitting together on a grid around open

courtyards, separated by 5 m corridors. The walkways and the open courtyard help the building to adapt to the harsh desert climate, creating naturally cool spaces. The building is human-centric and inspired by the Beduin tents and bazaars of the arab world of the Arab peninsula, describing his idea: *"We had the idea of constructing the building around a central hall, a bazaar street, in such a way that all departments met in side roads off the bazaar road, just as we know from the bazaars in the Middle East and North Africa…"* [Jørn Utzon] It also draws inspiration from sails, evoking memories of Kuwaiti seafaring history.

The Kuwait National Assembly also stands as one of the most successful examples of a modernist parliament building, bridging the gap between modernism and historical identity and providing a unique civic space.

Overall, diving deeper into the works of Jørn Utzon made us discover an entire
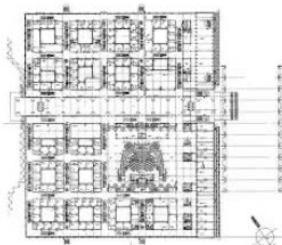
Floor plan of the Kuwait National Assembly

Sheets from Utzon's entry

The interior and exterior of the Kuwait National Assembly

new dimension of modernist architecture. From his early works on additive architecture to his bold shapes and human centricity, Utzon's works changed their environment for the better. Giving Australia a new national symbol, Kuwait a parliament that symbolises striving for the future and relation to the past and gifting Denmark, his home country, with a new outlook on residential developments, he undoubtedly inspired a generation of young architects worldwide to take a new approach to their designs and think about the user first. Utzon's works will stand for ages to come, telling us a story of a man who reconciled modernism with cultural heritage.

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Roshni Basu and Eva Kažukolovaite (AD1)

Peter Zumthor – A Tapestry of Atmosphere, Materiality, and Timelessness.

(Course: Introduction to Discipline)

Across his body of work, Peter Zumthor's metaproject can be understood as an exploration of atmosphere, materiality, and the emotional human experience of space. Each of the three projects analysed – Therme Vals, Kolumba Art Museum, and the Serpentine Pavilion – demonstrates a nuanced understanding of how architecture can evoke profound emotional and sensory responses. Whether through the permanence of stone or the temporality of wood, Zumthor's work consistently seeks to ground users in the present moment while connecting them to the timelessness of their surroundings. Zumthor's architecture is not about spectacle but about cultivating meaningful interactions between people, materials, and their environment. His life's work underscores the importance of designing spaces that resonate deeply and foster a sense of belonging. In this way, Zumthor's metaproject transcends individual buildings, offering a poetic vision of architecture's potential to enrich the human experience.

Thermal Bath Vals

Peter Zumthor's Thermal Bath Vals is a paradigm of architectural brilliance, where nature, material, and sensory design converge to create a transformative experience. Built between 1993 and 1996 in the Alpine village of Vals, Switzerland, the baths embody Zumthor's deep respect for site, tradition, and human connection. As Zumthor reflects, "I wanted this building to belong to its place, to feel as though it had always been there". His design seamlessly integrates the baths into the mountain, turning them into a sanctuary that transcends time and function. History and Inspiration Integration of hot spring baths and valsite stone structure.

The history of the site played a significant role in inspiring Zumthor's vision. The thermal springs of Vals had long been cherished for their therapeutic properties, and the challenge was to design a contemporary bathhouse that honoured this legacy. Zumthor drew inspiration from ancient Roman and Japanese bath traditions, both of which treat bathing as a ritualistic, meditative experience. "I imagined a building that would lead people into another world,

a timeless place where they could connect with themselves and nature". This vision guided the design, shaping every detail to evoke a sense of immersion and serenity.

Zumthor's approach was deeply rooted in the concept of creating atmospheres. He sought to craft spaces that would resonate emotionally with visitors, offering an experience that appealed to all the senses. "Architecture is not about making a statement; it is about creating an environment that speaks to people on a profound level". This philosophy became the foundation for the Thermal Bath Vals, influencing its materiality, spatial organization, and sensory design.

Materiality:
Vals Gneiss as Context and Memory
At the heart of the Thermal Bath Vals is its materiality, particularly the use of Vals

gneiss stone, quarried from the surrounding mountains. This material choice was both practical and symbolic, grounding the baths in their natural environment. Zumthor explains, *"The stone carries the memory of the earth. It is timeless, enduring, and deeply connected to the place"*. The stone is arranged in horizontal layers, reflecting the geological stratification of the Alps. This technique, known as "Vals composite masonry," combines stone with reinforced concrete to create a monolithic structure that feels as though it has been carved directly from the mountain. *"The building becomes part of the mountain, its materiality aligning with the landscape".* The tactile quality of the stone invites visitors to engage physically with the space, from the textured walls to the smooth, warm surfaces underfoot.

Integration of hot spring baths and valsite stone structure

Usage of ancient Vals composite masonary technique

Light: Organising atmosphere
Zumthor's use of light is one of the most striking aspects of the Thermal Bath Vals. The baths are illuminated primarily by natural light, which enters through narrow skylights and fissures in the stone ceiling. These openings are carefully positioned to create dynamic patterns of light and shadow that shift throughout the day. Zumthor describes light *as "the soul of the building, bringing the stone to life and connecting it to the rhythms of nature".* The interplay of light and shadow enhances the baths' atmospheric quality, transforming the spaces into ever-changing environments. Some areas are softly lit, creating an intimate ambiance, while others are bathed in luminous daylight, evoking a sense of openness and freedom. This careful orchestration of light aligns with Zumthor's belief that *"architecture should create a dialogue with time, allowing light to shape the mood and character of a space".*

Spatial Sequence: A Ritualistic Journey
The spatial organization of the Thermal Bath Vals is designed as a journey, guiding visitors through a series of experiences that evoke different emotions. The entrance is dark and compressed, creating a sense of anticipation, before opening into expansive, light-filled bathing halls. Each space–such as the sweat stone, flower bath, and outdoor pools–is distinct, offering a range of sensory experiences. Zumthor writes, "Spaces should unfold like a story, drawing people deeper into the building, heightening their sense of discovery and connection". The labyrinthine layout encourages exploration, while the interplay of enclosed and open spaces creates moments of intimacy and grandeur. This spatial choreography mirrors the ritualistic nature of ancient bathhouses, where movement through different zones heightened the sensory and emotional experience.

Sensory Immersion:
Engaging the Body and Mind
Zumthor's design engages all the senses, making the Thermal Bath Vals a profoundly immersive experience. The sound of water echoes softly within the stone chambers, the tactile warmth of the stone surfaces invites touch, and the varying temperatures of the pools stimulate the body. Zumthor emphasizes, *"Architecture must be experienced with the whole body, not just the eyes".* Every detail, from the precision-cut water channels to the seamlessly integrated brass fittings, is crafted to enhance this sensory immersion. The baths are not just spaces to be observed but environments to be felt and experienced, aligning with Zumthor's philosophy of creating architecture that *"awakens memories and connects us to ourselves".*

The Kolumba

The Kolumba is an art museum of the Archdiocese of Cologne, originally founded in 1853. In 2007 it was rebuilt by Peter Zumthor on the site of the former Gothic Church, which was destroyed in World War II (Kolumba, n.d.). It allows visitors to experience two millennia of western culture in a single building. The concept of time becomes a pivotal theme–both in the preservation of history and in the slow, deliberate experience of moving through the space (Zumthor, 2006). The museum merges itself with the ruins of the church. While preserving its significance in the city, archaeological site becomes part of the structure that combines the old contrast with the new (Kolumba, n.d.). The church's walls are further constructed, they are built using Kolumba stones to match the facade. The bricks are manufactured in an old method of hand-pressing wet clay in a wooden mould which is later baked in

Modern Kolumba bricks integrate seamlessly with the original brickwork of the Gothic Church
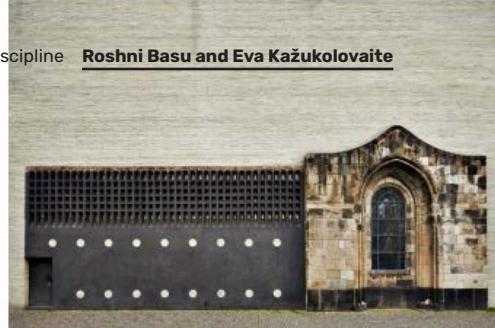
The museum incorporates the preserved ruins of the Gothic Church of St. Columba within its contemporary structure

Soft shadows cast on the inner walls, created by the museum's porous façade

Shadows cast on the church's historic window by the diffused light

a coal-fired kiln (ArchDaily, 2011). Modern Kolumba bricks integrate seamlessly with the original brickwork of the Gothic Church The museum incorporates the preserved ruins of the Gothic Church of St. Columba within its contemporary structure Soft shadows cast on the inner walls, created by the museum's porous façade. Shadows cast on the church's historic window by the diffused light.

Moreover, light and shadow play an important role, even becoming elements of the material itself. It influences the spaces and their functions (Zumthor, 2006). The museum is not merely a container for art; it is a contemplative space. Diffused daylight comes through the porous facade, casting light patterns on the walls and the ceiling. That way the interior has a warm lighting

(Kolumba, n.d.). The exhibition spaces are kept dim lit so that the interior does not outshine the artwork in the museum but rather enhances it. Additionally, spaces that have both natural light and shadow bear a certain resemblance to the comfort of private homes. The secret courtyard and the sculpture garden offer visitors a refreshing contrast to the dark interior spaces. Thus, Peter Zumthor's broader goal aligns with an understanding of atmosphere as an immersive experience, considering the building's continuity of the history and its sensory experience (ArchDaily, 2011; Zumthor, 2006).

Serpentine Pavilion

Serpentine Pavilion is Zumthor's first completed building in the United Kingdom, built in 2011. It is a commercial building, which includes a specially created garden by a Dutch designer Piet Oudolf, offering visitors a public space to relax and socialise (Serpentine Galleries, 2011). Its design is meant to emphasise how our emotions and senses merge in the presence of architecture (Zumthor, 2006). Zumthor's contribution to the Serpentine Gallery Pavilion marks its uniqueness since, unlike other projects, this one shifts its focus to nature itself. It reflects the long development of his feelings towards gardens. In this case, the

minimal structure serves as a frame of the garden (ArchDaily, 2011). The concept is the hortus conclusus, meaning a contemplative room, an enclosed garden. Nature's beauty and meaning are deep and beyond comprehension (Zumthor, 2011). When considering hortus conclusus, Zumthor envisions all the gardens he has visited or longs to see – places where he wishes to stay. He reaches into his memory and associates specific lighting, smells and sounds to distinct images (Serpentine Galleries, 2011).

Architecture is a temporal art. Hence, the architect aims to understand how people move through a building, and in what way could the building seduce, rather than direct, their flow (Zumthor, 2006). Zumthor
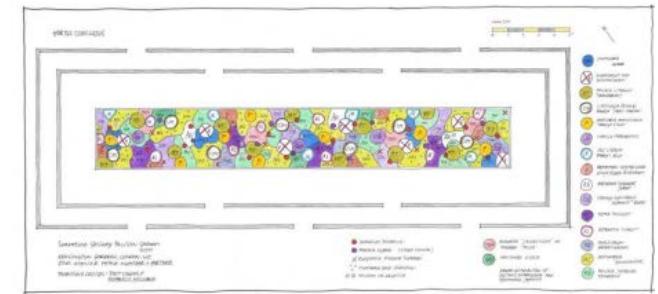
Piet Oudolf, Hortus Conclusus garden design, 2011

The inner garden at the Serpentine

creates a serene atmosphere for contemplation and relaxation. His goal is to bring into being a purposeful object that evokes emotional experience (Zumthor, 2006). It is similar to designing a stage setting. The building has two layers, minimising the sound from the city of London as much as possible (Serpentine Galleries, 2011). The facades are constructed of a lightweight timber frame wrapped with scrim and coated with a black paste mixed with sand (ArchDaily, 2011). Multiple doorways in the exterior invite visitors to follow the pathways through a dark corridor, guiding them towards the focal point of the building – the richly planted, sunlit inner courtyard (Serpentine Galleries, 2011). This experience, which gradually intensifies, lingers in their memory for a long time. Thus, using memory, Peter Zumthor has emphasised the sensory aspects of the architectural atmosphere, from the precise composition of the materials to the handling of building's composure and the effect of light (Zumthor, 2006).

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Stella Eising (AD6)

Transportation vs People

(Course: Critical City)

Without its matatus, the city of Nairobi comes to a near standstill, stated by Kenda Mutongi (2017). Nairobi is a city of contrasts, where warmth and chaos coexist. It's known for its vibrant culture, delicious food, and a rich natural environment. Its people are known for their friendliness and hospitality, always ready to offer a helping hand or engage in a cheerful conversation. The city's roads tell a different story, once the resident's step onto the roads, the stress of Nairobi's transport changes even the calmest individuals. The roads are often poorly maintained, filled with potholes, 'invisible' speed bumps, reckless driving, and a disregard to traffic rules. Even with the efforts of major infrastructure projects like the Nairobi expressway, disorder remains a defining feature of Nairobi's transportation. Despite the madness, Nairobi's transport system is an essential part of its identity. The honking of matatus, the rush of boda bodas, and the controlled chaos of the streets make the city what it is: imperfect, unpredictable and full of life.

Nairobi's transportation system reflects its rapid growth and dynamic urban landscape. Transport planners in Nairobi have the problem of extreme numbers of people needing basic mobility services as well as the roads continuing to be highly congested. The roads are constantly congested, filled with private cars, public buses and matatus (public minibuses), boda bodas (motorcycles) and pedestrians all trying to navigate the city's busy streets. D. Salon (2012) states that one of the key challenges for the Nairobi metropolitan area is the provision of reliable and efficient transportation for all members of society, both today and in the future.

During rush hours, which looks like every hour of the day, traffic jams stretch for kilometres. All vehicles finding any possibility to overtake, even if it means driving on footpaths, non-designated roads and pushing through small spaces. The mix of formal and informal vehicles adds to the city's unique but often disorganized system, where buses and matatus stop anywhere to pick up passengers. Despite its flaws, this bustling transport system is the lifeline of the city, keeping businesses running and people moving. And despite the chaos on Nairobi roads, its residents are known for their warmth, hospitality, and strong sense of community. The city thrives on social connection, where friendliness is second nature, and people are always eager to help one another. Even through the midst of Nairobi's daily traffic chaos, people find ways to connect, laugh, and make the best of the situation.

According to F. del Curatolo (2024), One of the aspects that most attract Westerners to East Africa is the pace of life of the local people. 'Pole pole' is the Swahili phrase for 'slow slow', this slow-paced lifestyle is not just about a life in slow motion or delays but for a Kenyan it means to take it easy, because hustling serves little purpose. "Time that flows by doing everything

without care, is a healthy, well-enjoyed time that makes peace with existence". The warmth of the people ensures that the city remains lively and full of character.

Nairobi's transportation systems significantly influence the behaviour of its residents, often pushing even the calmest individuals into becoming impatient and aggressive drivers. The moment a person enters a vehicle in Nairobi, there is a noticeable shift in demeanour. The constant traffic jams, poorly maintained roads with deep potholes, and unpredictable delays make navigating the city a stressful experience. From outside of Kenya, it may seem as dangerous and disordered but to Nairobi citizens this is the normal. As a result, drivers often resort to honking, cutting across lanes, squeezing in small spaces, and bending the rules just to gain an advantage. The relaxed 'pole pole' attitude, which is so characteristic of Nairobi's social culture, is quickly thrown out the window when entering a vehicle. The chaos and gridlocks forces drivers to fight for themselves, what starts as a calm approach to life is replaced by a more frantic, survival mentality. Matatus and buses, forgetting the rules of the road, act as the kings of Nairobi. Signs and the few traffic lights that work are frequently ignored, and when police officers intervene, they often create more confusion.

Nairobi's roads are a daily spectacle of disorder, where formal traffic rules often take a backseat to the laws of survival. Cars frequently use sidewalks as extra lanes to escape gridlocks, while boda bodas weave recklessly through impossibly tight spaces, squeezing through vehicles and pedestrians. Their agility, while convenient for riders, poses significant risk to both themselves and other road users who may not anticipate their swift movements. Most boda bodas allow 3–4 people on the back

while the limit is 2, this is very dangerous not only to them but everyone around them. Matatus, buses, and most cars ignore lanes, speed limits and road rules. Even private motorists follow suit, swerving unpredictably and cutting across lanes in a desperate attempt to get ahead.

Traffic lights often serve as mere decoration rather than functional tools for managing congestion. The chaos is increased by traffic lights that, even when operable, are frequently disregarded. In cross-sections where drivers do follow the working traffic lights, congestion and accidents are reduced, making the area a more pleasant place to drive. This issue is intensified when police officers take manual control of traffic, which can sometimes worsen congestion instead of alleviating it. Additionally, some vehicles anticipate that traffic lights will be ignored, they develop a habit of disregarding them entirely, further undermining any effort to fix discipline on the roads.

The infrastructure, or lack thereof, plays a significant role in shaping this behaviour. Poor road conditions and inadequate traffic management systems create an environment where drivers are forced to be aggressive to make progress. Potholes slow down vehicles and makes them maze around small roads, causing traffic and occasionally accidents. Nairobi has witnessed major transport development such as the Nairobi expressway, which has provided some relief by easing congestion. The expressway was developed under a public-private partnership model. It was built by China Road and Bridge Partnership, a Chinese state-owned company, at a cost of approximately USD 650 million. The project is under a 30-year concession agreement, where the tolls collect money and pay off the debt to the CRBC. After this period, it will be handed over to the Kenyan government. The Nairobi expressway is a 27.1-kilometre

toll road running from Mlolongo to Westlands, passing through JKIA (Jomo Kenyatta International Airport) and Nairobi's central district. It began in October 2020 and was completed in 2022, with the road officially opened to the public in July 2022. The expressway has reduced travel time from JKIA to Westlands from over 2 hours to about 20 minutes and eases congestion along Mombasa Road, Uhuru Highway and Waiyaki way which are the most congested roads in Nairobi according to the study of J K Maina (2023). In contrast to the impressive major road projects, many roads across the city remain in poor condition due to substandard construction, leading to potholes, uneven surfaces, and frequent road repairs that disrupt many traffic flows. Road constructions can last for weeks, the mix of reckless driving, water damage and poor construction makes the problems worse than before. During the heavy rain seasons, inadequate drainage systems cause severe flooding, turning roads into impassable waterways and brining the city to a standstill. These challenges add to the frustration and force drivers to swerve around potholes, take risky shortcuts, or even drive on sidewalks to keep moving.

Furthermore, one of the biggest challenges is the lack of pedestrian crossings. Crosswalks and footbridges are either scarce, inconveniently places, or poorly maintained, leading many to risk their lives by running across busy highways such as Thika road, Mombasa Road and Outer ring road. This has resulted in frequent accidents, some of them fatal, as drivers often fail to slow down or stop for pedestrians. This worsens at night due to inadequate street lighting, making it difficult for vehicle to stop in time. Olemo Clifford D (2016) states that 3000 people are killed on Kenyan roads annually. This translates

to approximately 68 deaths per 10,000 registered vehicles, which is 30–40 times greater than in highly motorized countries. According to Ogendi J. (2013) in 2011, 59.1% of accidents was pedestrian related. Additionally, poorly regulated public transport contributes to the danger, with matatus and buses using sidewalks as a lane for vehicles to pass the congestion as well as dropping off passengers in unsafe locations, leaving them stranded in the middle of traffic. The lack of strict enforcement of pedestrian safety laws means that jaywalking and reckless driving continue unchecked, putting lives at risk every day. In Nairobi, walking is not just a mode of transport, it is a constant battle for survival in an environment that prioritizes vehicles over human safety.

Despite the chaos and unpredictability of Nairobi's transport system, it remains an essential part of Nairobi's identity. The roads may be filled with congestion, honking, and disorder, but they also reflect the energy, resilience, and adaptability of the people who navigate them. Nairobi's streets are constantly alive with movement, with cars squeezing through traffic, matatus racing to pick up passengers, boda bodas weaving through impossible gaps, and pedestrians dodging vehicles as they cross the busy roads. This unending flow of activity is what keeps Nairobi running, creating a sense of urgency and vibrancy.

One of the most defining aspects of Nairobi's transport culture is it's loud, colourful, and creatively decorated or graffitied matatus and buses. These vehicles are not just a means of getting from one place to another, but an expression of urban art and youth culture. Covered in bright graffiti, bold patterns and portraits of celebrities, musicians, political figures and Jesus, matatus and buses bring life to the streets. Many of them blast music, turning the daily commute into

a party, while their conductors shout and hustle to get passengers. The public transport culture is so deeply ingrained in Nairobi's identity that is has become a symbol which explains Nairobi at its finest.

Beyond the aesthetic appeal of Nairobi's transport system, its organized disorder is also part of what makes the city unique. While traffic may appear chaotic to outsiders, citizens have learned how to navigate the madness. Despite its flaws, it is a system that works in its own way.

Without this unique transport culture, Nairobi simply would not be the same. The energy of the streets, the constant movement, the sound of blaring music, and the unpredictable flow of traffic all contribute to the city's identity. While there are many frustrations that come with Nairobi roads, they are also a reflection of the spirit of the people – bold, relentless, and always moving forward. In many ways, Nairobi's transport system is more than just a means of moving, it is a defining feature of the city's character, shaping the daily experience of millions and keeping the pulse of Nairobi alive.

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Sean Kangataran (AD6)

Los Angeles: Architecture & Infrastructure as a Tool Towards Narratives

(Course: Critical City)

I. Introduction

It feels important to preface this essay by stressing that this piece barely scratches the surface of what I feel to be an exceptionally vast subject. One could write several books about this without exhausting themselves of material. It's also worth noting that although there is a hundred years of cinema supporting this essay, the current trend in recent years has been to move filmmaking away from Los Angeles. Whether it be for tax breaks in other states, the changes in programming due to streaming services, a global pandemic, or lately the disruptive contributions of artificial intelligence, it's clear that this is all leading to a downward trend in the artistic relevance of the city and perhaps in a decade's time this writing will serve more as a nostalgia piece than the analysis of a city.

The City of Los Angeles, my adopted home for twelve years, with a population of nearly 4 million people, is the second-largest city in the United States (U. S. Census Bureau). Its sprawling infrastructure includes over 6,500 miles of streets and one of the most extensive freeway systems in the world (Caltrans). The city's dependency on automobiles is pronounced–approximately 72% of residents commute by car, contributing to LA's notorious traffic congestion (California Department of Transportation). The average commuter spends over 100 hours annually in traffic (although I feel this estimate to be very much on the low end, anecdotally, having a commute of less than an hour each way in LA feels positively luxurious), making LA's roadways more than mere transit routes; they are integral to its identity (Inrix Global Traffic Scorecard). These infrastructural elements extend beyond everyday life, deeply influencing the city's cinematic presence on a global level.

While many cities offer recognizable profiles: New York as a symbol of ambition and industry or Paris as a romantic ideal, Los Angeles transcends the role of a mere backdrop. Where New York and Paris (and others) serve as locations for a story, with Los Angeles its geography, infrastructure, and cultural contradictions actively shape narratives, functioning as a dynamic character. This essay examines how Los Angeles's physical spaces and infrastructure – often reused across genres – evoke varying emotions and meanings, reflecting the dreams, illusions, and complexities of urban life.

II. The Urban Landscape as a Narrative Device

Los Angeles's urban sprawl, distinct neighborhoods, and complex infrastructure form an expansive cinematic canvas. Downtown LA frequently appears in films that explore themes of alienation and urban decay. In "Blade Runner" (Scott), the Bradbury Building–a historic structure in downtown– serves as a pivotal location, symbolizing the collision of past and future. Decades later, the same building features in "500 Days of Summer" (Webb), yet here it represents nostalgia and the complexities of personal relationships rather than dystopian despair. This reuse of a single location demonstrates how LA's architecture adapts to varied narrative tones, underscoring the city's chameleon-like quality. Through the decades most of the modernists have been villainized: Frank Lloyd Wright's "Ennis House" has served as many a movie villain's lair, as has everything John Lautner ever built, with even Richard Neutra's "Lovell Health House" getting portrayed as a den of smut in "LA Confidential". Apparently only Pierre Koenig gets a pass with the "Stahl House" frequently idealised in television and cinema, its glass abundant L-shaped iconic presence serving as an overlook over a city dematerialised by smog.

Equally iconic are LA's freeways, which often signify both literal and metaphorical movement. I once heard of the city's tangle of concrete described as a quasi-public space: a public space littered with mobile private spaces, i.e. cars. In the opening scene of "La La Land" (Chazelle) the freeway serves as the setting for characters breaking out of routine, a way to prompt the viewer to expect the unexpected. "Falling Down" (Schumacher) uses the clogged Interstate 110 as a catalyst for its protagonist's unraveling, portraying the freeway as a pressure cooker of modern frustrations.

In "Falling Down", the film opens on a grid-locked freeway, where Michael Douglas's character, overwhelmed by the heat and noise, abandons his car and begins a violent journey across the city. Although the later scene where he orders breakfast is more iconic, it's the concrete infrastructure that leads us there. This depiction of suffocating congestion symbolizes the pressures of urban life and the thin line between order and chaos. In semi-contrast and yet parallel, "Blade Runner" (Scott) presents a dystopian vision of downtown LA, shrouded in smog and neon haze, transforming the city's familiar urban core into an alien, oppressive environment. These contrasting representations highlight LA's multifaceted cinematic identity: a landscape of both aspiration and disillusionment. Conversely, in "Drive" (Refn), the sweeping freeway night scenes emphasize isolation amid urban vastness. The same stretch of road, therefore, embodies different emotional states–chaos in one film, tense and urgent serenity in another–reinforcing Los Angeles's role as a versatile narrative tool.

III. Dreams and Disillusionment: Hollywood and Beyond

Hollywood's presence in LA-based films often symbolizes ambition and its potential for disillusionment. In "Mulholland Drive" (Lynch), the twisting roads of the Hollywood Hills become a metaphor for fractured identity and the blurred lines between fantasy and reality. Mulholland Drive itself, a scenic road winding through the hills, features prominently in both Lynch's film and "Sunset Boulevard" (Wilder), where it represents the decaying dreams of faded stardom. The juxtaposition of these films–one surreal, the other noir–highlights the enduring allure and peril of Hollywood's promise.

Interestingly, Griffith Park serves as another frequently revisited location. In

"Mulholland Drive", 2001, Mulholland Drive.

"Drive", 2011, Echo Park.

"Terminator 2: Judgment Day", 1991, Elysian Park.

"Bladerunner", 1982 & "500 Days of Summer", 2009, Bradbury Building.

"Falling Down", 1993, 110 Freeway.

"La la Land", 2016, 110 & 105 Freeway Interchange.

"Terminator 2: Judgment Day", 1991, LA River.

"Boyz n the Hood", 1991, Compton.

"Rebel Without a Cause" (Ray), the Griffith Observatory symbolizes youthful defiance and existential questioning. Years later, the same observatory appears in "Terminator" (Cameron), its iconic dome providing a backdrop for sci-fi action. The park's adaptability across genres–from teen drama to science fiction–demonstrates how familiar LA landmarks can carry multiple narrative weights, shifting in significance depending on the story yet without being an intrusive character that might pull one out of the moment. In fact, as you read this you may well wonder if you've ever even seen the observatory, and yet if a movie was set in Paris you'd most certainly remember the contributions of the Eiffel Tower, or the Empire State building if shot in New York.

IV. Socioeconomic Divides and Cultural Landscapes

Los Angeles's freeway system not only connects its sprawling neighborhoods but also physically divides them along socioeconomic lines. Studies have shown that lower-income communities in LA are disproportionately located near freeways, exposing residents to higher levels of air pollution and associated health risks, including asthma and cardiovascular diseases (South Coast Air Quality Management District; Wu et al.). This is not a coincidence and not simply a matter of cheaper land being nearer to freeways. Powerful resident groups successfully lobby to prevent public infrastructure (sometimes even bus lines and metro stops) built in their neighbourhoods. Approximately 1.2 million Angelenos live within 500 feet of a freeway, with many of these residents being from marginalized communities (LA Department of Public Health). This spatial inequality, rooted in mid-20th-century urban planning decisions, underscores how infrastructure perpetuates health and economic disparities in the city. These environmental injustices frequently appear in film narratives that explore LA's social divides.

South Central LA, depicted in "Boyz n the Hood" (Singleton), sensitively confronts viewers with systemic inequality and community struggles. The film's residential streets, lined with modest homes and overlooked by freeways, highlight both physical and social divides. In contrast, "Training Day" (Fuqua) navigates economically similar neighborhoods from the perspective of corrupt law enforcement, exposing the intersection of crime and institutional failure. Despite differing narratives, both films use similar urban settings to underscore deep-rooted societal issues.

Meanwhile, Venice Beach's eclectic atmosphere provides a stage for contrasting depictions of Los Angeles's cultural fabric. Famous for its alternative lifestyle of skate parks, hippies, beaches, and Gold's Gym and Arnold Schwarzenegger in the 80s in "The Big Lebowski" (Coen Brothers), the area's quirky vibe aligns with the film's offbeat humor while in "American History X" (Kaye), Venice becomes a battleground for racial tension and redemption. The same boardwalk, colorful and vibrant in one film, is stark and foreboding in another, the plasticity of the city once again serving as the best supporting character in iconic storytelling.

V. Epilogue
Los Angeles's cinematic identity is inextricably linked to its geography, infrastructure, and cultural contradictions. Whether through the gridlocked freeways of "Falling Down", the neon-lit dystopia of "Blade Runner", or the winding roads of "Mulholland Drive", LA transcends its role as a setting to become an active participant in storytelling. The city's diverse locations often reused across genres, ages, and decades, allow filmmakers to explore themes of ambition, alienation, and social disparity. This adaptability underscores Los Angeles's unique

architectural and infrastructural character: a place where dreams are both realized and dismantled, where familiar streets can shift from hopeful to harrowing depending on the lens through which they are viewed. Ultimately, Los Angeles's role in film reflects its real-world complexities, serving as both mirror and myth a city endlessly reinterpreted on screen.

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Taňa Eisenbergerová (AD7)

Architectural Ethics and Environmental Obligations in the Czech Republic

(Course: Professional Ethics)

Introduction
Architectural ethics focuses on the responsibilities architects have to society, especially in creating spaces that respect environmental, cultural, and social concerns[1]. As climate change and environmental degradation demand attention, the architectural field faces pressure to incorporate sustainable and ethical principles more rigorously. In the Czech Republic, this ethical responsibility is especially significant due to the country's distinctive blend of cultural heritage, natural landscapes, and growing sustainability movements[2]. As a country known for its historical sites, preserved landscapes, and commitment to sustainable growth, the Czech Republic exemplifies the challenges and opportunities facing architects who wish to prioritize environmental ethics in their work.

Key Points of Discussion
This paper will explore various areas related to environmental ethics in architecture, including foundational ethical theories, the history and current state of sustainable practices in Czech architecture, and specific case studies that reveal how these principles are applied in practice. In addition, ethical dilemmas faced by architects will be examined, highlighting the tension between modern development and environmental preservation. By examining the roles

of ethical frameworks, legislative support, and case studies, this paper aims to provide insights into how Czech architecture can continue progressing toward environmentally ethical standards.

Theoretical Framework: Ethical Obligations to the Environment
Architects hold a profound responsibility to protect and preserve the environment through sustainable and ethical design practices. This notion of "Obligations to the Environment" highlights several essential principles: reducing environmental impact, promoting biodiversity, and designing spaces that prioritize long-term ecological health. Architectural ethics demand that the built environment be approached holistically, balancing human needs with ecological responsibility. The chapter *"Obligations to the Environment"* in *"Ethics for Architects"* by Fischer underscores that "the ethical responsibility of architects extends beyond mere functionality to the integration of environmental respect". This philosophical underpinning aligns with several prominent theories that support the integration of environmental ethics in architecture.

Ecocentrism and the Value of Nature

One of the philosophical perspectives that supports sustainable architectural ethics is ecocentrism, which asserts that all living and non-living elements of nature possess intrinsic value. This perspective demands that architects consider the impact of their designs on the ecosystems in which they operate. Ecocentrism calls for a comprehensive understanding of architecture's environmental consequences, advocating that architects design structures that are harmonious with the natural world[3]. In the Czech Republic, this principle resonates as architects work to protect diverse natural landscapes while also accommodating human needs.

Deep Ecology and Architectural Practice

Deep ecology is another relevant theoretical approach, emphasizing the importance of respecting ecosystems in their entirety. This holistic view encourages architects to create designs that prioritize minimal environmental impact, often necessitating a shift in traditional architectural practices. Deep ecology also challenges architects to consider how their work affects all aspects of an ecosystem, beyond human use alone. In the context of Czech architecture, deep ecology could inspire designs that incorporate renewable materials, prioritize energy efficiency, and respect local flora and fauna. By promoting low-energy and passive house designs, Czech architects exemplify the deep ecological commitment to reducing resource consumption and supporting long-term ecological health.

Environmental Ethics and Global Standards

The concept of environmental ethics, a broader framework encompassing ecocentrism and deep ecology, provides the foundation for evaluating architects' obligations toward sustainable practices. This approach emphasizes architects' responsibility to consider both local and global ecological impacts. The Czech Republic, as a member of the European Union (EU), has adopted global standards for environmental sustainability, which have influenced the nation's architectural ethics[4]. EU directives focus on reducing carbon emissions, utilizing sustainable materials, and improving energy efficiency, all of which align with the values of environmental ethics. By adhering to these global standards, Czech architects contribute to a larger movement for sustainable and ethical practices, reflecting a collective commitment to protecting the environment.

Architectural Sustainability Practices in the Czech Republic

Historical Context

The Czech Republic has a history of architecture that is naturally aligned with environmental sustainability. Traditional Czech building techniques often utilized materials sourced locally, including clay, stone, and wood, which not only supported local economies but also minimized environmental costs associated with transportation. For example, clay construction provided insulation, reducing the need for excessive heating during winter. Furthermore, Czech architectural designs historically featured energy-efficient structures, partly as a necessity given the climate. This legacy of sustainable architecture is rooted in practicality and necessity and reflects a form of environmental ethics that modern architects can learn from.

Traditional Czech architecture also made use of passive solar heating, orientation, and ventilation techniques. Many historical buildings were constructed with thick walls that retained warmth in the winter and kept interiors cool in the summer, a method of natural insulation still admired today. Such traditional approaches exemplify the integration of functional and environmental ethics in architecture, illustrating how older practices can inform modern sustainable designs.

Modern Green Architecture

Contemporary Czech architecture incorporates green design principles, including energy efficiency, renewable materials, and natural elements, in response to both ethical and regulatory pressures. European Union (EU) environmental standards also influence Czech architects, as they require significant reductions in building carbon footprints and prioritize low-energy architecture. In urban areas with limited green space, Czech architects employ vertical gardens, green roofs, and designs that maximize natural light, reducing dependence on artificial lighting and heating.

The National Technical Library in Prague is a prominent example of modern Czech green architecture[5]. Built with eco-friendly principles, this building's open-plan design allows for natural ventilation, minimizing reliance on artificial heating and cooling systems. Additionally, the library utilizes recycled materials, including glass and steel, further reducing its environmental footprint. Moreover, the architectural layout maximizes natural light, reducing the need for electricity throughout the day. By prioritizing sustainability and energy efficiency, the National Technical Library exemplifies an ethical commitment to environmental responsibility in architecture, setting a benchmark for future projects in the Czech Republic.

Regulatory Landscape

Czech legislation supports sustainable architecture through various regulations and incentives that encourage environmentally responsible building practices. The Czech Building Act requires new constructions to adhere to specific energy efficiency standards, aimed at reducing the environmental impact of both construction and maintenance[6]. Moreover, there are policies promoting sustainable building materials, water conservation, and waste reduction. These regulations form the basis of ethical duty in architecture, as they mandate practices that align with environmental preservation.

The Czech Green Building Council also plays a significant role in promoting sustainable architecture. As a member of the global Green Building Council network, the Czech Green Building Council provides guidelines that architects can follow to meet high sustainability standards. These guidelines cover sourcing ethical materials, managing construction waste, and improving energy efficiency, thus encouraging Czech architects to adopt environmentally friendly designs. These regulations and guidelines collectively underscore the recognition within the Czech architectural community that ethical practices are essential to environmental preservation.

Case Studies of Environmental Ethical Practices in Czech Architecture

The National Technical Library (Prague)

The National Technical Library (NTL) stands as a hallmark of sustainable design in Czech architecture. Built to reduce its environmental impact, the NTL incorporates eco-friendly features that are essential for reducing a building's ecological footprint. The library's open structure allows natural air circulation, which minimizes the need for air conditioning, and its recycled materials include reclaimed steel and glass that contribute to reducing overall material waste. Additionally, energy-efficient lighting systems are integrated throughout the building, minimizing electricity consumption and aligning with ethical architectural principles focused on environmental sustainability.

LIKO-S Building (Slavkov u Brna)

The LIKO-S building in Slavkov u Brna is an exemplary model of innovative sustainable architecture in the Czech Republic. This office building utilizes a "living" green façade that incorporates vegetation to improve insulation and reduce heat absorption, enhancing energy efficiency. By integrating greenery into the building's design, LIKO-S achieves a dual purpose of improving air quality while creating a natural aesthetic that promotes well-being for occupants and surrounding ecosystems alike. The building's green façade represents a commitment to ethical architectural practices that place environmental considerations at the forefront of design.

Passive Houses and Energy-Efficient Buildings

Passive housing is an approach that has gained considerable traction in the Czech Republic[7]. These homes are designed to optimize energy efficiency through advanced insulation and airtight construction, reducing the need for heating and cooling[8]. The passive house model aligns with sustainable principles by significantly lowering resource use, which translates to reduced environmental impact. Czech architects have embraced passive housing as part of a broader movement to reduce the carbon footprint of residential areas while maintaining quality of life. This trend demonstrates that energy-efficient housing can meet ethical obligations toward environmental sustainability while being accessible and aesthetically pleasing.

Ethical Dilemmas and Conflicts in Architectural Sustainability

As architectural ethics continue to evolve, architects in the Czech Republic face unique ethical dilemmas while balancing environmental considerations with practical constraints. The increased demand for urban development and modernization often creates tension with goals to preserve natural landscapes and cultural heritage sites. These dilemmas raise challenging questions about how best to integrate ethical design principles within the confines of current financial, regulatory, and aesthetic limitations.

One prominent example of this dilemma is the restoration and retrofitting of historic buildings to improve energy efficiency. The city of Prague, known for its rich architectural history, faces pressures to modernize its aging infrastructure in alignment with contemporary environmental standards. However, upgrading these buildings with sustainable materials and technology while preserving their historic value often presents a complex challenge. For instance, maintaining the façade of a 19th-century building may require special materials and techniques that align with historical preservation but may lack the environmental efficiency of newer alternatives. In such cases, architects must weigh the ethical duty to reduce environmental impact against the cultural responsibility of safeguarding historical identity.

Additionally, budgetary constraints frequently limit the application of the most environmentally friendly designs and materials. While some projects, such as the LIKO-S Building, benefit from private funding that allows for high sustainability standards, many public and low-budget projects must find a balance between eco-friendly ideals and economic feasibility. In rural areas, where resources are often scarcer, architects face additional obstacles in sourcing sustainable materials and integrating renewable energy systems. These limitations emphasize the need for creative solutions and compromise, where even incremental improvements in sustainability represent a step forward.

Furthermore, architects sometimes encounter conflicts with local regulations or community preferences that may not prioritize sustainability. As the public becomes more engaged with environmental ethics, architects find themselves in a balancing act between satisfying client expectations, meeting regulatory standards, and adhering to their own ethical principles. In such cases, architects can draw upon ethical frameworks, such as ecocentrism and deep ecology, to guide decision-making, while recognizing that achieving full environmental harmony may not always be possible in every project.

Broader Impacts: Community Involvement and Public Awareness

Public engagement and awareness are critical factors in fostering a culture of environmental responsibility in Czech architecture[9]. Architects have a unique opportunity to involve the community in sustainable building practices, creating spaces that not only minimize ecological impact but also educate and inspire the public to value environmental ethics. By involving local communities in the design and construction processes, architects can cultivate a sense of shared responsibility and pride in sustainable architecture.

One effective approach is to encourage public participation in community-driven projects, where residents play an active role in decision-making. In such projects, architects can gain valuable insights into the specific environmental needs and priorities of a community, enabling designs that reflect these values. For instance, a community-led renovation of a public park or historical site may incorporate local perspectives on conservation and accessibility, resulting in a more inclusive and sustainable space that serves both ecological and social functions.

In addition to community involvement, public education plays a vital role in promoting environmental ethics within Czech architecture. Institutions such as the National Technical Library can serve as interactive examples of sustainable design. By hosting public workshops, educational tours, and exhibitions on topics related to green building and sustainable practices, these institutions can raise awareness about the importance of environmental responsibility in the built environment. Moreover, by making these buildings accessible to the public, architects create tangible, everyday reminders of what sustainable architecture can achieve, fostering a culture of respect for environmental ethics.

Engaging with the public not only helps reinforce the value of sustainable design but also empowers residents to support and advocate for eco-friendly practices in their communities. This partnership between architects and the public is crucial for advancing environmental ethics as a collective priority within Czech society.

Comparative Analysis with Other European Practices

To understand the distinct features of Czech architectural sustainability, it is helpful to compare the Czech Republic's approach with those of other European nations. As a member of the European Union, the Czech Republic has adopted numerous environmental guidelines and sustainability standards, yet its approach also reflects unique local considerations. By examining regional counterparts, such as Germany and Scandinavian countries, we can gain insights into how Czech architecture both aligns with and diverges from European trends.

Germany, for instance, is known for its rigorous energy efficiency standards and advancements in passive house technology, which have influenced Czech architects. The German Passivhaus standard prioritizes extreme energy efficiency, using advanced insulation, triple glazing, and

heat recovery ventilation systems. Czech architects, inspired by this model, have increasingly adopted passive housing designs, aiming to minimize energy usage in residential buildings. While the Czech Republic has embraced passive housing, its designs often incorporate regional adaptations, such as materials that align with local aesthetics and traditions, thereby achieving a balance between global efficiency standards and local cultural expression.

Scandinavian countries, particularly Denmark and Sweden, offer another point of comparison, with their emphasis on integrating architecture into the natural landscape. These nations prioritize biophilic design principles, which aim to create a harmonious relationship between built and natural environments. Czech architecture, especially in rural areas, shares a similar affinity for biophilic design, often using natural materials and open, light-filled spaces that connect occupants with the surrounding landscape. However, the Czech Republic's historical architecture, which tends to favor robust stone and wood construction, creates unique interpretations of biophilic principles, reflecting a more rugged aesthetic compared to Scandinavian minimalism.

Such comparisons highlight both the commonalities and unique adaptations within Czech architectural sustainability. While inspired by broader European models, Czech architecture is defined by a careful integration of international standards with national traditions, underscoring the country's commitment to ethical and sustainable design on its own terms.

Innovations and Future Directions in Czech Sustainable Architecture

Looking to the future, Czech architecture stands poised to embrace new innovations that will deepen its commitment to environmental ethics[10]. As technology and materials advance, architects in the Czech Republic are beginning to explore cutting-edge methods and sustainable practices that promise to enhance environmental responsibility even further. This forward-thinking approach not only aligns with ethical principles but also strengthens the Czech Republic's role as a leader in sustainable architecture within Europe.

One promising area of innovation is the development of carbon-neutral building materials, which aim to reduce or even eliminate a building's carbon footprint. Czech architects are exploring materials such as hempcrete, bamboo, and recycled composites, which are not only sustainable but can also be locally sourced, thereby reducing transportation emissions. The rise of modular and prefabricated construction methods further enhances this sustainability, allowing for efficient use of materials and reduced construction waste. By incorporating these materials and methods, Czech architects can create buildings that are not only environmentally friendly but also economically viable.

The integration of smart technology represents another key advancement. Smart energy management systems, capable of adjusting heating, cooling, and lighting based on occupancy and environmental conditions, are increasingly being incorporated into Czech building designs. These systems help optimize energy use, minimizing waste and reducing costs for building occupants. Additionally, green roofs and vertical gardens are becoming popular, providing natural insulation and supporting biodiversity within urban environments. These elements not only reduce the urban heat island effect but also create a more pleasant and healthier living environment.

The Czech Republic's commitment to renewable energy sources also plays a role in shaping the future of sustainable architecture. Solar panels, geothermal systems, and small-scale wind turbines are increasingly common in new constructions, reflecting the growing emphasis on renewable energy integration. Such technologies help buildings operate independently from the grid, reducing reliance on fossil fuels and promoting energy resilience. These innovations illustrate how Czech architecture is continually evolving to meet the demands of environmental ethics. By embracing these advancements, Czech architects are positioning themselves to lead a new era of sustainable design that prioritizes both ecological and human needs.

Conclusion

The ethical obligations of Czech architects toward the environment reflect a deep-seated commitment to sustainable and responsible design practices. Through adherence to ethical frameworks such as ecocentrism and deep ecology, Czech architecture seeks to integrate environmental respect with functionality, balancing modern demands with historical traditions.

By examining both historical practices and contemporary innovations, this paper has demonstrated how Czech architects strive to reduce their ecological footprint while preserving cultural heritage. The Czech Republic's participation in global sustainability movements further strengthens its position as a regional leader in ethical architecture, setting a standard for the integration of environmental ethics in architectural practices.

The future of Czech architecture holds great promise as architects continue to explore new materials, technologies, and design philosophies that prioritize environmental sustainability. By fostering public engagement, adopting innovations, and learning from European counterparts, Czech architecture can progress toward an even more environmentally conscious future. Ultimately, Czech architecture's commitment to environmental ethics serves as a testament to the power of thoughtful design in shaping a sustainable and harmonious built environment for generations to come.

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Part 4
Timeline
2024—25

August/2024

08/01   The **summer school workshop** has officially kicked off with the theme "Gesamtkunstwerk" – the total work of art. Beginning with an excursion through the heart of Prague, with Marcela Macháčková students toured the DRN Palace, the historic Carolinum and the Municipal House.

08/01   At the **Colours of Ostrava Melting Pot**, Regina Loukotová and Winy Maas explored intriguing questions: Do Czechs think the way they build? How does national identity shape architecture? Unlike the Dutch approach, which emphasizes comprehensive planning, Czech cities often lack a clear, large-scale vision. What about large-scale urban and landscape planning in Czechia?

08/06   Summer school participants presented their final projects – cardboard seating designs for two – inspired by architectural tours and lectures. **The grand finale?** Testing to see which creations could withstand the pressure!

September/2024

09/03   We are thrilled to announce that one of our Architectural Design **studios** will be **led by Dutch architect Winy Maas**, beginning this semester. And we're also excited to welcome 40 new faces this year!

09/04   As per tradition, our first-year students started off Orientation Week with **a bike ride through Prague** (@rekolaeu). They also attended key introductory lectures like "What is Architecture?" and a "Culture Shock" session for our international students.

09/11   It's all about Prague's terrain morphology, with semestral projects from the Tsikoliya-Janků studio. Results of last year's projects were displayed at the **Terrains and Territories exhibition** at Nákladové nádraží Žižkov.

09/13   During the initial stages of **research into Skycity**, we encouraged students to put down any thoughts, ideas, fears, wants, needs, desires, suspicions, hesitations and reluctancies. This helped create a path towards beginning our design process.

October/2024

10/01   Here's a look into the work being done in our studio led by Winy Maas with Klára Doleželová and Mara Rugescu. Testing out **the flying simulator**, located right here on campus within the aviation department.

10/15   Teaming up with **Bageterie Boulevard** for an all-school workshop, began with a deep dive into BB's concept and history at their Vysočany headquarters. Observing operations at five branches, the task was to create a unique user-centred concept that engages all five senses, to be presented to BB management and branch architects. Congrats to our winners! 1st prize – Team 06: Pojerová Tereza, Bauer Franziska, Gozob Tudor Petru, Grigorjans Timurs, Capra Loïc, Pikelyte Liepa – for the Wenceslas Square branch at the end of the gallery!

10/24   Our third- and fifth-year students recently took a **trip to the town of Litomyšl**, known for its rich history and unique blend of modern architecture. Guided by Petra Kadlecová and Karin Grohmannová, they explored the town's landmarks, discussed architecture with Mayor Daniel Brýdl, and even lent a hand with autumn leaf cleanup at the town's outdoor swimming pool– simply the full Litomyšl experience.

10/31   November can't begin without a great **Halloween party!**
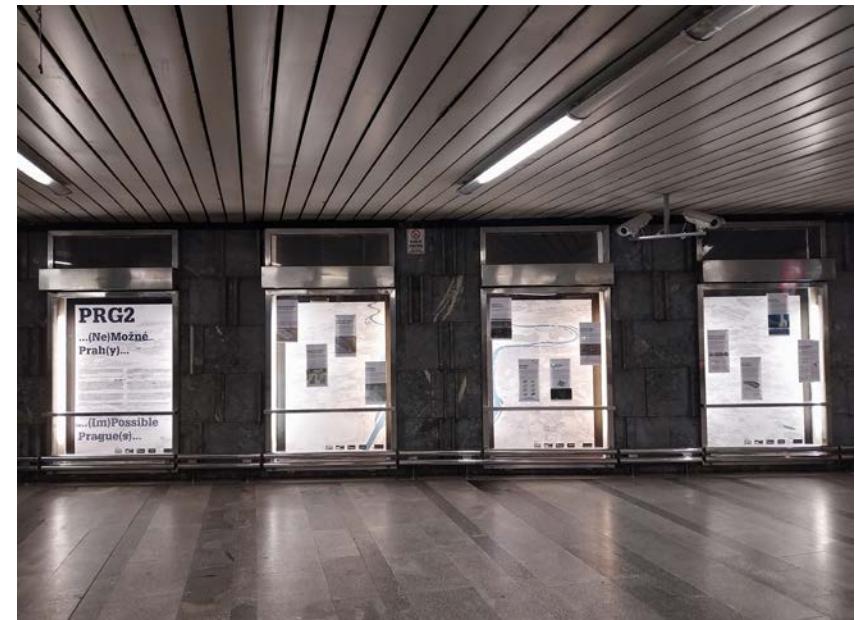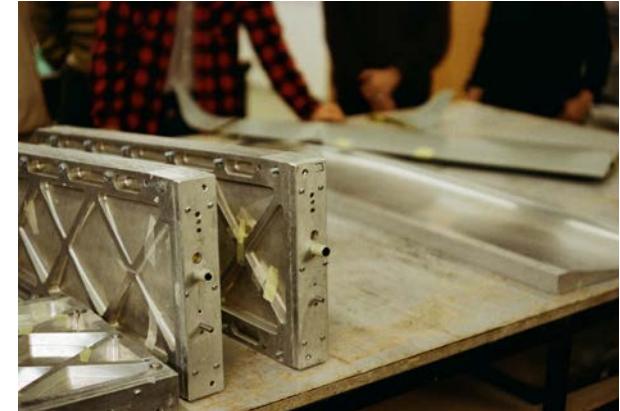
November/2024

11/05   Skycity studio visited **a drone factory** outside Prague, to see first-hand the reach of these machines and how they work and are assembled.

11/08   We had a great time at **Unitag 2024!** It was inspiring to meet future architects and share what makes ARCHIP unique.

11/14   New **exhibition panels** were installed in the vestibule of the **Malostranská** metro station. Fessler-Drahotova studio worked on projects that imagined the city of Prague in the year 2150. This theme is the counterpart to last year's CZ2 (Im) Possible Czech Republic(s), and part of a joint work with Winy Maas' studio at ČVUT exploring (Im) Possible Prague(s).

11/15   Students from Construction 1 (Structural Elements & Systems) and Construction 3 (Non-Bearing Structures) took a **trip to Plasy** to explore its architectural heritage.

11/29   Our **ART5 students**, under the guidance of Jerry Koza, participated in a two-day **workshop at mmcité**. This annual workshop allows students to design and build street furniture, taking their ideas from sketches to real products in the factory. After the outdoor showroom tour, they worked on an individual design of a bench (seating object) for 3 people (1:10 scale models).

December/2024

12/08   Second year students of the **Fundaments of Urbanism** course presented their analytical maps of hypothetical urban situations, at the **Prague 5 Gallery.** Based on a semester of research into identities of places, scale, context, character, geomorphology, functions and history, teams of four envisioned in their own maps the possible mutual relations between real places.

12/13   Postcard from Paris! ✉ Our student Neila is spent the winter semester at the ESA – École Spéciale d'Architecture as part of her Erasmus+, funded by the European Commission. **FR** Here's what she said about the experience so far:

12/17   This year's **Open Day** took place at the **Cargo Boat Gallery** in Prague 5 (the only floating cultural space and gallery in the city center of Prague)! A chance to see what studying architecture at ARCHIP is all about, the **live-streamed event** covered this semester's final presentations.

12/17   After each studio's final presentation, and an open forum discussion about the implications of Skycity, the **GoRo prizes for best project** were announced at the school Christmas party, and all works were exhibited in their studios.

January/2025

01/13   We've kicked off an **exciting collaboration with BNCA** – College of Architecture in Pune, India! Together, we're exploring how two cities, 6,000+km apart, can inspire each other through their unique contexts, culture and urban development. The first step began with a visit and tour of their school, and the architectural, landscape and urban heritage of the city.

01/15   Teachers from both ARCHIP and BNCA together led students in a **workshop** to search for solutions how to better **interconnect and improve accessibility** for the city's new metro stations and their surroundings.

01/25   ARCHIP was represented at **Gaudeamus** at the PVA Expo Hall in Prague, to thousands of high school students from across the country.

February/2025

02/03   Landscape Architecture begins this summer semester by **planting seeds!**

02/04   **A new semester begins** with 4 different studio briefs. Maas-Kurilla-Prokop studio extends Skycity with 'The Melting Pot', Life inside the flying community. Fessler-Drahotova studio finds a home for the institution the Memory of Nations (Paměť Národa) in Prague. Wertig-Kopecký studio imagines a car-free city. And Tittl studio addresses the urban complexity of a key mobility hub, with Intertwined Veleslavín.

March/2025

03/05   Our project **Architects FOR better spaces** received a grant from the Operational Programme Jan Ámos Komenský, co-financed by the EU and the Ministry of Education. This means better facilities, upgraded courses, and an overall improved learning environment for our students. Exciting things ahead!

03/10   We are happy to announce the release of the **ARCHIP yearbook 2023/24**!

03/11–18   The **Bur-KINO workshop** was a cooperation between the collective JUMP, unlimited Jakub Cigler Architekti, the Université Aube Nouvelle, its department of architecture, urban planning and civil engineering and ARCHIP, with the technical support of the City Hall of Ouagadougou – Arrondissement 12 and the Goethe Institute in Ouagadougou. The collective task was to design the **reconstruction of Ciné de la Patte d'Oie and its surroundings** in Ouagadougou.

03/11   The workshop began with a **special lecture from Jan Tilinger** who introduced his experiences and projects building low-cost sustainable projects around the world, namely his Solar School in the Village of Kargyak in the Indian Himalayas.

03/12   As the Bur-KINO workshop progressed, ARCHIP teams linked with their colleagues on site, through **direct video calls** – until their phones overheated in the 45C heat!

03/18   14 ideas for the renovation, for low-cost interventions, original, sustainable and respectful reconversion of the former cinema building were **live-streamed from CAMP to** our colleagues in **Burkino Faso.**

03/20   The **Erasmus+ programme** took teacher Ryan Manton to the **University of Portsmouth,** where he met with colleagues to exchange ideas and experiences in teaching, and to join presentations of student projects. Our two schools share a similar teaching style – we're looking forward to more shared projects and student exchanges in the future!

April/2025

04/04   Students spent **three days in Olomouc** as part of the Social Ecology course. Throughout the trip, they studied the Morava River, its influence on the city's architecture and social ecology, and the connection between urban spaces and nature. And the trip also included a visit to the Archdiocesan Museum!

04/09   History of Art and Architecture teacher, Hana Benešovská, participated in the **SAWH meeting in Edinburgh** through the **Erasmus+** mobility for teachers. SAWH is an international network focused on pedagogy and research related to UNESCO World Heritage cities, initiated by architect James White and his colleagues from the Scottish Centre for Conservation Studies at the University of Edinburgh. This year's theme was "World Heritage (and/or) Authenticity" and brought together participants from schools in Edinburgh, Prague (yes, ARCHIP!), Sevilla, Timisoara and Venice.

04/10   Our second-year students recently took a field trip led by Construction teacher Klára Vokáč Machalická to the Klokner Institute of CTU, on the topic of **robotic production possibilities in the construction industry.** The visit featured an up-close look at concrete 3D printing technologies, the TEST BED plotter, and the printing of objects made of cement composite.

04/29   The newly opened research centre in ARCHIP will be kicking off with a **Research Tuesdays lecture series!** hosting events like this on (occasional) Tuesday evenings. The first speaker, Helena Čapková shared her experience with architectural research and curating exhibitions in Tokyo and Kyoto while giving us a closer look at the specific nature of architectural practice in Japan.

Public Lecture

WHY RESILIENCE
THINKING,
AND WHY NOW?
A Transdisciplinary
Perspective

26. 5. 2025, 17⁰⁰—19⁰⁰
ARCHIP, Prague

Rafael De Balanzo Joue
Pratt Institute, New York City
Fulbright Specialist
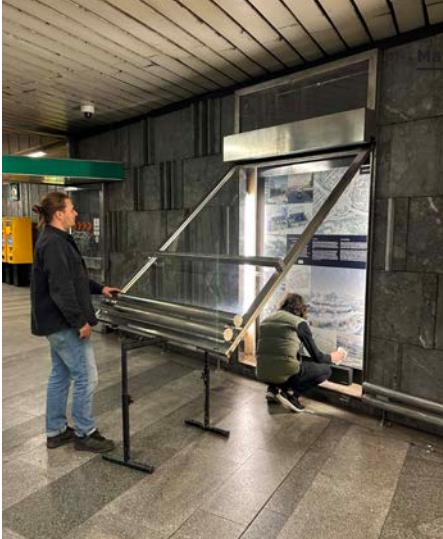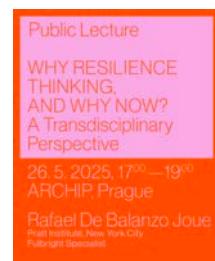
May/2025

05/06 A new **exhibition of selected works** from the winter 2024–25 semester was displayed in large-format posters in the vestibule of the Malostranská metro station. Those large panels are heavy!

05/15 At **the PULSE conference** in Ostrava, our Head Rector Regina Loukotová spoke about education, and Winy Maas opened the day on the Main Stage as the conference's headline architecture speaker. Founded by Miloš Štěpař, PULSE brings together leading voices from architecture, design, business and more.

05/22 **ART4** Photography class spent the day within Prague's **Botanical Gardens**.

05/26–29 ARCHIP hosted a transdisciplinary workshop: **Resilient Thinking Laboratory** – from May 26–29 – for PhD students in art, architecture, urbanism, transportation, environmental studies, ecology, geography, anthropology, philosophy, design, and related disciplines – with a focus on the urban environment.

05/27 Students of History 6 visited the **National Gallery in Prague** to see the EXPO exhibition. This semester is centered around modern history, so seeing how the exhibit reflects this era – from cultural shifts to technical innovations – offered a different kind of perspective. The combination of historical artifacts and multimedia allowed for a closer look at the global impact of **EXPO's world events**.

05/28 At another **Open Day at CAMP**, our students presented their **final presentations** to a public audience and ARCHIP staff were available to answer any questions about the school.

05/28 As the final presentations of another semester came to an end, winners of the **GoRo Awards** were announced at the celebratory party on the **(A) VOID gallery**. The jury returned from a full day reviewing each studio's final works **exhibition**.

June/2025

06/04 Over four days of **Final State Exams**, bachelor and master students presented their projects and answered professional questions before the Jury. On each day, the juries were chaired by Jan Holna, René Dlesk, Szymon Rozwalka and Martin Poldauf and Ondřej Hofmeister, respectively.

06/8–11 Wrapping up the **Mobility Nexus workshop!** Students from ARCHIP and BNCA Pune joined forces in Prague for the Mobility Nexus workshop – focused on how urban mobility can shape and influence architectural design. The program included site visits, lectures, and group work led by Radek Kolařík (ARCHIP) and Surabhi Gadkari (BNCA).

06/12 The **2025 graduation ceremony** took place again in the gardens of our former location on Vyšehrad. Special guests Sarah Whiting, Dean of Harvard GSD and landscape architect Mette Skjold from SLA shared a few words of wisdom with our 15 Bachelor and 9 Masters graduates. Congratulations to everyone who made it all the way! Your hard work has truly paid off!

This Yearbook offers an overview of the 2024/25 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.