

The background features a light-colored architectural drawing of a city skyline with various building silhouettes. In the foreground, there are stylized trees and a path. The sky is a soft gradient of pink and purple, with several birds flying in the distance. On the left side, there are blue architectural lines and a vertical orange bar with some illegible text.

Yearbook

2023/24

ARCHIP

ARCHITECTURAL
INSTITUTE
IN PRAGUE

2 **Intro**

Part 1

Projects

Chapter 1:

6 **Golden Roubík Award**

Chapter 2:

18 **Master Programme Diploma Thesis**

Chapter 3:

26 **Bachelor Programme Diplomas**

Chapter 4:

47 **Winter Semester:**
Sharing... Space, Time, Lives

Chapter 5:

79 **Summer Semester:**
Sharing... Space, Time, Lives

Part 2

104 **Teachers**

Part 3

114 **Essays**

Part 4

142 **Timeline**

Intro

Do Czechs Think the Way They Build?

– was the topic of our discussion at the popular summer festival Colours of Ostrava. For the third time we presented our school and the projects we are involved in in the MeltingPot programme.

We discussed the topic of whether building and therefore designing here in the Czech Republic corresponds to the local mentality, but it also brought us to the reverse question – to what extent the built environment affects our lives. There we agreed that our environment influences us significantly without us being aware of it. But it is not only what kind of apartment we live in, what the houses and urban infrastructure around us look like, but above all with whom we share our living space, our everyday life.

This brings me to our theme that keeps coming back to our teaching – how our neighbours, our neighbourhoods and our good neighbourly relations play an essential role in our everyday life, and what role architecture can play here.

Regina Loukotová

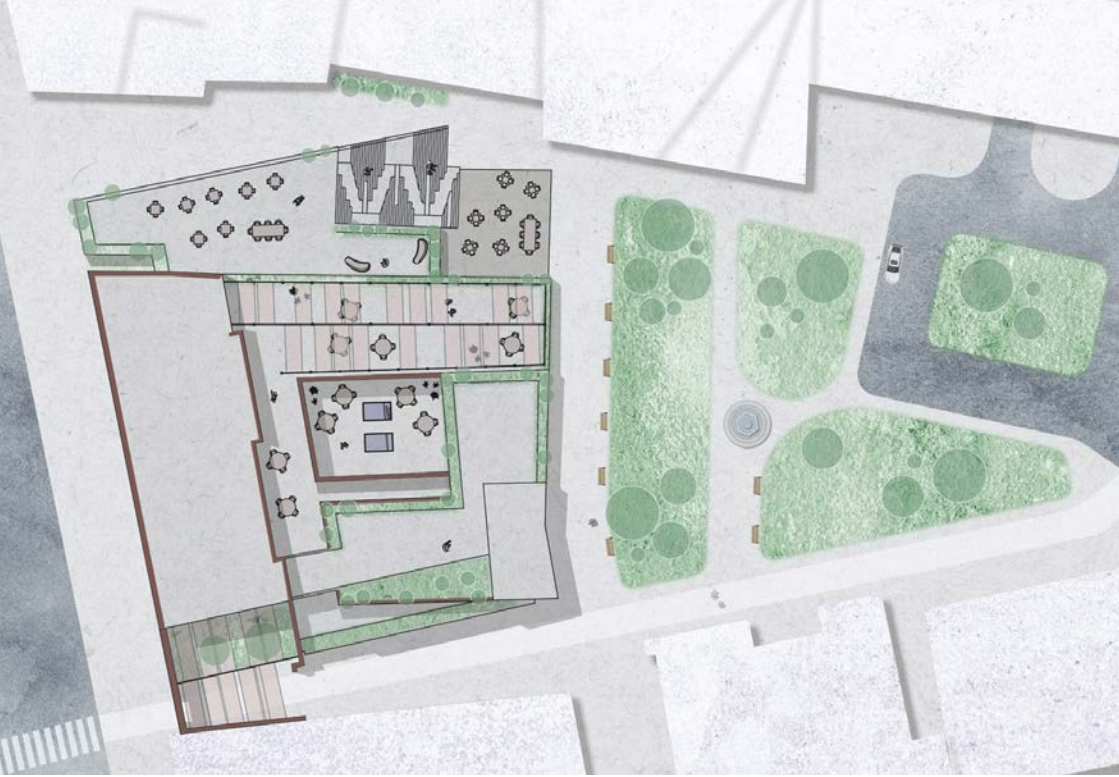




The use and building of these spaces can lead to strengthening social cohesion, smoothing out differences between different social groups, bringing people together and fostering belonging and local communities. By promoting these characteristics, it also promotes the building of a mutually supportive and democratic society.

Depending on the type of place, these spaces should be accessible, as far as possible, to the local community and, more broadly, to people of all ages, different social groups and nationalities.

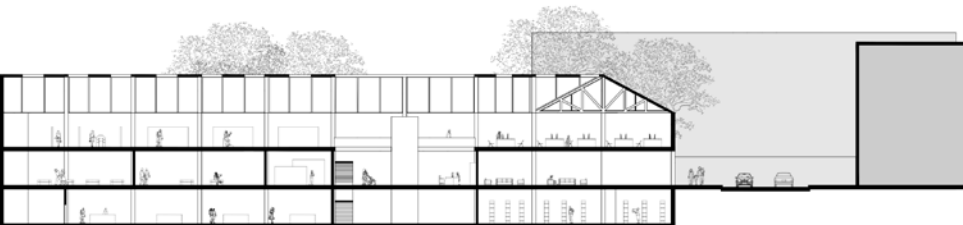
Private, public and civic (bottom-up) initiatives, as well as cooperation between several of them, can contribute to the creation of 'commons'. Various organisations, including universities or parts of universities, can also be drivers of commons.





Part 1

Projects



Chapter 1

Golden Roubík Award

The Golden Roubík (GoRo) Award is a tribute to the co-founder of ARCHIP, architect Martin Roubík (1949–2008).

The academic prize has been awarded biannually since 2016–2017, in the Winter and Summer semesters, to winners of the “Best Student Project” in each studio. The winners and finalists are selected by studio leaders and external critics.



SHARING... space, time, lives



GoRo Winter 2023–24

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

WINNERS:

Schindler-Fessler studio winner
Tsikoliya-Janků studio winner
Wertig-Kopecký studio winner
motionLab01 studio winner
Kurilla-Prokop studio winner

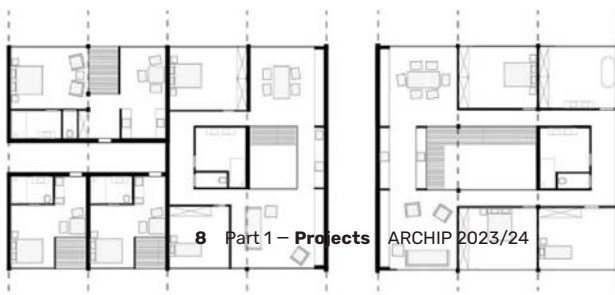
Anna Schwarz: Building on Buildings
Sean Kangataran: Timber Valley
Kalfa Gökalp: Viaduct Surf Club
Anders Haagenrud: Studio For Five
Milo Bitters: Strahov Maker-Space

Schindler-Fessler studio winner

Anna Schwarz: Building on Buildings (AD5)

The winning project “Buildings on Buildings” by Anna Schwarz is a systematic solution that can be applied to any block in the city. It adapts to the irregular heights of the buildings below and in place of multiple roofs creates a unifying layer.

This crown is a distinct object yet is woven into the vertical rhythm of the block. The circulation of the existing buildings is extended into the new, making old and new structures into one city block-building. The plan offers large glazed units of prefabricated timber construction with balconies and views over the city behind a perforated operable screen.



Tsikoliya-Janků studio winner

Sean Kangataran: Timber Valley (AD3)

The project called Timber Valley and presents a vision of new housing in Satalice, a suburb of Prague. Satalice is a town on the edge of Prague cut into the surrounding green belt. Timber Valley, Satalice is an affordable housing development with additional homes for the elderly that invites nature back into the heart of the town and threads two ribbons of modular cross-laminated timber construction through the site. The modular construction system allows for convenient arrangement and rearrangement of units. Each module has a footprint of 90 m² facilitating either three studio apartments, one studio and one three-bedroom apartments, or two two-bedroom apartments on each level. Cross laminated timber construction ensures that the weight-bearing components all vertically align leading to interesting possibilities. Author is very careful about positioning each housing block and this sensitive approach results in a variation of views, openings and perspectives for the potential passbyers.



Wertig-Kopecký studio winner

Gökalp Kalfa: Viaduct Surf Club (AD5)

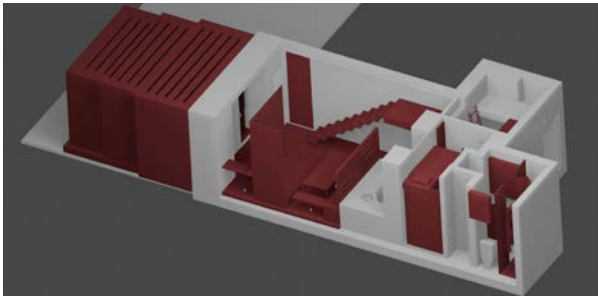
The Viaduct Surf Club project aims to establish a center for cultural, sporting, and social activities around the Negrelli Viaduct. In this context, the portion of the viaduct over the Vltava River and its surrounding shores constitute the project's area. The design process encompasses the development stages based on a needs analysis, including conceptualization and design. The main structure of the project will be constructed using steel material. Additionally, the steel truss system will be placed on both sides of the Negrelli Viaduct, carrying the pedestrian and bicycle bridge between the island and the mainland. The environmental impacts of the project have been assessed, and it has been designed in line with sustainability principles. When completed, it will meet the water sports needs of the local community and simultaneously become a tourist attraction. Furthermore, landscaping will be carried out to create viewing terraces for activities. This project aims not only to facilitate athletes but also to encourage community cohesion by providing a social environment.

The benefits of bridges for the quality of life in the city are nowadays completely undeniable. However, for many decades the Negrelli Viaduct served only one mode of transport – trains. It would be a pity not to consider the possibility of using the structure primarily for pedestrians, who would thus have another opportunity for a direct connection from the area around the Vltavská metro station directly to Karlín without having to extend their journey in any way. This way of thinking is even more valuable because it is not only a utilitarian link but also includes already existing functions, which are thus taken to the next level.



motionLab01 studio winner**Anders Haagenrud: Studio For Five (AD3)**

Anders' 34 sq. meter rented apartment in Vršovice was imaginatively adapted with moving and transformable elements to house four other members of his family. The scheme provides sleeping and living in the desired external unheated climate in an expandable extension for his mother, expanded and enriched subdividable kitchen for favourite cooking and space for storing and book reading for his father. Anders' athletic sister can climb to her bunkbed on folding stairs or practice her saxophone in an openable acoustic hub, while their younger brother can enjoy his gaming in a privacy on new bunk bed with the lifting seat to climb in. And Anders can work and study at all available workspaces with newly designed folding worktops and seats and can continue to sleep at his existing bunkbed with a new retractable ladder. Just sit back and enjoy Anders' drawings, visuals and animation(s).

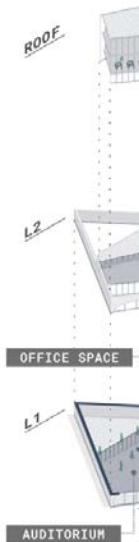




Kurilla-Prokop studio winner

Milo Bitters: Strahov Maker-Space (AD1)

Milo showed an unprecedented amount of dedication to the studio course and helped us and his fellow students on multiple occasions. He volunteered to create templates for everyone else, he always vividly participated in all the discussions and really fulfilled the tasks with exceptional care, sometimes even further than was expected. Milo decided by himself to make a physical model in moments when other students saw that it was not mandatory and didn't bother to do extra work in order to learn. It is the combination of dedication, vigor and spirit with his persistence, purposefulness and will to do extra steps in order to have another perspective on his design. Not to mention Milo's excellent graphical and physical model outputs and natural talent for both.



GoRo Summer 2023–24

The jury for this year's GoRo (Golden Roubík) Award were Yvette Vašourková, Julie Maddox, and Jakub Klačka. 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 at Cafe Neustadt.

FINALISTS:

Adam Abdulhameed: Village No Sprawl (Fessler-Drahotova studio)

Jakub Misař: Vyšehrad Spaces (Wertig-Kopecký studio)

Lubin Gandillot: Troglodyte Bohdalec (Tsikoliya-Jankú studio)

Simon Moricz: The Albertov Hub (Kurilla-Prokop studio)

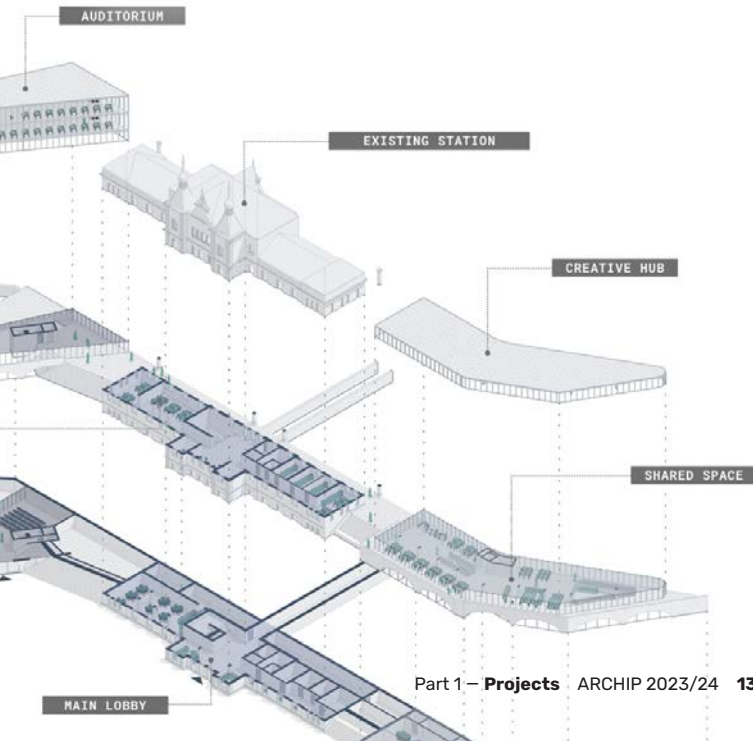
WINNERS:

First place: **Zoe Harrow: The Space Between** (Tsikoliya-Jankú studio)

Second place: **María Frías: U Zeleně Lofts** (Wertig-Kopecký studio)

Third place: **Táňa Eisenbergerová: Living River City** (Fessler-Drahotova studio)

The winner of the best studio was Wertig-Kopecký studio,
for the topic of **Empty Houses.**



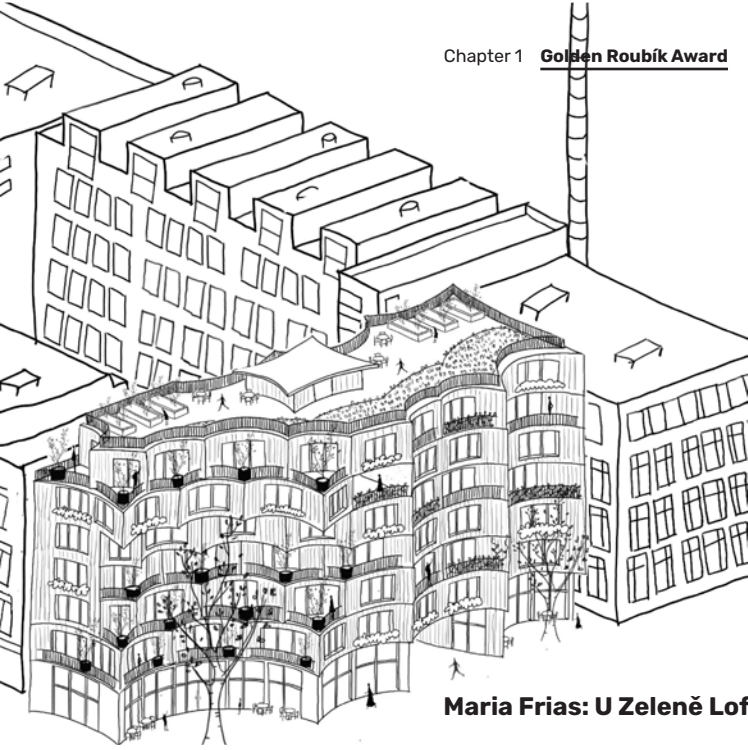
Zoe Harrow: The Space Between (AD4)

Zoe's project represents a resilient solution for the natural terrains and territories of Prague. It is sensitive to the landscape while still offering opportunities for affordable housing, envisioning future living in harmony with nature. The project is very consistent and well-presented. The jury appreciated the experimentation with models.

Her hard work and perseverance has led to a very positive outcome in her studio project this term, and her work came across as the most methodical. Each iteration seemed to have its purpose in terms of addressing different architectural ingredients. Some models investigated massing, some overall composition, other explored what has the typology to offer, some looked at partitioning, layering and glimpses of envelope ideas. Coherent end explorative.

She has been successful at tackling the more hostile terrain of Prague while maintaining a forward thinking approach in her design efforts. She was particularly strong in demonstrating the progression of her design and its development through each iteration of her models. She has shown excellent self-management by ensuring her individual task, models and presentation materials are complete and of very high quality.





Maria Frias: U Zeleně Lofts (AD6)

Maria proposed an original project that experiments with and maximizes the given plot. The project brings densification while respecting the existing vegetation and trees. The jury was also very impressed by the project representation, which featured excellent hand drawings.

The elegance of the cut away proposal brings balance to the juxtaposition of the new and existing components on her site. The design is understated yet bold in its statement, demonstrating sensitivity to the natural elements (trees) while expanding volume and program into the negative “empty” space.

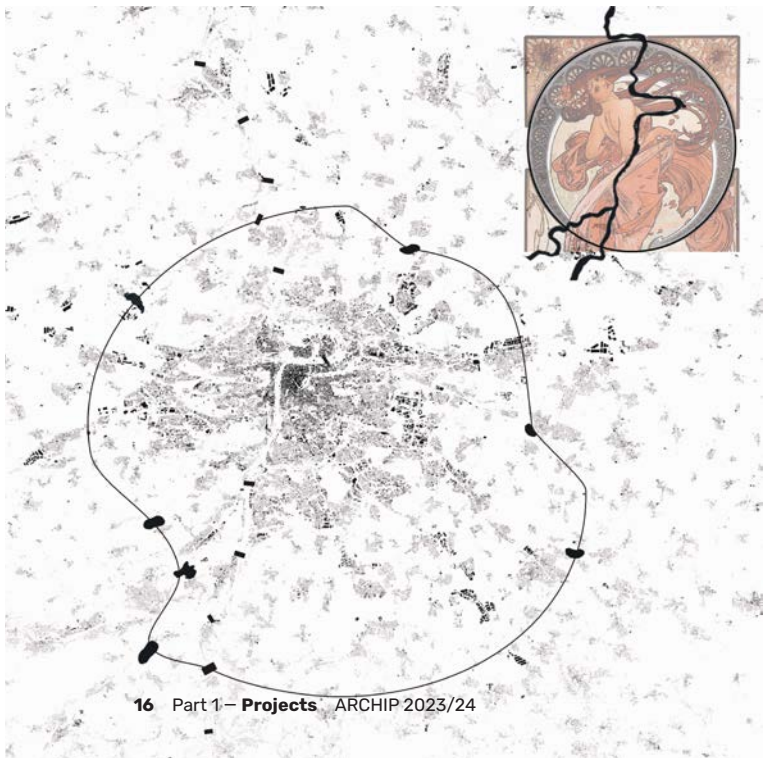
The project benefited from developing a clear and somehow radical design tool. The design method (retaining trees at all costs) gave the project clear set of constraints which were skilfully turned into design rules. The concave carving of the volumes amplified the subtractive massing method and made the architectural expression somehow memorable. Good she investigated the plan too, however some of the resulting geometries remain questionable for housing typology. The drawing style gave the project lots of originality and coherence in the way the design ideas were communicated.

Táňa Eisenbergerová: Living River City (AD6)

By examining history and understanding the river as an important infrastructure, she translated this knowledge to address contemporary conditions and needs. The project envisions the river as a valuable resource and attraction for living and working, eliminating the need for cars as a transport tool. Additionally, it offers a sustainable construction method by utilizing the river.

She re-explores the very source of urban settlement, a capillary river, and celebrates it as a bridge towards the heritage of our future, and imagines a new experience in both use and approach, as you journey from one site to the next.

Tana's project benefits from the strong concept of hybridisation and cross programming. The integration of residential typology into a piece of infrastructure gave the project an unexpected scale and somehow played into the sentiment of living megastructure. The fact that this was aimed to be a prototypical solution turned the project into a sort of systemic effort, however this was presented only in glimpses and couldn't be fully interrogated further.



Best Studio: Wertig-Kopecký

The unit came across as the most coherent in terms of presentation and also in terms of the responses to the relevant topic defined by the brief. The different projects offered various responses, yet the studio was able to frame the efforts with some overarching message.

The strength of this studio is demonstrated in the cohesion of the projects. The initial group task set out to define the state of the problem, clearly identifying an array of sites with varying levels of ambition. While the solution to the “empty house problem” was not solved, it served as a catalyst for what clearly became an exciting discussion, and the individual projects initiated out of that discussion became little experiments on how to fill the empty voids. The projects were presented with a high degree of quality and unification across the studio, even as the individual projects were greatly varied in depth and approach.

Chapter 2

Master Programme Diploma Thesis

Anthony Camarillo: Integrated Student Housing and Accommodation Development

Richard Gibout: The Gates of History

Philipp Charfreitag: Industrial Resolution in the Town of Broumov

Mahlon Howard: Prague's Mediatech

Isabella Shaw: The Hidden Gems of Courtyard Interconnectivity

Mylana Sydorenka: Center for Architecture and Metropolitan Planning in Dnipro

Yiu Sai Yu: The Fantasy of High-Density Residential Complexes in Hong Kong

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.

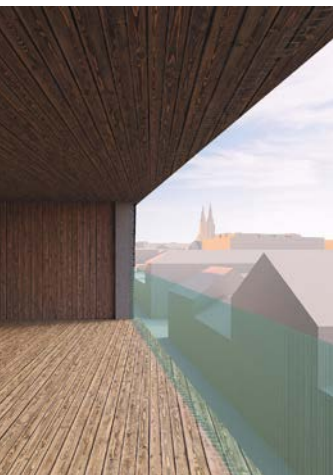
These seven projects range from new types of housing, to the renewal and reprogramming of abandoned heritage sites, to the introduction of public institutions of culture into city landscapes. Each project aspires to address relevant sociological, historical and symbolic issues of its place while producing,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

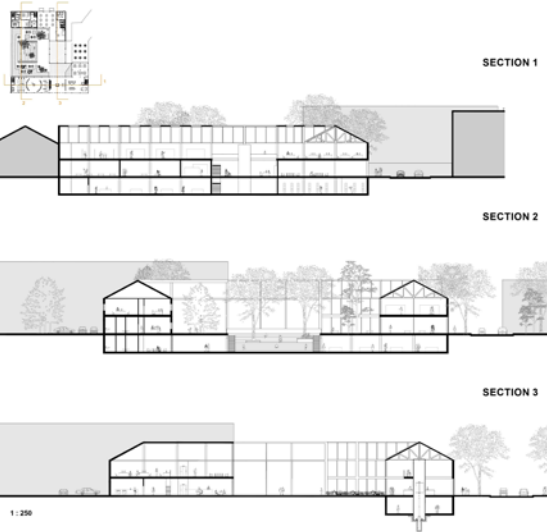


Anthony Camarillo:
**INTEGRATED STUDENT HOUSING AND
ACCOMMODATION DEVELOPMENT**
(Wertig-Kopecký studio)

The project seeks to address key contemporary themes in urban development such as community, housing and commercial unity. By prioritizing decentralized student housing, it aims to foster inclusive urban living, moving away from traditional centralized models (on campus or near campus housing) to cultivate more diverse and integrated communities. Additionally, the inclusion of hotels and hostels reflects a modern, mixed-use approach, enhancing versatility and accessibility within the development.

Furthermore, the project's emphasis on community engagement, sustainability, and economic stimulation aligns with broader discussions on creating resilient urban spaces. Overall, the project seeks to contribute to and advance modern urban development discourse by embracing contemporary principles and addressing evolving community needs and preferences.

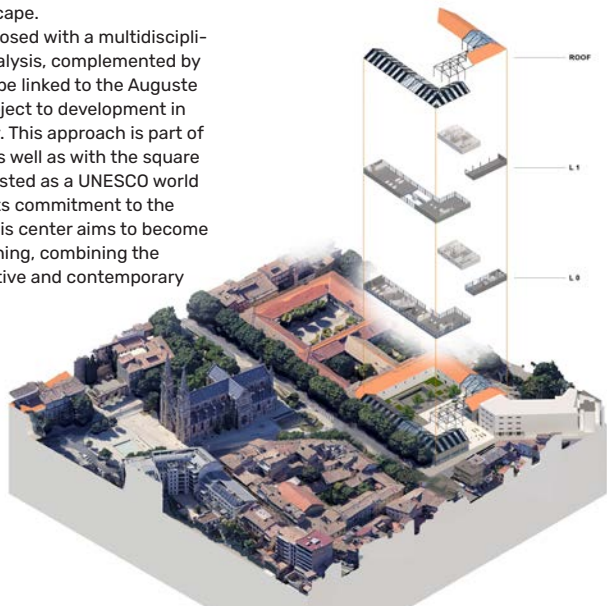




Richard Gibout: THE GATES OF HISTORY (Fessler-Drahotova studio)

The project is the creation of a historical research center and interactive museum in Nîmes France, offering a new perspective on general history. I want to bridge the modern with the past, drawing inspiration from the Porte d'Auguste, one of the 3 principal keys historical landmark of the city. The project will integrate a modern architectural counterpart to this ancient Roman gate, filling a cultural and architectural gap in the city's landscape.

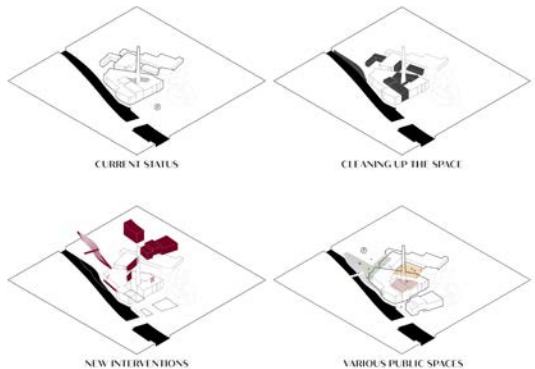
The project will be composed with a multidisciplinary space for historical analysis, complemented by a museum. The project will be linked to the Auguste Gate which will soon be subject to development in order to preserve its history. This approach is part of a dynamic around history as well as with the square house which was recently listed as a UNESCO world heritage site, testifying to its commitment to the preservation of heritage. This center aims to become a hub of discovery and learning, combining the city's rich past with interactive and contemporary approaches.

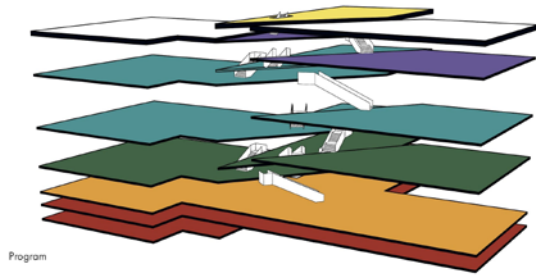


Philipp Charfreitag: INDUSTRIAL RESOLUTION IN THE TOWN OF BROUMOV (Fessler-Drahotova studio)

Despite a strong cultural and industrial tradition, the town has suffered from the outflow of people from the region and the decline of traditional industries. Part of the town is occupied by dilapidated industrial sites, some of which have become socially excluded over time, in stark contrast to the beautiful historic centre. In my work I locate and analyse the weakest and most affected places in Broumov and choose one in particular. A place with transformational potential that will become a kind of starter of change in the context of the whole Broumov. Based on the analysis of the local needs and the problem, the new program is a secondary school of arts and crafts including adapted perspective fields, supplemented by other accompanying functions. All this while maintaining the architectural qualities of the existing buildings and adding a new contemporary layer of architecture. The project also places a strong emphasis on the creation of high quality and inclusive public spaces so that this change will have a positive spillover for residents who do not directly use the new features.

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.





Program

Mahlon Howard:
PRAGUE'S MEDIATECH
 (Tsikoliya-Janků studio)

Prague's Mediatech is a mixed-use program institution that combines work and leisure. It seeks to store the modern, multimedia culture shared by locals and visitors within a house creating a campus dedicated to the circulation of all forms of creative media, technology, and entertainment, and archive methods where all forms of creativity media are presented. The project, essentially, imagines a creative center encompassing the intersection of media and technology. The Mediatech is in the city center of Prague at the node of Prague 1 and Prague 2 located at the west end of Vinohradská street and at the top of Václavské náměstí directly behind the National Museum across the Magistrála. The Mediatech's site is within proximity to other major institutions such as the National Museum, New National Museum, State Opera, Main Railway Station, Czech Radio as well as other minor institutions, complementing the institutional urban structure. The site is furthermore connected to all forms of public transportation amenities – train, metro, tram, bus – allowing accessibility for users of all ages – children to the elderly. All users are invited to explore and expand their desires and possibilities through the Mediatech program that provides a functional and universal design.

The goal is to create a cultural institution within a historical context that further develops the institutional typology as it stands as the sixth institution in the area. It dedicates a Mediatech campus

that invites all users to explore, learn, share, network, entertain, and collaborate. The Mediatech's goal further develops the site on an urban level to incorporate a fluid, continuous, and permeable infrastructure extending to and throughout the other major institutions – National Museum, New National Museum – and urban cores – Václavské náměstí, Vrchlického sady, Náměstí Míru. The goal of the architecture is to create an exhibit by placing multiple primary floors throughout the building forming residual spaces, and to produce an interior space that flows upwards throughout the building from street level as it extends into its public space and cultural surroundings. Internally, the program's goal is not defined by separate spaces but rather flexibility of the spaces. The building's extra-high ceilings on the multiple primary floors allow for additional mezzanines and level changes creating residual spaces. Overall, the main goal of the project is divided into major components: history, urban, users, program, ground, and interior.

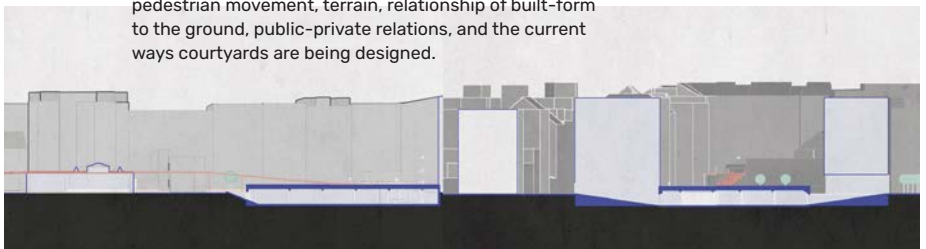
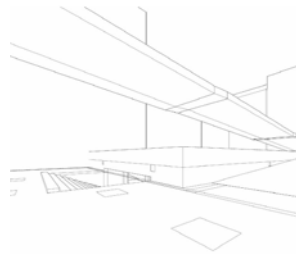
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|--|---|--|---|--|---|
| ■ Support | ■ Plaza | ■ Information | ■ Library | ■ Presentation | ■ Observation |
| - Parking | - Permanent Exhibition | - Administration Offices | - Open Collection | - Cinema | - Rooftop Deck |
| - Technical Amenities | - Lecture Hall | - Computers | - Meeting Rooms | - Small Gallery | |
| | - Cafe | - Kiosk | - Talking Booths | - Large Gallery | |
| | - Reception | - Reception | - Studios | - Restaurant | |
| | - Shop | | - Lab | | |
| | - Public Service Amenities | | | | |



Isabella Shaw: THE HIDDEN GEMS OF COURTYARD INTERCONNECTIVITY (Fessler-Drahotova studio)

What is the modern day 'hidden gems' of residential blocks and how are they being accessed by people? What does that look like in a former industrial-turned residential area like Prague seven? Consider the type of architectural thinking pattern in Prague, a typical block structure, and compare it to the medieval patterns of thinking found in Prague one. Some of the district's most valued gems are its courtyards and the meandering medieval pathways flitted throughout the district- on different levels and around various bends. The original medieval forms of Prague, its DNA, is different than the extended city center where we find less of these gems flitted between multiple buildings and interspersed between the curvy pathways; but instead, we see a gridded internal division of courtyards lacking. Today's typical city infill is the block typology, are divided and delegated with courtyards that the residents want to turn into gems. Those unevenly divided inner yards- if the building typology has them- hold gems that are open for all to see from their back window, yet inaccessible for most to visit, which creates an opening for change.

Looking at a mixed-use and post-industrial neighborhood of lower Holešovice, the project will connect the wider scale of 5-7 blocks of buildings- addressing a new 'ground' for people and the topic of common public space in mixed ownership settings- and will focus on the human scale experience. The end proposal will address the interconnectivity of courtyards and the ground movement of people in future designs of a typical block structure. It will address different layers and create a solution to common building forms today (block structures). The solution will navigate the needs brought out of the layer analysis while answering the context of the site and its courtyards. The goal is to improve the relationship between the ground, block structure, and movement of people. Some of these layers/are the pedestrian movement, terrain, relationship of built-form to the ground, public-private relations, and the current ways courtyards are being designed.

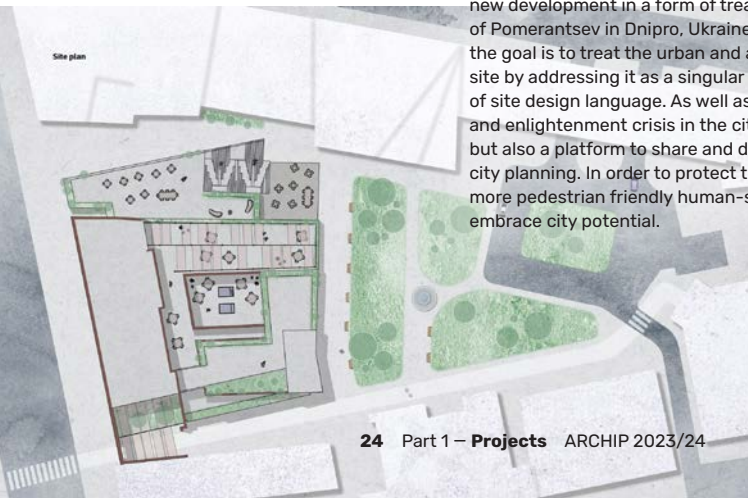


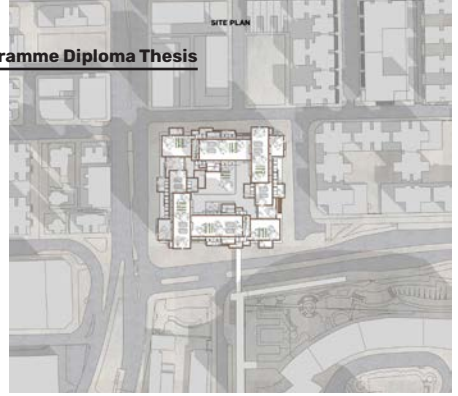
Mylana Sydorenko: **CENTER FOR ARCHITECTURE AND METROPOLITAN PLANNING IN DNIPRO** (Fessler-Drahotova studio)



The project takes place in Dnipro Ukraine; it must reintroduce an architectural monument of local significance of the House of Pomerantsev on Kharkivska St. 6 and examine the urban tissue of the central historical part of the city. It will create an urban scale connection proposal of the two street blocks that surround the movement between the two squares on the West and East from the site. The design would explore and re-evaluate the meaning of the void in architecture and urban planning and complete the project site without actually filling the whole space. Project should include detailed analysis of the history of the site, functions, accessibility and morphology of the block structure in Dnipro, examine their density and permeability in contrast with the solid blocks that block people's movement. The scope of examples of collapsed architecture would create the foundation for the design language for the project. A recent wave of protests in Dnipro against unnecessary and unclear use of municipal budget on certain architectural projects have raised a question of a public informing institution that would regulate information processes and would serve as a public engaging tool. As a response I want to propose a space that will deal with the administration and propagation of main architectural competitions in the city as well as exhibitions, co working, presentations and networking in Dnipro to introduce the general public to the architectural and urban past and future of the city, and to become a city landmark.

The goal of the project from urban point of view is to show an alternative urban solution for blocks that acknowledges characteristics of the city and its historical particulars. The site has a huge potential to introduce an attractive urban fabric void for passers to gather. From the architectural perspective is to treat collapsed structure while preserving the original elements, showing the traces of the past events that will become a part of a history but also will give the ground for the new development in a form of treatment proposal of the House of Pomerantsev in Dnipro, Ukraine. From a metaphorical side the goal is to treat the urban and architectural void within the site by addressing it as a singular architecture object, a part of site design language. As well as to deal with the design and enlightenment crisis in the city by offering a city symbol but also a platform to share and discuss the future of the city planning. In order to protect the heritage and introduce more pedestrian friendly human-scale architectural project to embrace city potential.



**Yiu Sai Yu:****THE FANTASY OF HIGH-DENSITY
RESIDENTIAL COMPLEXES IN HONG KONG
(Wertig-Kopecký studio)**

The demand for housing in Hong Kong is increasing with the growth of the population, but the existing residential buildings do not respond to the nature that Hong Kong has itself, and only focus on the efficiency of the building, resulting in a monotonous urban landscape that lacks character. What sets Hong Kong apart from other places is its vast and unique natural environment combined with high-density urban development. Residential buildings in Hong Kong should take advantage of this feature to design and provide more ideal living spaces. Bringing together two seemingly contradictory things, nature and architecture, creates a high-density residential complex that responds to the natural environment, integrating nature and housing rather than separating them.

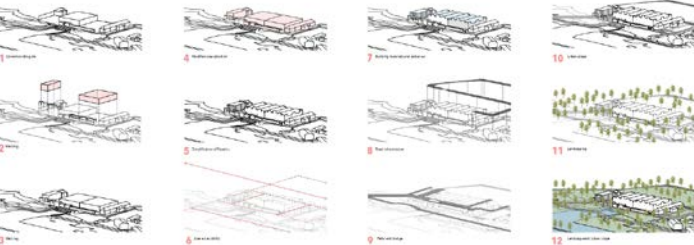
This complex can create some public spaces while providing residents with their daily needs. Through this building, we try to change the existing impression of Hong Kong's cement jungle and welcome the public to participate in changing their views on high-density buildings, thereby improving their awareness of the natural environment. By making changes based on the existing high-density residential model, it provides more greenery and more natural environment, improves the living space, enhances the quality of life, and enables buildings to be designed more according to unique geographical environments.



Chapter 3

Bachelor Programme Diplomas

- Adam Abdulhameed:** Harmonious Densification
Róbert Cvírk: Submarine
Maria Dimitrova: District Inversa
Táňa Eisenbergová: Living River City
Anna Fikrlová: Empty Houses
Maria Frias: Empty Houses
Tamara Grabovska: Empty Houses
Linda Himmatová: Empty Houses
Arpi Hovhannisyan: Community grid
Maria Hubich: Living Lakes
Jeanne Kielwasser: Agriculture/housing to feed the city
Nino Margania: Empty Houses
Hazel Nye: Molding Malls
Alžběta Pleyerová: Empty Houses
Michael Pope: Revitalisation of the remains of the totalitarian monument and area around the 'Metronom' sculpture in Letna park, Prague 7
Mara Rugescu: Elephantasies
Anna Schickerová: Empty Houses
Margarita Slukina: Revitalisation of the remains of the totalitarian monument and area around the 'Metronom' sculpture in Letna park, Prague 7
Václav Vávra: Revitalisation of the remains of the totalitarian monument and area around the 'Metronom' sculpture in Letna park, Prague 7
Antoniya Yaneva: Reimagining the Main Street Hub



These twenty Bachelor Diploma projects seek new solutions for Heritage of the Future, the Metronom and its surroundings, and Empty Houses. Each student invented the program for their project. In some cases, they selected their own sites. All of the projects propose opportunities to transform the city's past into new life for the future.



Original Village



Rural Retreat
"Farm House Typology"



Neighbor Nexus
"Community House Typology"



Woodland Retreat
"Forest House Typology"



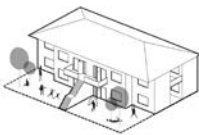
Downtown Hub
"Commercial Typology"



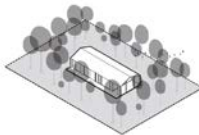
Village Expansion

Adam Abdulhameed:
HARMONIOUS DENSIFICATION
(Fessler-Drahotova studio)

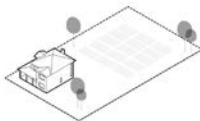
This project explores the challenges faced by villages on the outskirts of Prague, focusing on defining sustainable borders to prevent sprawl, densifying these communities while maintaining quality of life, and integrating them into existing city infrastructure. The primary objective of the project is to strategically densify housing in villages or urban satellite settlements in a manner that ensures a harmonious coexistence between new residents, existing communities and the landscape, thereby safeguarding and enhancing the overall quality of life for all residents involved.



Community House Typology

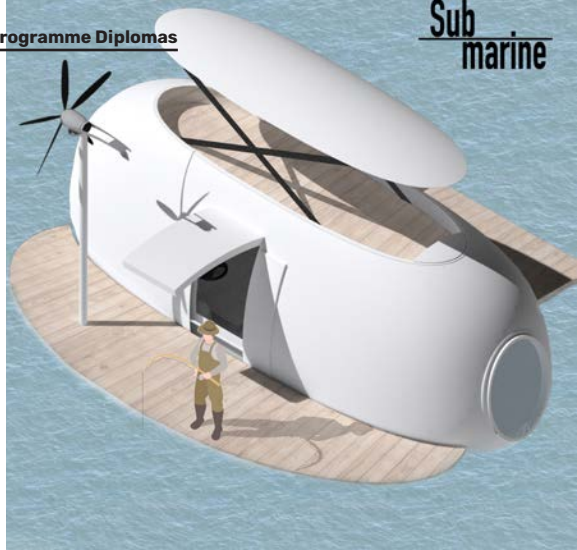
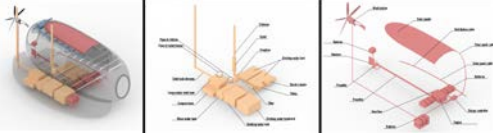


Forest House Typology



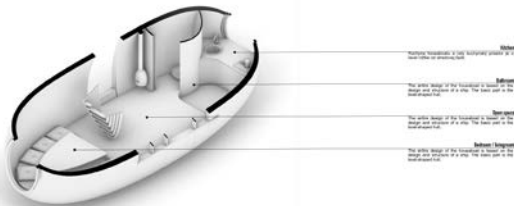
Farm House Typology





Róbert Čvirk: SUBMARINE (Kurilla-Prokop studio)

The architectural project aims to design a multifunctional houseboat for three family members, serving as both a private waterfront cottage for a family of three and an Airbnb rental during unused periods. Specific requirements include accommodating the family's height differences, providing year-round comfort, and ensuring adaptability for various seasons. The design prioritizes aesthetics for Airbnb appeal, ease of transition between private and rental use, and a child-friendly environment for a 2-year-old family member. Sustainability and energy efficiency are also key considerations. Overall, the goal is to create a versatile, comfortable, and visually appealing houseboat that meets the diverse needs of the clients.

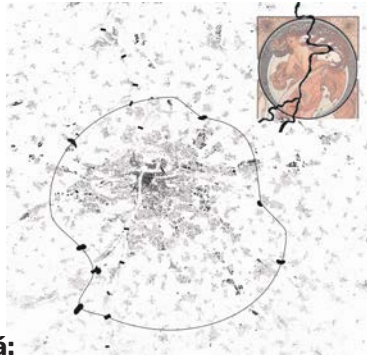




Maria Dimitrova:
DISTRICT INVERSA
(Fessler-Drahotova studio)

Can we build on less footprint area but with a bigger population density and avoiding the phenomenon of creating a vertical city? The experiment is conducted by creating inverted schwarzplan on already existing neighborhood. Furthermore, a specific area from the new master plan is elaborated to show the principles of the idea. Furthermore, a specific area from the new master plan is elaborated to show the principles of the idea.

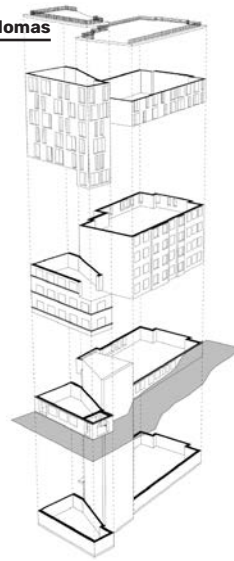




Táňa Eisenbergová:
LIVING RIVER CITY
(Fessler-Drahotova studio)

The project aims to revitalize the River Vltava in Prague by managing its overflow with a new citywide infrastructure project and new building structures along the banks that serve as residential and community centers while functioning as flood-resistant barriers. These structures incorporate innovative water filtration systems to actively clean the river, promoting environmental sustainability and enhancing the city's liveability.

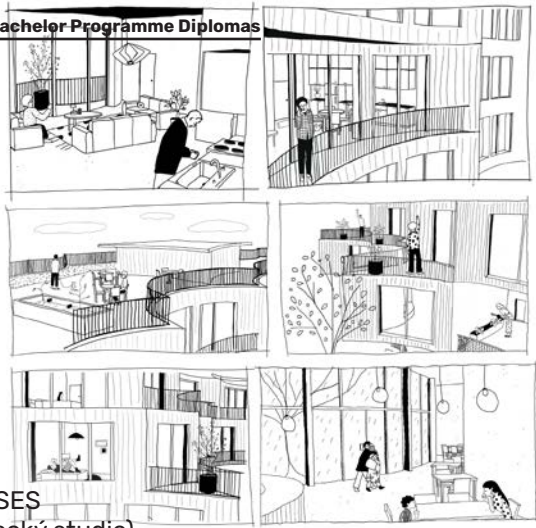




Anna Fikrlová: **EMPTY HOUSES** (Wertig-Kopecný studio)

The project focuses on an atypical building in Albertov, which was originally built to be used as a spa. Working with the natural character of rooms in the upper floors and open floor plans in those below it, the project strives to rework this building into student housing. Through a vertical extension with modern elements and the incorporation of a glass atrium, the structure gains monumental character, bringing it out of its dimple in the steep slope it currently sits in. The new program creates a communal space for students to live, work and relax whether it be in their own spacious rooms, communal spaces throughout each floor, roof gardens or sports facilities. This re-purpose seeks to enhance the neglected built environment and reduce the challenge faced by students in finding comfortable housing by providing a new program and dynamic in a forgotten building.





Maria Frias:
EMPTY HOUSES
 (Wertig-Kopecký studio)

Currently, there's an old warehouse on the site, once part of an 1800s factory, but the owner has been unreachable for some time. It sits unused and on the verge of collapse. The solution? Transform the space into something that benefits the community. Enter the plan for a new mixed-use building. Unlike traditional structures that enclose entire blocks, this design respects the surrounding greenery, fostering a welcoming environment for residents. The key idea? Repurpose the old warehouse's waste to construct the new building. As the plot empties, a fresh start emerges. The goal is clear from the outset: avoid enclosing the block entirely. Instead, create a space that invites interaction, starting with a ground-floor public area. How? By incorporating the existing trees as a guide, the design honors the area's lush greenery while shaping the building's form. The result? A simple yet effective approach to revitalizing the space, preserving nature, and building a brighter future for all.

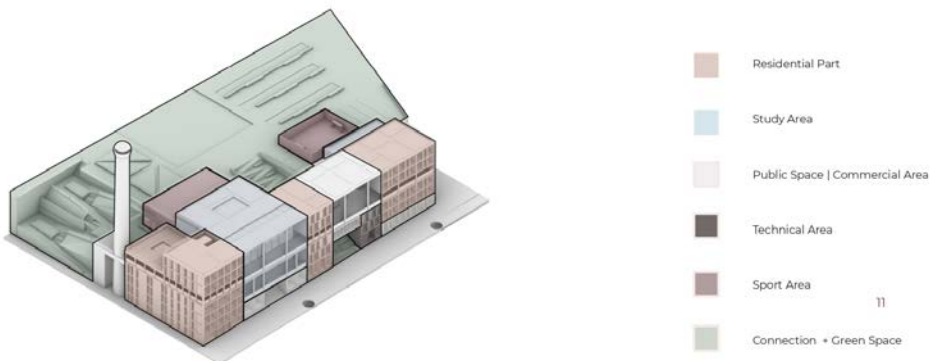




Tamara Grabovska:
EMPTY HOUSES
 (Wertig-Kopecký studio)

I have selected two buildings currently serving as boiler houses. Presently, these buildings appear neglected and detract from the overall ensemble of the street. The research also revealed that there is a shortage of quality and affordable student housing in Prague, despite it being a popular city among prospective students. My proposal is to repurpose the buildings into a multifunctional student residence. The boiler function will not be retained, but it is planned for the building to be highly passive, energy-efficient, and self-sufficient. Within a radius of less than one kilometer, there are numerous faculties of various universities. 1st Faculty of Medicine, Institute of Biochemistry and Experimental Oncology, Department of Anatomy, Charles University, Academy of Social Pedagogy and Theology, Faculty of Transportation Sciences, Czech Technical University in Prague, Purkyně Institute, 1st Faculty of Medicine-Faculty of Science, Charles University Institute of Physiology.

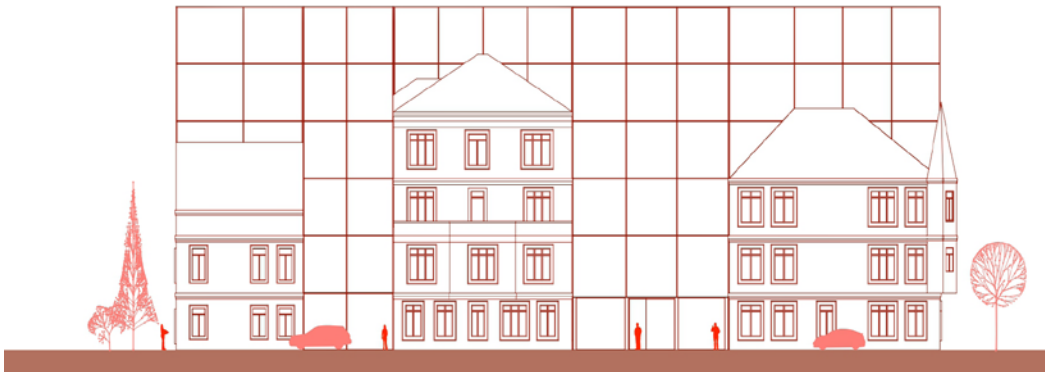
Functional zoning

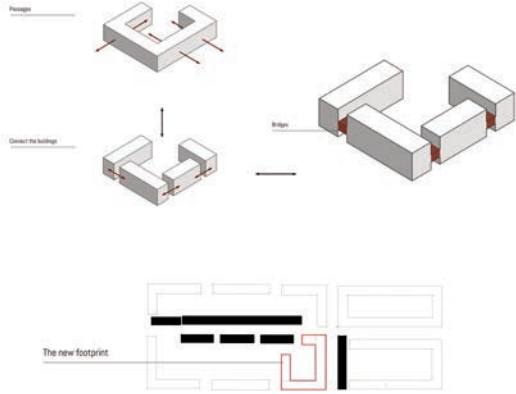




Linda Himmatová:
EMPTY HOUSES
(Wertig-Kopecký studio)

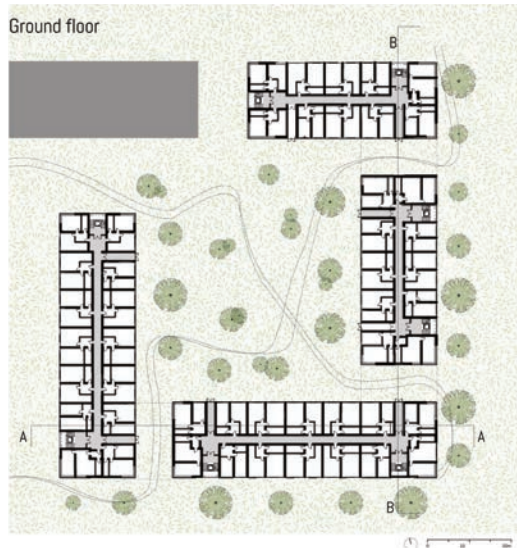
Project Introduction: My inspiration for this project stemmed from my personal experiences seeking a rehearsal space for my son's band and addressing the acoustic challenges in our home. This journey highlighted the need for a dedicated, well-designed space where musicians can practice and thrive without limitations. The Library of Music project aims to fulfill this need by creating a harmonious and acoustically optimized environment. Featuring a blend of renovated historic buildings and modern structures, including cedar wood bridge buildings and concrete rehearsal spaces, this architectural ensemble is designed to inspire and facilitate musical collaboration. The thoughtful integration of materials and innovative design ensures that each space not only meets the highest acoustic standards but also enhances the overall functionality and aesthetic appeal, making it an ideal environment for young musicians to cultivate their talents.

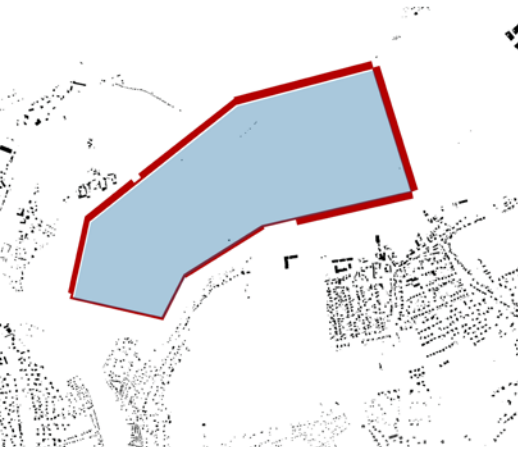




Arpi Hovhannisyan:
COMMUNITY GRID
 (Fessler-Drahotova studio)

What will happen to housing estates in Prague when the current panel housing reaches its expiration date? A new master plan of the chosen site offers densification of the area by applying a new grid. The area will be introduced with new urban blocks and low-rise buildings promoting community life.





Maria Hubich:
LIVING LAKES
(Fessler-Drahotova studio)

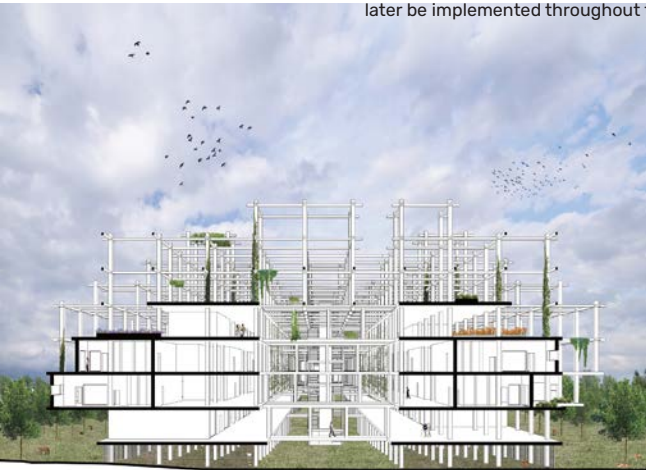
The primary objective of the project is to evenly distribute Prague's population density by constructing new water reservoirs in less populated areas and developing new residential neighbourhoods around them.

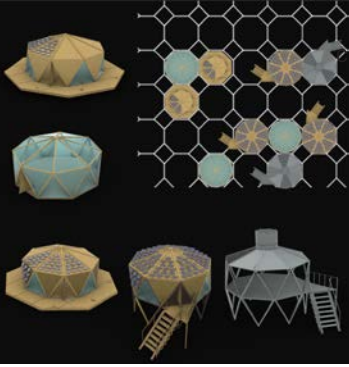




Jeanne Kielwasser :
AGRICULTURE/HOUSING TO FEED
THE CITY
(Fessler-Drahotova studio)

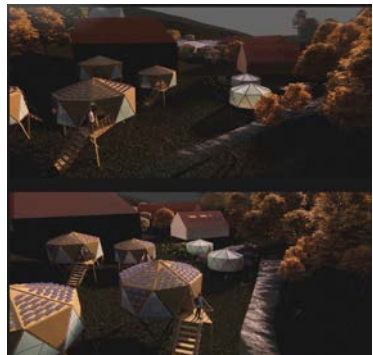
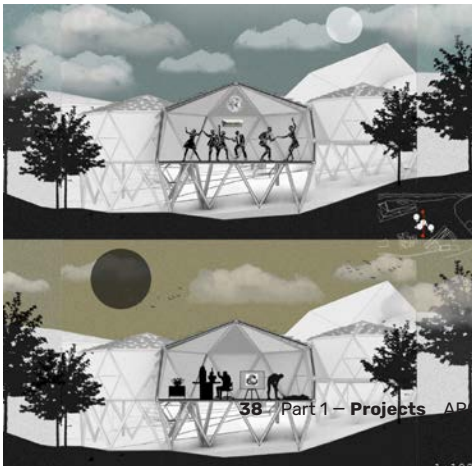
My concept aims to combine housing and agriculture, maintaining Prague's green status while adding more residences for people. This project will form a ring around Prague, but it will primarily concentrate on a single area to serve as an example that may later be implemented throughout the ring.





Nino Margania:
EMPTY HOUSES
 (Wertig-Kopecký studio)

My project is located at a defunct site in Kunratice, a category of which is labeled as an abandoned Mill. The site is privately owned and currently lacks funding to refurbish the whole territory, hence I am proposing a project that will reuse the empty buildings on site and create modular additions that will breathe life back to the site. In total there are 3 structures on the site one of which belongs to the owner while the remaining two, areas of which individually are roughly 300 square meters. Main proposal of the project is to promote ecotourism and provide sustainable solutions for it. Since the site is located right in the midst of Kunratice forest, the project's target groups became hikers, campers and visitors who enjoy such nature. Even though existing buildings are part of the project, there is almost no information about its layout and structural details, hence with the limited amount of information, simple solutions can be found for programs. For eco tourism to work, one of the existing buildings will be turned into a guest house layout of which it already has and the building that includes the water mill will function as a museum informing about traditional milling practices and sustainable water reuse processes.





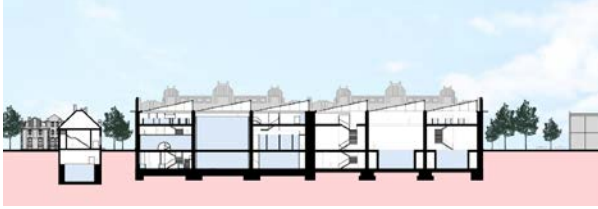
Hazel Nye:
MOLDING MALLS
 (Fessler-Drahotova studio)

Since their inception, shopping malls have posed a threat to the integrity of cities. The construction of these typically massive structures often required large sections of low-income neighborhoods or wild-life to be demolished. The design of these monolithic structures often ignores the language and identity of the surrounding landscape, sticking out like a sore thumb.

In recent years shopping malls have seen a decline; stores are closing and people have stopped coming in, instead opting for online retail. These centers have become de facto ghost towns, full of empty storefronts waiting for new life to be breathed back into them.

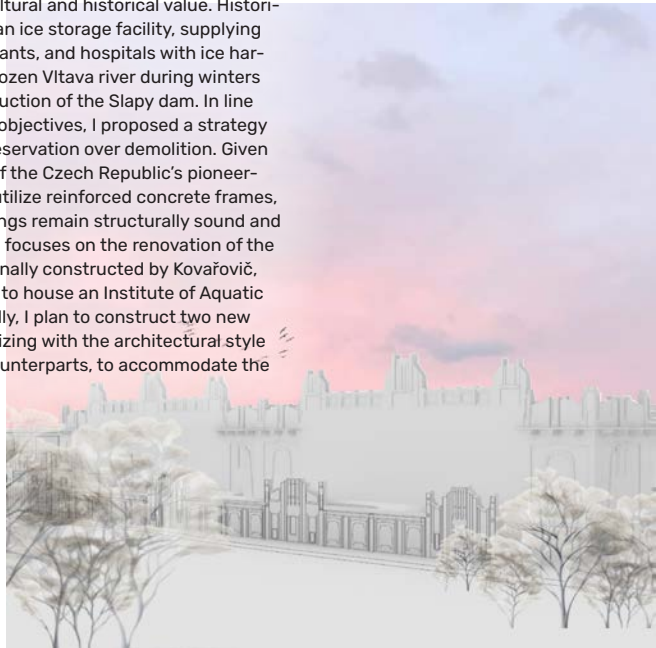
The goal is to adapt these monolithic structures to accommodate mixed-use neighborhoods that reflect each area's unique history. This will be achieved through redistributing the retail spaces, adding residential and public spaces, introducing greenery, and addressing the heavy traffic that typically borders these areas. By preserving the structural integrity of the buildings, reusing materials, and implementing flexible design, these zones can be brought back to life.





Alžběta Pleyerová: EMPTY HOUSES (Wertig-Kopecký studio)

The Branické Ledárny Project is centered on the restoration and rejuvenation of a historically significant site located in Braník, Prague 4, Czech Republic. Situated on the grounds of the Akciové Ledárny, originally designed by J. Kovařovič in the Art Nouveau style between 1910 and 1920, this location holds immense cultural and historical value. Historically, it served as an ice storage facility, supplying breweries, restaurants, and hospitals with ice harvested from the frozen Vltava river during winters prior to the construction of the Slapy dam. In line with the project's objectives, I proposed a strategy that prioritizes preservation over demolition. Given its status as one of the Czech Republic's pioneering structures to utilize reinforced concrete frames, the existing buildings remain structurally sound and resilient. My vision focuses on the renovation of the five buildings originally constructed by Kovařovič, repurposing them to house an Institute of Aquatic Biology. Additionally, I plan to construct two new buildings, harmonizing with the architectural style of their historic counterparts, to accommodate the expansion.

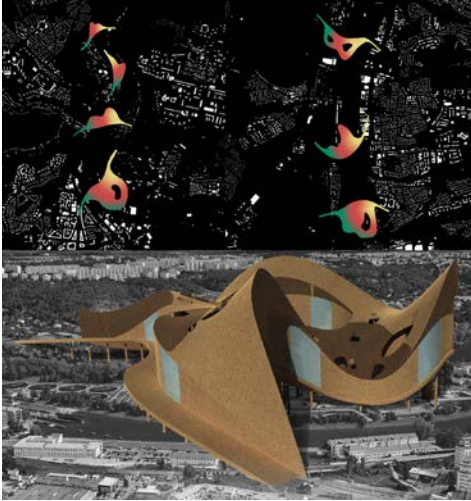




Michael Pope:
REVITALISATION OF THE REMAINS
OF THE TOTALITARIAN MONUMENT
AND AREA AROUND THE 'METRONOM'
SCULPTURE IN LETNA PARK,
PRAGUE 7
 (prof. Robert Votický, motionLab01)

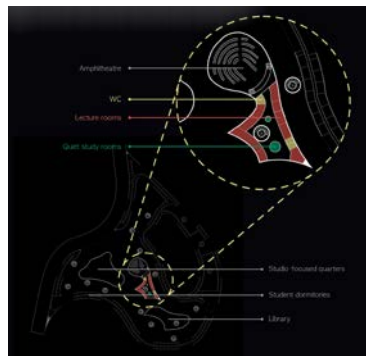
This project is located on Letna plain where the remains of the communist statue reside. The site will include the park area up to the main road where the Sparta stadium and Sparta tram stops are located. The project will be to revitalize the area for all seasons with a facility located centrally to encourage more use of the park year-round. The goal of the project is to blend the two main cultures that are on site, what I call "urban" and "leisure." The facility will be near the art installation of the metronome but will not interfere while allowing access to the site's original title of Belveder or scenic view. This will be done by keeping the number of floors for the building low while setting the facility back to lessen its impact on the city skyline from the perspective of the pedestrian. The site had a bomb shelter created and will also utilize this space to bring a new life to an abandoned area.

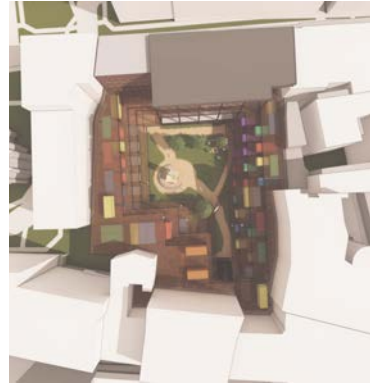
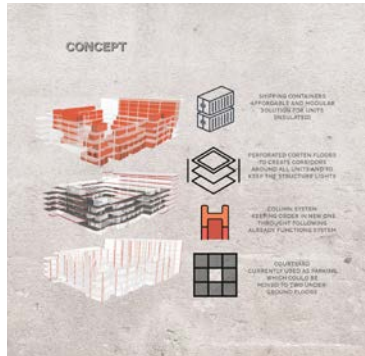




Mara Rugescu:
ELEPHANTASIES
(Fessler-Drahotova studio)

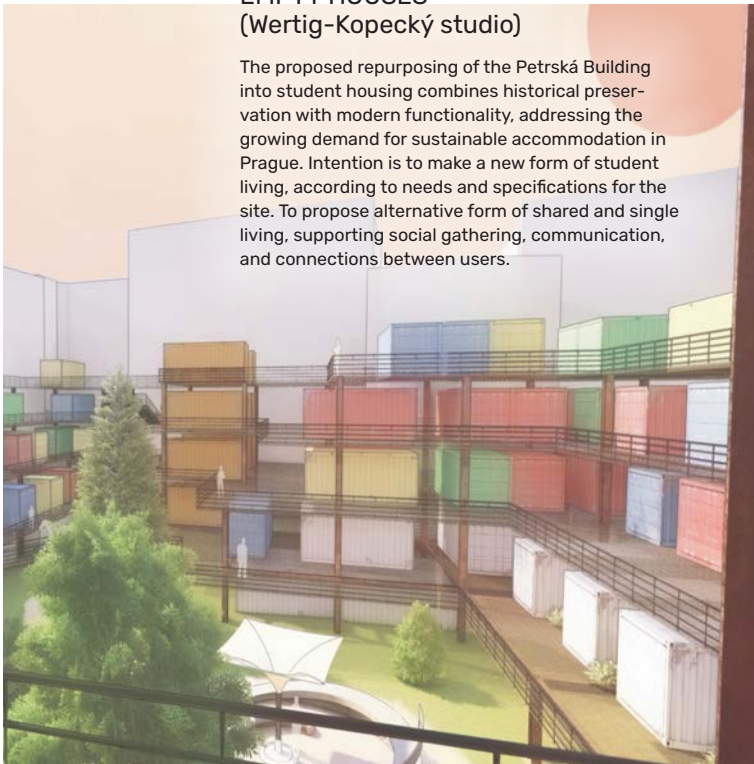
1. Produce an adaptable structure that could be implemented and integrated on a larger scale
2. Challenge urban sprawl and city density
3. Connect historical and cultural relevance to the visionary future
4. Create an inspiring, sustainable and self-sufficient environment for an educational institute
5. Solve connectivity and environmental issues specific to the chosen site





Anna Schickerová:
EMPTY HOUSES
 (Wertig-Kopecný studio)

The proposed repurposing of the Petřská Building into student housing combines historical preservation with modern functionality, addressing the growing demand for sustainable accommodation in Prague. Intention is to make a new form of student living, according to needs and specifications for the site. To propose alternative form of shared and single living, supporting social gathering, communication, and connections between users.





Margarita Slukina:

**REVITALISATION OF THE REMAINS
OF THE TOTALITARIAN MONUMENT
AND AREA AROUND THE 'METRONOM'
SCULPTURE IN LETNA PARK,
PRAGUE 7**

(prof. Robert Votický, motionLab01)

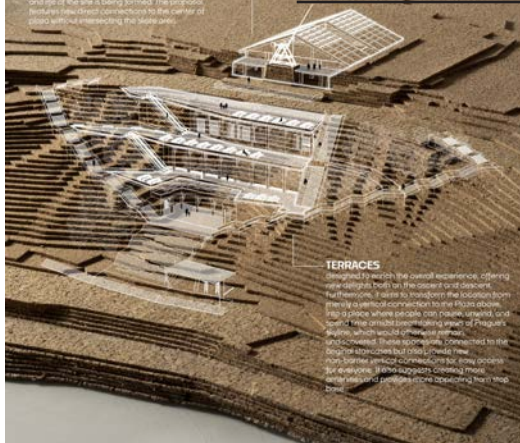
Following the tradition of Prague's river swimming pools and public baths, the new spa is to revitalise the public use of the south west facing site with remains of totalitarian monument on site with wide panoramic views of the city. Through analysis of the site and identification of the reasons behind its neglect, the main goal is to develop its revival as an all-year spa, and with the help of responsive surrounding elements, to improve accessibility of the site from the embankment.



AMPHITHEATRE

Several of the high level terraces close to being urban day and night life area site. By creating a two-story amphitheatre performance spaces that will be adaptable and generous and new programmatic use of the site is being formed. The program features a new design connection to the center of city with an interesting, the terrace.

Chapter 3 Bachelor Programme Diplomas

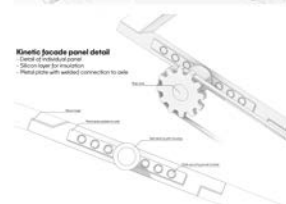
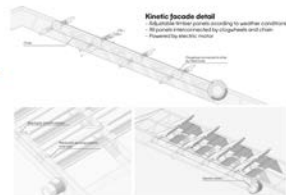
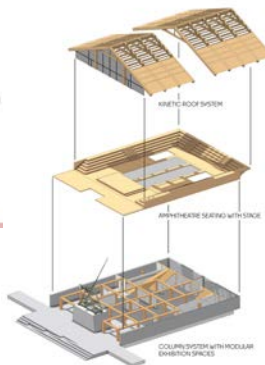


TERRACES

Designed to match the overall experience, offering a unique both on the ground and above. The terraces, it aims to transform the location from a purely utilitarian connection to the Plaza above. It is a place where people can come, sit, and stand. The terraces are designed to be a place of social interaction, which would provide a new and dynamic space. The terraces are designed to be a place of social interaction, which would provide a new and dynamic space. The terraces are designed to be a place of social interaction, which would provide a new and dynamic space.

Václav Vávra: REVITALISATION OF THE REMAINS OF THE TOTALITARIAN MONUMENT AND AREA AROUND THE 'METRONOM' SCULPTURE IN LETNA PARK, PRAGUE 7 (prof. Robert Votický, motionLab01)

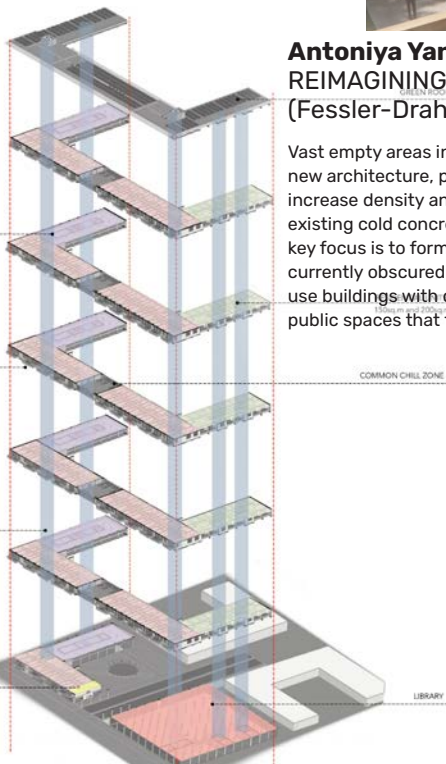
The main goal is to offer a new use of a variety of long and short activities during all seasons. Exploring exceptional views of the city, south west orientation of the site and mix of events to revitalise Letna park. Increase the community and public shared use of the unique site and development of the current unplanned activities. Development of horizontal and vertical connections with and through existing Letna park.





Antoniya Yaneva:
REIMAGINING THE MAIN STREET HUB
(Fessler-Drahotova studio)

Vast empty areas in each estate have potential for new architecture, public spaces and city hubs to increase density and a livelier atmosphere to the existing cold concrete blocks. At the project level, the key focus is to form a new street axis to delineate the currently obscured street line by introducing mixed-use buildings with diverse programs, and well-used public spaces that foster social interaction.



Chapter 4

Winter Semester

SHARING... Space, Time, Lives

In the Winter semester, Schindler-Fessler studio experimented with Affordable Housing Environments in Prague; Tsikoliya-Janků studio was concerned with Sharing-Housing Strategies in the Age of Anthropocene; motionLab01 studio shared dwelling experience with the closest family; Wertig-Kopecký studio focused on the Negrelli Viaduct; and Kurilla-Prokop studio focused on Architecture in its Complexity.



Jan Schindler and Elan Fessler studio:

Affordable Housing Environments in Prague

The Late 18th century population boom to cities, brought relatively affordable yet not always high quality housing to a growing number of people. Prague expects its population to more than double in the foreseeable future. Ongoing increases in the population of the city correspond today with an increase in the costs of living generally and for housing specifically. Macroeconomics today makes it increasingly difficult to own housing.

Rather than reducing the size or quality of housing to an affordable minimum, or polarizing the society into separated socioeconomic areas, we will propose socioeconomically mixed and high quality housing environments that are affordable, exciting and integrated into the city.

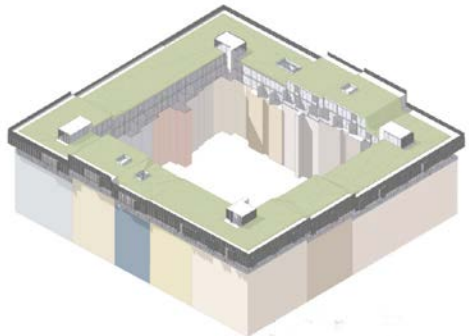
Housing in the city, generally, is an experimental type of project, with a rich history of interpretations and realizations.

We will plan the social environment of the housing inhabitants and support the cultural program with 20% non-residential spaces. Additionally, we will pursue prefabrication and modularity as a method to increase efficiency and lower costs of new housing construction, without compromising aesthetics or form. [Selected projects >>>](#)



Anna Schwartz:
BUILDING ON EXISTING BUILDINGS,
(AD5)

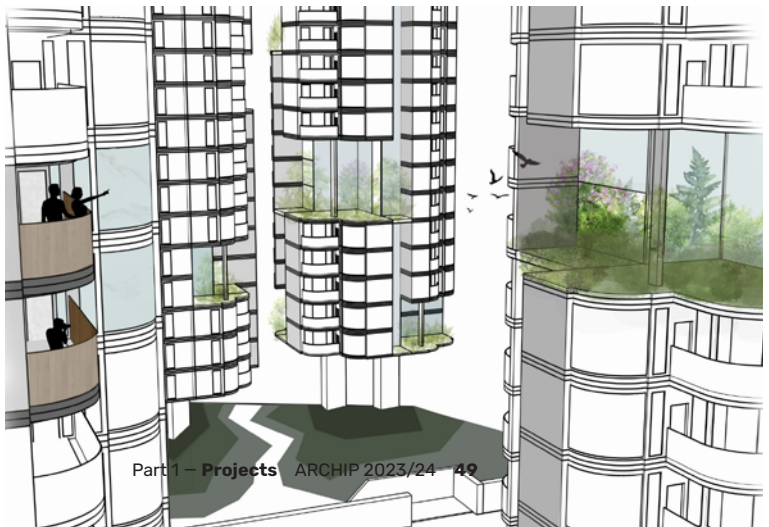
In this project, my goal was to optimize an existing building in Prague to create affordable housing solutions, steering away from constructing on undeveloped land. Building upon existing structures offers various advantages, including optimal land use, cost-effectiveness, reduced environmental impact, preservation of cultural heritage, enhanced urban density, and improved energy efficiency.

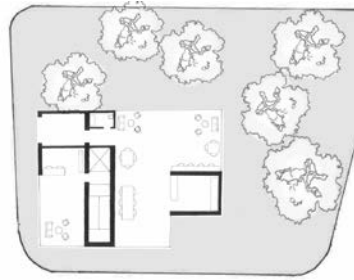




Ena Vozafova: **PRAGUE CITY TOWERS (AD3)**

The concept I devised involves vegetational terraces organically emerging at random intervals, appearing even 21 floors above the ground. These green spaces provide a novel addition to Prague's skyline while fostering an ecological balance. Inhabitants of the units can unexpectedly encounter nature on these elevated terraces, offering a unique perspective whether looking up, down, or straight ahead. There are nine towers of varying height and width. In each, a timber-framed structure, clad in concrete panels, is supported by a concrete shaft. The total number of residential units is 718. They are specially designed for comfort, abundant daylight, sustainability, and affordability, all within a well-arranged and spacious layout.





Hazel Nye: **THE OASIS (AD5)**

My initial concept stems from the wrap-around porch. This feature provides excellent circulation throughout a home and encourages inhabitants to spend time outside. This element brings a sense of connectedness to people and nature that I wanted to carry into my designs. It was important to me that each unit have these sorts of outdoor areas that provide multiple views. In doing so, it allows for the residents to really connect with the surrounding landscape and create their own peaceful oasis in the city.





Jeanne Kielwasser: **AFFORDABLE HOUSING (AD5)**

The brief this semester was to create affordable housing. At the beginning of the semester, the studio leaders asked us to design our ideal apartments, how we would like them to be represented, so four different apartments that go from the studio to three-bedroom apartments from 44,5 m² to 162.5 m² for the largest apartments.

They all have an L shape, which allows for all rooms to bring natural light and an angle of view on the bedroom or even the kitchen or living room. The kitchen, entrance and living room are located at the end of the L, because this part is wider which allows more space for more comfort. The bedrooms and bathrooms are located in the part of the L which is denser, because less space is needed to live there. In the three-bedroom apartment, configured on two floors, the living room and kitchen are on the first floor and bedrooms on the -1.

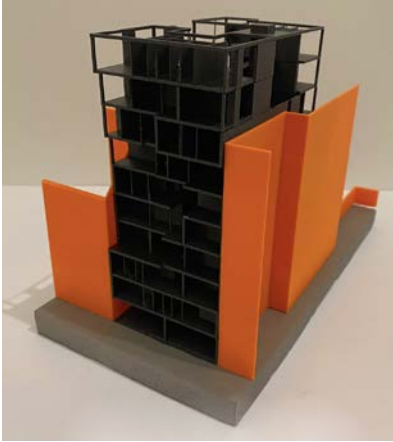




Mara Rugescu: **HELIX (AD5)**

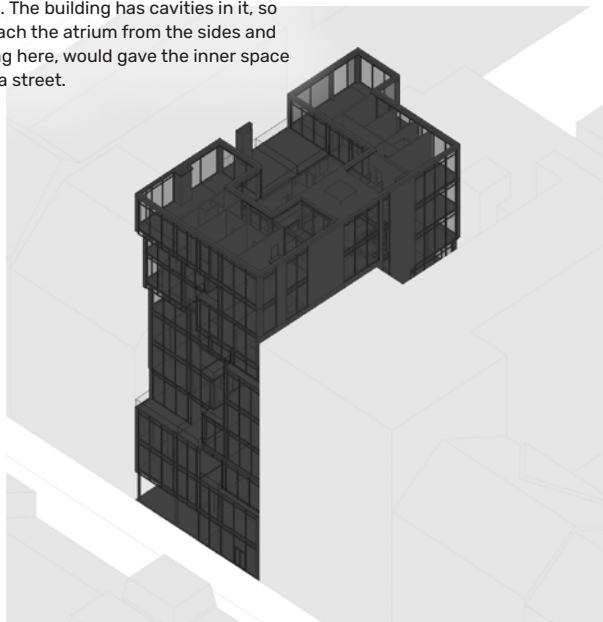
The city of Prague is dealing with an ongoing and aggravated housing crisis. Moreover, citizens are gradually relocating to areas outside the municipality, leading to a need among the population to commute to work inside the city. Rather than providing public transport solutions and road infrastructure for facilitating this commute, one could provide affordable, but comfortable housing in close proximity to areas of high interest. Vertical design does not only solve the issue of footprint coverage on land, but it challenges the quality– quantity ratio for the dwellings. The brief has allowed for the project to be designed from inside out, from interior to exterior, from layout to structure, from furnishings to façade, from necessity to appearance and aesthetics.





Tereza Pojerová: **TETRIS (AD7)**

The proposed residential building is located in Prague 7 – Holešovice in Na Maninách Street. The building is conceived as a TETRIS game, where you reach a hard level, in which we can use only L-shaped objects (small and large ones) are used. After combining these two different sizes of L, this shape was formed. The building has cavities in it, so that light could reach the atrium from the sides and the people, residing here, would give the inner space the impression of a street.

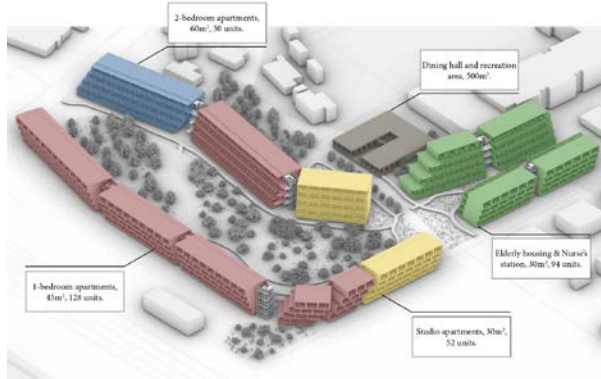


Shota Tsikoliya and Ondřej Janků studio:

Sharing – Housing Strategies in the Age of Anthropocene

This semester studio is concerned with developing housing strategies in an era of limited resources, spaces and materials. Evolution theory says that environmental limitations are often the driver for morphological development of a species. Our starting thesis is that those limitations could also become a driver for a creative, environmentally and socially responsible and imaginative architecture. To realistically evaluate these limitations we have asked one private and one city-owned developer, Skanska and IPR PDS (Pražská developerská společnost), to provide us with a real architectural assignment, which we will address within a studio project. In both cases the students will develop housing projects, with high emphasis on sharing spaces, sharing services and sharing experiences. [Selected projects >>>](#)





Sean Kangataran: **TIMBER VALLEY (AD3)**

Satalice is a town on the edge of Prague cut into the surrounding green belt. Timber Valley, Satalice is an affordable housing development with additional homes for the elderly that invites nature back into the heart of the town and threads two ribbons of modular cross-laminated timber construction through the site.

The modular construction system allows for convenient arrangement and rearrangement of units. Each module has a footprint of 90 m² facilitating either three studio apartments, one studio and one three-bedroom apartments, or two two-bedroom apartments on each level.



**Christiana Afxentiou
and Aren Sarkisian:
URBANLEAF (AD3)**

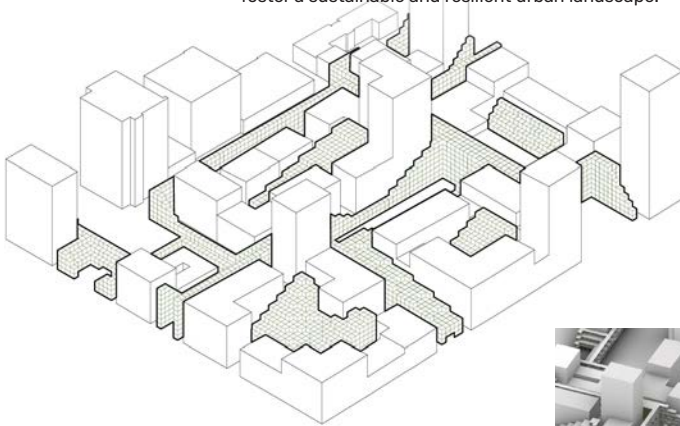
In envisioning this project, I have conceived an environmental space that harmoniously integrates with its surroundings, utilizing timber construction to preserve Satalice's historical charm, especially in relation to old trees. The design emphasizes the incorporation of numerous trees and gardens both on the ground and rooftops, thereby bestowing a distinctive character to the project and fostering a meaningful connection with the community. In approaching this project, my focus has been on infusing modernity into the architectural landscape of Satalice. Through a deliberate interplay of innovative design and contemporary materials, I aspire to create spaces that not only serve practical functions but also evoke a sense of connection and wonder. My vision is to seamlessly blend tradition with progress, contributing to an architectural narrative that respects the past while embracing the future.

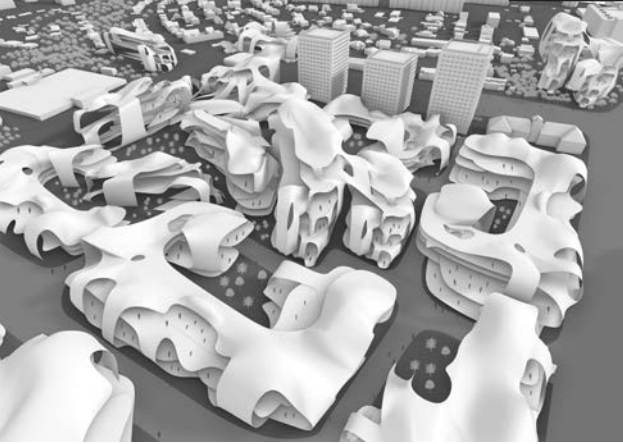




Adam Abdulhameed:
GREEN CANOPY (AD5)

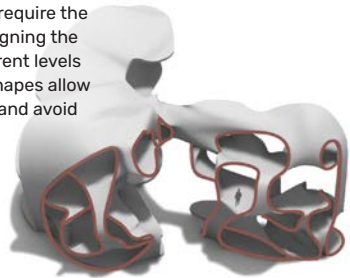
This experimental urban project endeavors to redefine the conventional balance between urban infrastructure and natural elements by increasing the density of green spaces within the city, aspiring to match or exceed the verdant richness of a neighboring park. Through innovative design interventions, the project aims to address the scarcity of greenery in urban environments, enhance biodiversity, and foster a sustainable and resilient urban landscape.





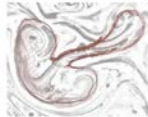
Maria Dimitrova:
TURBULENT CITY (AD5)

The future of urbanism is characterized by key trends including sustainability, the rise of smart cities driven by technology, mixed-use developments promoting vibrant neighborhoods, a focus on sustainable transportation, affordable housing initiatives, enhanced resilience against challenges, efforts to reduce urban inequalities, and many more. To have modern solutions an individual must think outside of the traditional and known. Nové Dvory allows a brave architecture and brave urbanism. The project aims to create an interconnected space with a modern touch of well-developed mobility that does not require the use of a car. The proposal includes redesigning the 114 buildings that are connected on different levels by tunnels, passages, and ramps. Their shapes allow for more fluid movement around the site and avoid the construction of vertical cities.



Ground level

Upper levels



leveraging the three-dimensional characteristics inherent in turbulent flow to generate intricate geometrical structures and subsequently advancing their applicability for human utility

examined image resulted after the conducted experiment

observing and locating geometric patterns that do not interact with each other

locating geometry that interacts with the other observed elements



**Daniya Khamitova
and Sai Shruthi:
URBAN OASIS (AD7)**

The essence of the project is its dedication to maximizing green spaces and natural light. Every apartment boasts a balcony, creating personal retreats within the city. The focus on greenery elevates living standards, infusing vitality and tranquility into the urban landscape. The layout respects traditional grid patterns while preserving historical pathways, blending legacy with modern urban exploration. Building heights and placements optimize sunlight exposure. North-facing apartments offer stunning views of Prague Castle, blending historical vistas with contemporary living. At the core of its architectural philosophy, the project prioritises sustainability. The structures utilize advanced sustainable concrete, ensuring durability and reduced environmental impact. Expansive use of high-efficiency glass not only accentuates the modern aesthetics but also optimizes thermal performance, enhancing energy conservation. Complementing these materials is the use of local timber, selected for its ecological benefits and ability to blend the built environment with the natural surroundings.





Sharai Serrette: NOVÝ DVORY (AD7)

The Brief as described by the initial proponent outlined that the area would be divided into sectors to meet specific requirements for the area. The scope of works and program was detailed in a subsequent document which was distributed amongst the studio members for analysis and interpretation. There was an understanding that there were specific areas designated for a variety of housing, home for the aged, education, sport, cultural, recreational, commercial, mixed use, office and civic services (Post office, Police Station) as well as the proposal for a future metro line (Metro D) which would be located within the outlined area (additional map provided). Site conditions upon closer inspection revealed that a number of existing structures would have to be demolished to make way for this urban intervention with the exception being two (2) high-rise residential units and one historical building



Robert Votický (motionLab01) studio:

Sharing your Prague experience with the closest family

Redesign your Prague dwelling with kinetic, adaptive, responsive, or moveable elements, so that your family can stay with you in your dwelling for your Summer term and to share with you your experience of Prague and its surrounds...

The project requirements for Winter term are:

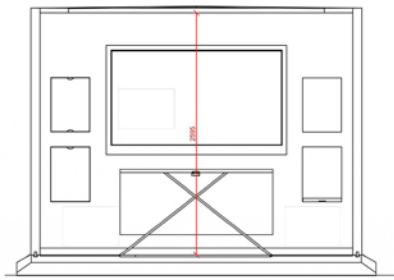
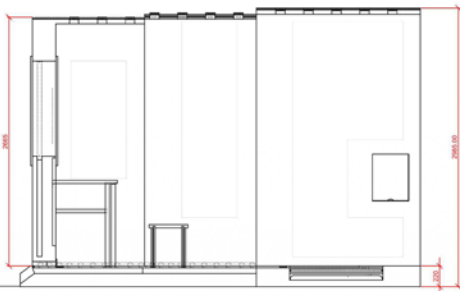
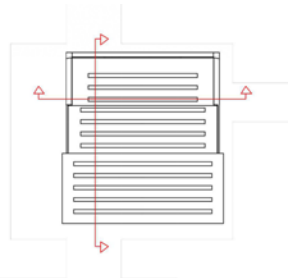
- Prepare a measured drawings of your flat, dormitory, shared house, or a hostel room in Prague in scale 1:20 (recommended) including services and installations.
- Build a model of the dwelling from your drawings – you can print it, make it out of balsa wood, or cardboard or any suitable model making media.
- Write a short brief about your closest family to join you – how many are you, how many sisters, brothers plus parents or partners and so on and their special living requirements – if any?
- Research conceptual ideas from existing sources or from associated disciplines or technologies and make a short presentation of your research.
- Make drawings and models of the interventions in your space to accommodate your family and add to/alter your model. Make a video with the help of the model or make an animation to show the movements necessary to adapt the dwellings for the visitors. You can look beyond your accommodation space – halls, corridors ,roofs, balconies and facades as needed.
- Make a detailed drawing or a model prototype of the moving/adaptive mechanism showing the construction and determine the principle of the starter switch/movement of mechanism/ energy source.

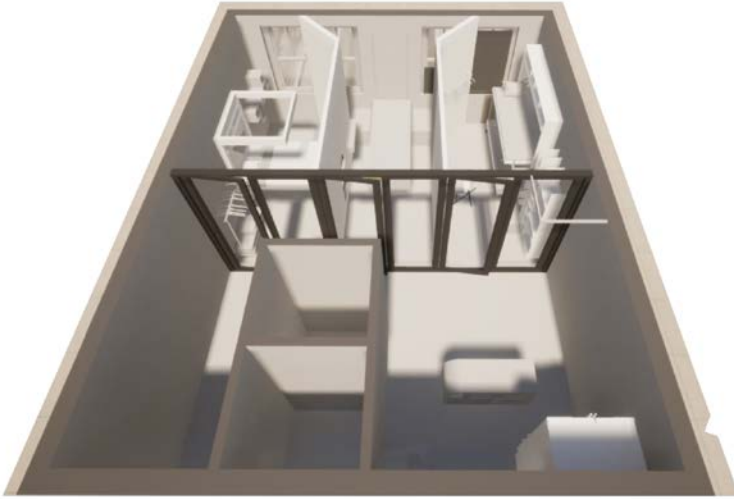
[Selected projects >>>](#)



Anders Haagenrud: STUDIO FOR FIVE (AD3)

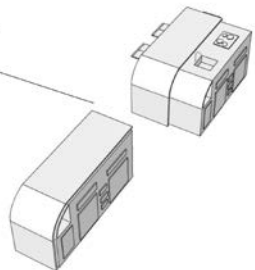
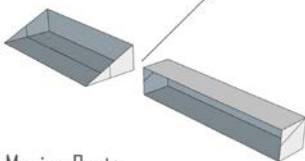
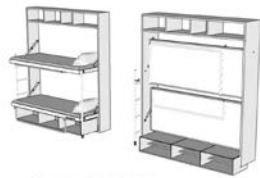
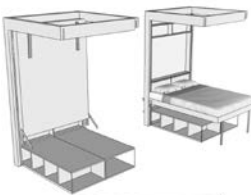
Studio For Five is a studio apartment redesign to accommodate a family of 5. The design approach is focused on creating spaces with multiple functions based on the needs of the users through kinetic architecture. With elements that can be moved and changed with ease the idea of 5 people living in 33 m², plus a movable extension, can even seem comfortable.



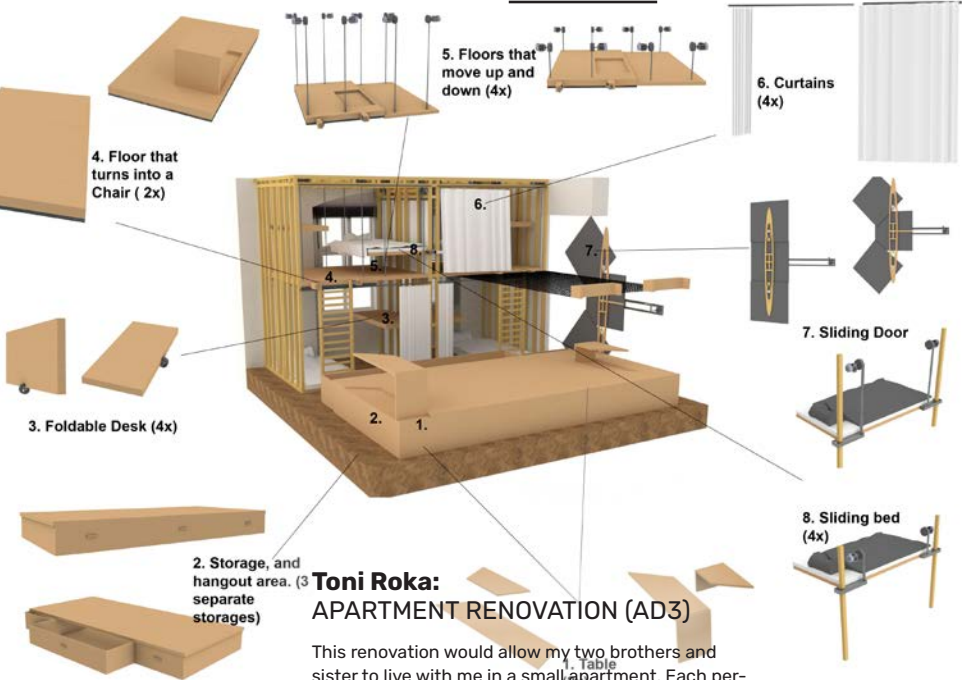


Iakob Jijavadze: APARTMENT RENOVATION (AD3)

The project allows for a small apartment to accommodate 5. The use of folding walls and sliding doors that subdivided the space, and the use of inbuilt furniture with moving parts along the side walls allow for flexibility and transformation of use. There are elevating beds, a folding dining table, a folding working table and sliding partitions as well as an expanding and contracting kitchen table with hidden unfolding seating.

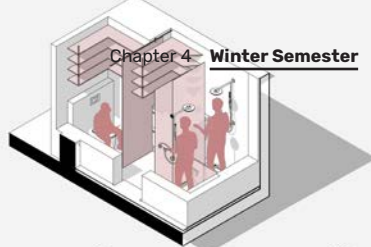


Additional Moving Parts



This renovation would allow my two brothers and sister to live with me in a small apartment. Each person will have around 4 m² of space for sleeping and will share 9,5 m² of common area. Some of the elements introduced are floors that move up and down, curtains, floors that turn into chairs, foldable desks, sliding beds, collapsable tables and hidden storage boxes. The multi-tasking floor can be peeled off into new shapes. The expanding dining table and kitchen counter can also move and fold.



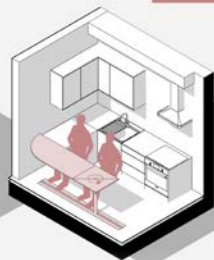
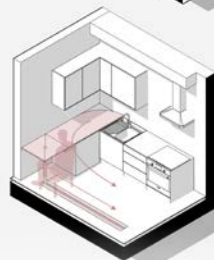


DOUBLE SHOWER

A walk-in shower with two sliding doors and a separation partition that includes a gap from the bottom. The angled surface is strategically designed to channel water efficiently into a single, original drainage system.

FURNITURE

Added L-shaped shelves to expand storage for essentials like hygiene and towels. Shelves in the middle feature angled cuts for easier access to the shower. The toilet area is concealed by a sliding door that fits neatly between the hanging shelves, maximizing space efficiency.



KITCHEN TABLE

An adjustable table designed to slide seamlessly over the kitchen counter.

The single leg of the table utilizes a track system on the bottom part and is securely pinned to the upper desk, enabling smooth rotation.

This design allows for easy storage and accommodates up to five people for versatile use.

Václav Vávra: KINETIC MUSIC APARTMENT (AD5)

This studio project revolves around sharing the current living space where I am residing during my winter studies with three other individuals. The occupants of my apartment will be The occupants of my apartment will be myself and three of my band members, and they will be staying with me for approximately six months. Throughout this period, our focus will be on writing, performing, and recording music.

The objective is to devise an interior solution to shape and adapt the space, providing comfortable living conditions within the 40 m² apartment that cater to the everyday desires and needs of each occupant. I also intend to address the acoustics of the room, create a modular setup for recording instruments, establish a modular system for placing and hanging microphones, and design a cable management system.



BAND



KINETIC MUSIC STUDIO

This space adapts seamlessly to accommodate individuals recording, a full band, or solo work on music.

SWITCH



The entire setup can be expanded for maximum studio space utilization, moved to the wall to open up the living area, or utilized as a 'solo' working station for moments of focused work without disturbances.

SOLO



The design also incorporates a drop-down table for effortless device transport from one side to the other.



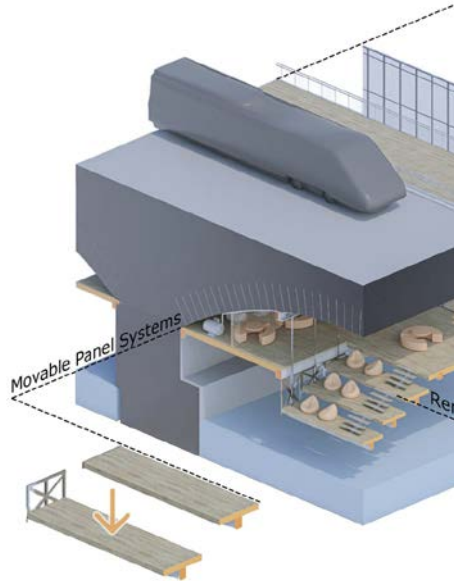
Jaroslav Wertig and Jakub Kopecký studio:

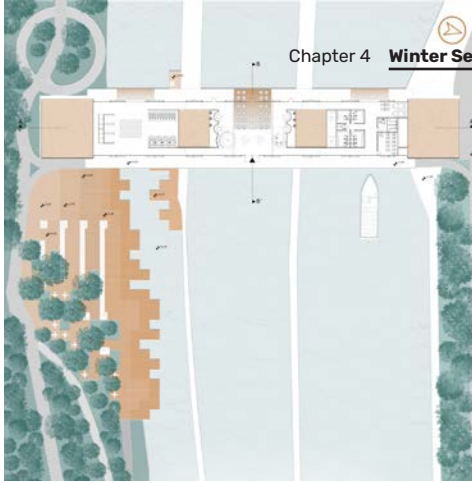
Negrelli Viaduct

Focus on the Negrelli Viaduct (the area under the arches) and its surroundings:

1. This is a clearly defined structure/determinant that will allow students to focus on the essentials when creating
2. The scope of each assignment will vary by year group
(Arches alone / arches + adjacent surroundings / arches with wider surroundings within the wedge at the viaduct fork)
3. The community impact is undeniable
4. studies and actions already underway do not matter
5. Jarda knows the city well through the Florenc competition

[Selected projects >>>](#)

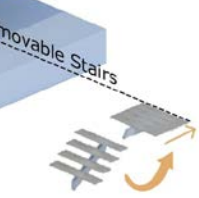
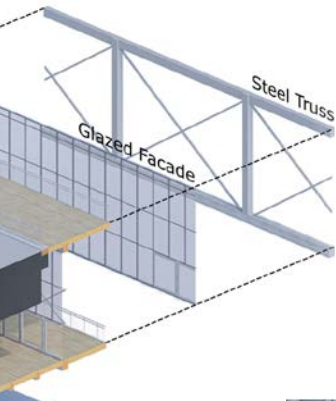


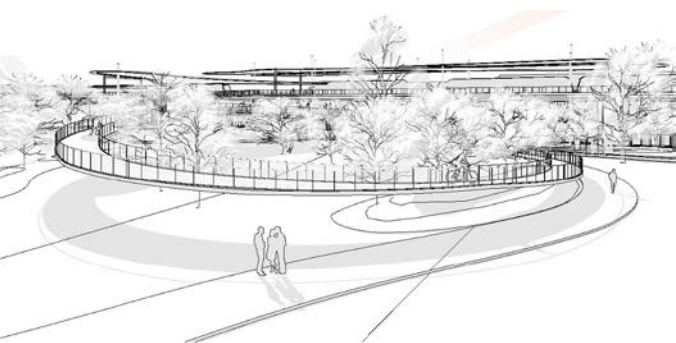


Kalfa Gökalp: VIADUCT SURF CLUB (AD5)

The Viaduct Surf Club project aims to establish a center for cultural, sporting, and social activities around the Negrelli Viaduct. In this context, the portion of the viaduct over the Vltava River and its surrounding shores constitute the project's area. The design process encompasses the development stages based on a needs analysis, including conceptualization and design. The main structure of the project will be constructed using steel material. Additionally, the steel truss system will be placed on both sides of the Negrelli Viaduct, carrying the pedestrian and bicycle bridge between the island and the mainland.

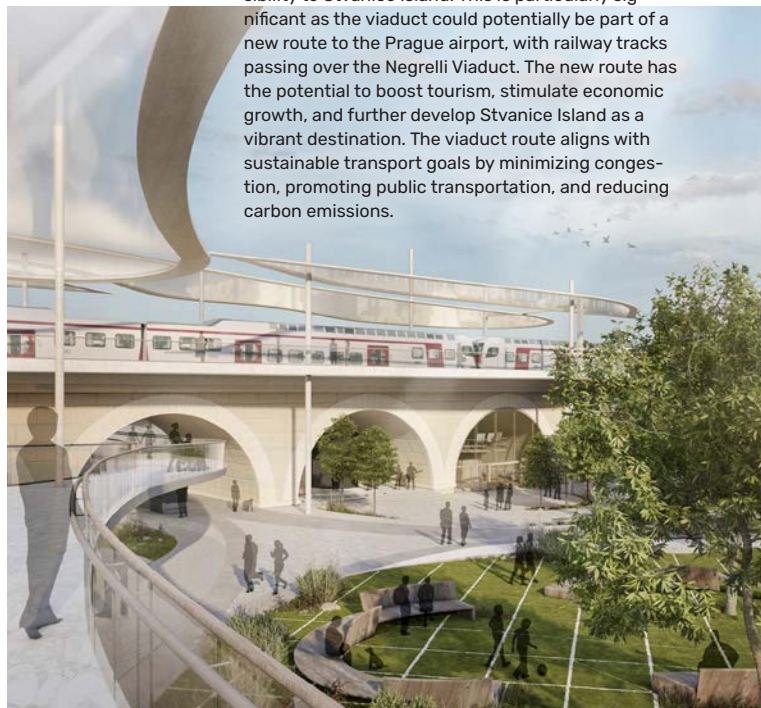
The environmental impacts of the project have been assessed, and it has been designed in line with sustainability principles. When completed, it will meet the water sports needs of the local community and simultaneously become a tourist attraction. Furthermore, landscaping will be carried out to create viewing terraces for activities. This project aims not only to facilitate athletes but also to encourage community cohesion by providing a social environment.

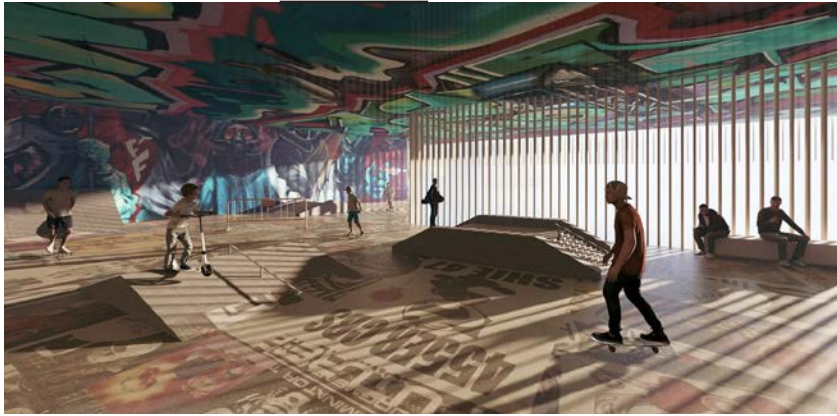




Vladyslav Palchuk:
ŠTVANICE TRAIN STOP (AD3)

Considering the possibility of having a train stop on the viaduct, which could serve as a convenient transportation link, would further enhance accessibility to Štvanice Island. This is particularly significant as the viaduct could potentially be part of a new route to the Prague airport, with railway tracks passing over the Negrelli Viaduct. The new route has the potential to boost tourism, stimulate economic growth, and further develop Štvanice Island as a vibrant destination. The viaduct route aligns with sustainable transport goals by minimizing congestion, promoting public transportation, and reducing carbon emissions.





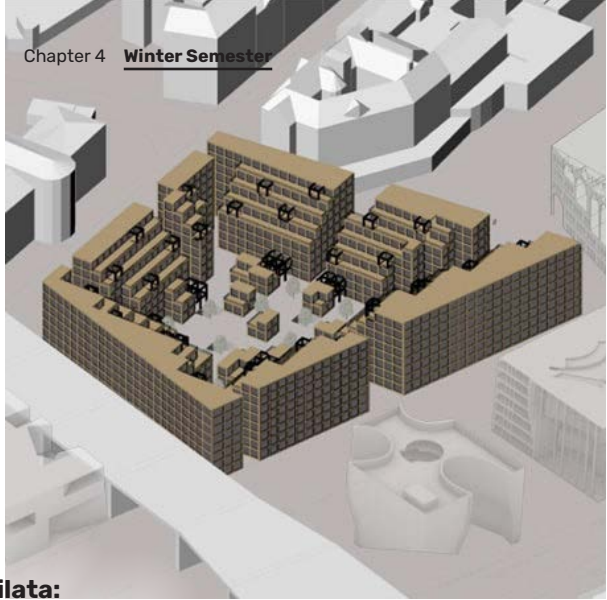
Dominik Grünhut: **SCULPTUREVISTA (AD7)**

My architectural vision revolves around imbuing the complex with the ethos of street culture and networking. Hosting a diverse array of multi-sport facilities—encompassing yoga, climbing, basketball, swimming, and rowing—the space functions as a dynamic nexus for athletic prowess and communal interaction.

A distinctive feature lies in the integration of expansive glazing openings, seamlessly intertwining the realms of sports and urban spectacle. Pedestrians are treated to visually captivating scenes of athletes in action, fostering an inclusive and exhilarating ambiance that spills into the adjacent streets. The complex assumes an integral role in the urban landscape, extending an invitation for all to partake in the immersive athletic experience.

The exterior facade, enriched with wooden cladding, serves a dual purpose as a visually striking aesthetic element and an effective sun-shading mechanism for interior comfort.





Jiří Milata:
REVELATION (AD7)

Revelation, an architectural project that transcends conventional design paradigms, unfolds as an enigmatic blend of classical aesthetics and modern innovation. From the outside, it takes on the form of a classic city block, an unassuming façade that hides captivating secrets within.

Upon entering this city block, a transformative experience awaits visitors. What initially appears to be the traditional exterior of a city block undergoes a remarkable metamorphosis, revealing an interior that defies expectations. The heart of this building witnesses a fascinating divergence, as if the very essence of the block is in a state of delightful confusion that invites exploration and intrigue.





Yiu Sai Yu:
THE ZIPPER (AD9)



The project is located between different urban neighborhoods, close to train stations, rail ways, highways and natural surroundings. The railway surrounds our master plan area and is divided into two sides between the master plan areas, like a zipper that tightly connects people in different areas. I hope to use the concept of zippers to create a museum-themed design and provide Public space and dialogue with art and history closely connect people in various surrounding areas, becoming a common center among different urban blocks in response to the relatively complex surrounding site environment. This project will revolve around the possibility of zippers as the premise of design, transforming the characteristics and changes of zippers into different spaces so that users can connect them together inadvertently.



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 three 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. [Selected projects >>>](#)



MILO BITTERS

NIKOLA PRKOP - 2021

Five law firms, New York, USA. Bachelor's Architecture student at the Architectural Institute in Zagreb in Zagreb, Zvezda Medal (2021).
 Architecture, architectural history, drawing, and building workshop. Open to a sports practice basketball, longing plants, playing strategic board games, visiting artists' studios, and exploring the built environment.

WORK-SPACE/MAKER SPACE	2/18
WORKING SPACE	5/18
MODEL BUILDING SPACE	7/18
HOW MUCH CAN I USE THIS	15/18
HOW MUCH I'VE LEARNED	TOP SCORE

STUDIO FOR FIVE DREAM ARCHITECTURE

Design for a small, rarely-leased studio building for artists and craftsmen.

- 6-day rental price
- 4 studios, 100 sqm
- 1 Central "living space"

Largest glass framed windows, both included and optional spaces, and exceptional light.



OPEN AIR ELEMENTARY USER-CENTRIC DESIGN

- Designed Knapstad Open Air Primary school
- Project was opened, emphasized working in groups, and shared different projects (social, cultural, and organizational)
- Shared Final multi-linear design
- Includes security and recreation leader
- Prioritizes green space and open to street
- Ensures functionality in open-air layout



Milo Bitters: STRAHOV MAKER-SPACE (AD1)

My initial fascination with vaulted ceilings and brickwork led my studio leaders to suggest I draw inspiration from already existing examples. Intermediate House - Equipo de Arquitectura Sangath I found Sangath, Balkrishna Doshi's self-designed architectural studio, most interesting. I appreciated how workspace was divided into multiple separate buildings and spaces, while they shared an almost-theatrical common space. Each wing communes with nature in its own way.

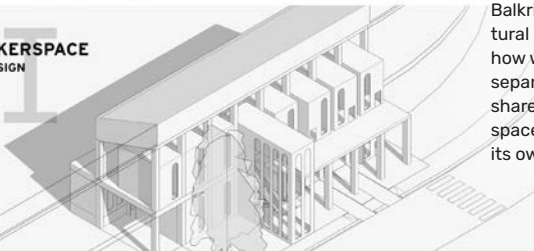
STRAHOV MAKERSPACE PARTICIPATORY DESIGN

Reconstruction/renovation of southern facade of the Grand Strahov Stadium. Estimated to be in 2023 year. Temporary construction for the first future stadium reconstruction.

Collaboration on Project AD1's focus on making space for creation and connection.

Project introduces team-based working, networking, and sharing resources, knowledge, and ideas. We are able to share ideas to help each other.

Use of traditional craftsmanship and modern materials to create a unique, lasting, and functional structure. AD1 at end of semester's 11th day and ground damage to structure.



JAN MEIER

ARCHIP - AD1 - 2023

Born in December 1994, Jan lived in and then shared by 12 people in the 2000. First year architect student at the University of Applied Sciences in Regensburg, Germany. In his free time he enjoys playing piano, climbing, painting, surfing, food-madness, drawing and graphic design.

ARCHITECTURE SKILL	4/10
CONSTRUCTION SKILL	4/10
PHYSICAL MODEL SKILL	4/10
RENDERING SKILL	4/10
HOW MUCH I'VE LEARNED	4/10

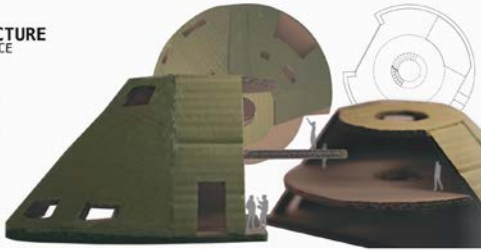


DREAM ARCHITECTURE UNDERGROUND RESIDENCE

Underground residential dwelling designed for a family with kids.

Designed with an economical and ecological mindset. Strong focus on natural aspects.

The goal of it to be built inside hollowed and built.



USER-CENTRIC DESIGN SMALL FORTIFIED AIRPORT

Assigned typology:
Fortified airport.

Designed as initial design approach with focus on safety:

- Clear and focused flow throughout building.
- Areas of differing security, separated off from each other.
- Thick walls emphasizing observation inside and towards outside.

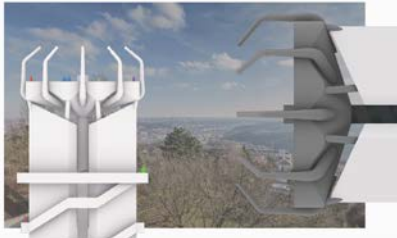


LOCATION-BASED DESIGN STRAHOV VIEW TOWER

Parametric design for view tower near famous Strahov Chapel.

Intended to be water addition to pre-existing ventilation tower of underground tunnel system.

Includes 3 view levels with elevator access and further improvements to ventilation system.



Jan Meier: DREAM HOUSE (AD1)

We were given free rein on this project; the task was to create anything that we could come up with and would like to see realised. I have been intrigued by underground residential dwellings for quite some time – particularly hill dwellings akin to hobbit homes, from which I took a large part of my initial inspiration.



JULIA GODARD

ARCHIP - 801 - 2023/24

Bachelor Architecture student at the Architectural Institute in Prague in Prague, Czech Republic. I have a degree in Sustainable Architecture and I try to put that in my actual designs. I spend most of my time drawing, writing, thinking to make sure my team, working and working around the city. I enjoy spending time with my cat, swimming, playing volleyball or hiking since for a while, even though I have the knees of an eighty years old.

MINI-GRASSHOPPER SKILL	1/2M
DRAWING SKILL	2A/3B
PHYSICAL MODEL SKILL	A/3B
HOW MUCH FUN I'M HAVING	2A/3B
HOW MUCH I'VE LEARNED	3/4M

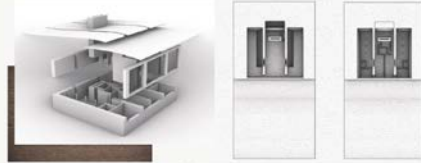
Julia Godard: UNDERGROUND VILLA (AD1)

An underground villa for two families split into three parts. A shared space and two private areas. Using the earth on site to create the walls of the villa : using local material and taking advantage of the thermal capacities of the earth. Big opening on the south facade to increase the natural light intake. Plus, this openings are made by recycled windows from old buildings Two chimneys and a wind tower for natural heating and ventilation systems. Join to a wavy shaped roof to increase the air intake in the wind tower

DREAM ARCHITECTURE

An underground villa for two families split into three parts : a shared space and two private areas.

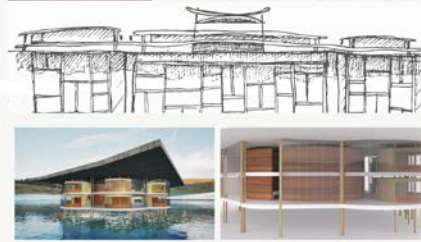
- Using the earth on site to create the walls of the villa, using local material and taking advantage of the thermal capacities of the earth.
- Big opening on the south facade to increase the natural light intake. Plus, this openings are made by recycled windows from old buildings
- Two chimneys and a wind tower for natural heating and ventilation systems. Join to a wavy shaped roof to increase the air intake in the wind tower



USER-CENTRIC DESIGN

An office on pillars : A link between beautiful materials and form of concrete. It offers a mix of workspaces.

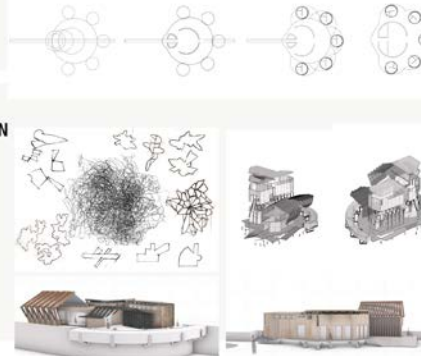
- Inspired by a building, the structure is made by concrete of small columns and a concrete roof and table for a lot more of them to be produced from the same concrete.
- Open spaces for the employees and private offices for managers and the boss. The private offices, with a soft suspension to make them place and to make the application on the concrete for natural ventilation.
- Design with long forms, the accessibility of over the building is one of the main concerns. An elevator and spiral staircase are available. This makes it easy to use, and I hope that they will be very nice.



PARTICIPATORY DESIGN

Temporary architecture to fill the empty space of the city.

- A temporary architecture to fill the empty space of the city. The structure is made of wood panels, that can be recycled and are available from the landscape. It is easy to use, and I hope that they will be very nice.
- Combined of wood panels, that can be recycled and are available from the landscape. It is easy to use, and I hope that they will be very nice.
- Two different wood structures, one looks like a house and people people on the inside of the pole, the other one looks like a house and people people on the inside of the pole, the other one looks like a house and people people on the inside of the pole.



LIEPA PIKELYTE

ARCHIP - A01 - 2023/24

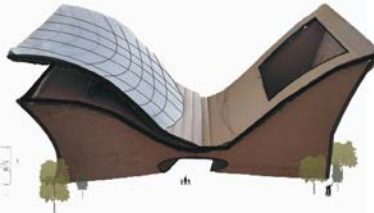
WORKSHOP SKILLS	5/10
SKETCHING SKILLS	5/10
PHYSICAL MODEL SKILLS	4/10
NEW TECH FOR 3D VIS	5/10
NEW TECH 3D VIS LEARNED	3/10

DREAM ARCHITECTURE

The first task of the semester was to create our dream architecture.

While I am still not sure what my dream architecture is, I decided to create a large multi-use structure.

The left side of the building would be utilized as a mall and the right side as a residential apartment building.



USER-CENTRIC DESIGN

The second task mainly focused on user analysis.

I was tasked to create a minimalist safe design for a specific user.

I decided on a circular design, using glass to create a circular structure, which will allow for a large amount of light to enter the space.

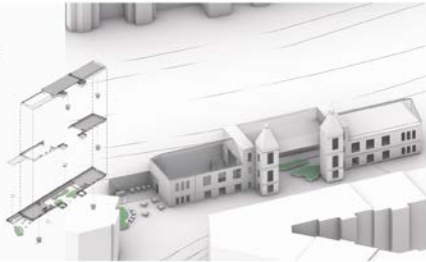


PARTICIPATORY DESIGN

For the third and final task, I decided to work with renovating the Pagarhaustral and transforming it into an apartment.

I decided to renovate it into a factory space, adding a unique coffee shop structure next to it.

I worked with attempting to preserve much of the original brick structure, adding new elements which are nearly made of glass.



ARCHIP UNIVERSITY OF APPLIED SCIENCES

Liepa Pikelyte: GLASS STRUCTURE (AD1)

For the first task of the semester we were tasked to work with creating our dream architecture. Even though I am not yet entirely set on what that would look like for me, I attempted to experiment with creating a structure which includes some architectural aspects that I had previously been drawn to. That is why I decided to experiment with creating a large monumental structure, largely made of glass.



LOÏC CAPRA

ARCHIP - A&E - 2023

Hello everyone, I'm currently in my first year of a bachelor's degree at the Institute of Architecture in Prague. I've always been passionate about architecture since I was very young and contemplating buildings. Since a first year, I want to know more about the construction of them. This is one of the many reasons why I'm studying this fascinating profession.

BRUNO SKILL	4/10
GRASSHOPPER SKILL	5/10
PHYSICAL MODEL SKILL	4/10
HOW MUCH I THREW	5/10
HOW MUCH I'VE LEARNED	5/10

Loïc Capra: FAMILY HOUSE WITH PANORAMIC VIEW (AD1)

This first task requires envisioning and planning our architectural concept. Ideal In my case, the envisioned architecture embodies a familial house from urban settings, nestled in nature situated away, specifically within a valley that offers a panoramic view of both the city below and the distant sea on the horizon. The house is compartmentalised into four blocks, strategically designed to enhance its visual aesthetics and seamlessly blend with the natural landscape.

TASK 1 DREAM ARCHITECTURE

The first stage involves the design of our ideal architectural concept. For me, it's a family home nestled in nature, away from the hustle and bustle of the city, in the heart of a valley with panoramic views of the city below and the sea in the distance. The house, made up of four blocks, is designed to blend harmoniously into the natural landscape while optimizing its visual aesthetics.



TASK 2 USER DESIGN

For this second task, the aim was to design a building according to a pre-established typology and idea. Here, the project was to create a bistro with columns in a peaceful space not far from the urban life. However, it is essential for this architecture to be developed taking into account the personality and specific needs of our customer.



TASK 3 PARTICIPATORY DESIGN

For this final group project, we focused on the Albertov district, an university area not far from the heart of Prague. Given the universities around our site, a part of my group concentrated on the creation of students' accommodations. For me, my job was to create a community building offering a multitude of spaces, both for students and other people.





MAREN BORGEN

ARCHIP - 401 - 2023/24

From: Norway

First year bachelor student at the architectural school in Trondheim, Central Norway.

READING/GRASSHOPPER SKILL	4/10
SKETCHING SKILL	4/10
PHYSICAL MODEL SKILL	5/10
HOW MUCH FUN I'VE HAD	8/10
HOW MUCH I'VE LEARNED	9/10

Maren Borgen Andreassen: FAMILY HOUSE IN NATURE (AD1)

Focus on the users well being. A calm area where one can feel connected with nature. Wooden structure with large windows that allow the interior and the exterior to blend, inviting the user to enjoy the surrounding nature. Different heights and levels, two separate buildings connected through a walkway going around the entire house.

DREAM ARCHITECTURE

Family house in nature.

Focus on the users well being. A calm area where one can feel connected with nature.

Medium structure with large windows that allow the interior and exterior to blend, inviting the user to enjoy the surrounding nature.

Different heights and levels, two separate buildings connected through a walkway going around the entire house.



USER-CENTRIC DESIGN

Design based on a topic and a user.

Community center and small buildings at park area.

Area, for a social person who needs home context and facilities being alone.

Focus on creating social spaces in the community center, such as open areas as well as the tea pavilions outside.



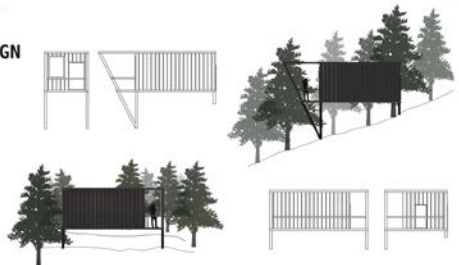
PARTICIPATORY DESIGN

Short-term mental cabin in Østlandet, Norway

Work in groups. Deciding the site and thinking about the project's relation to each other.

Working in nature. Sensitivity, sustainability and openness.

Two small units at different layout than the others. Around the area, it provides a thick gateway in beautiful nature.



Chapter 5

Summer Semester

SHARING... Space, Time, Lives

In the Summer semester, Fessler-Drahotova studio envisioned Heritage of the Future; Tsikoliya-Janků studio focused on Learning from Terrain Morphology with Terrains and Territories; motionLab01 studio envisioned adaptations to eh remains of the Prague totalitarian monument on Letna; Wertig-Kopecký studio reflected upon the phenomenon of Empty Houses; and Kurilla-Prokop studio explored Playful Evidence Based Design.

Elan Fessler and Zuzana Drahotova studio:

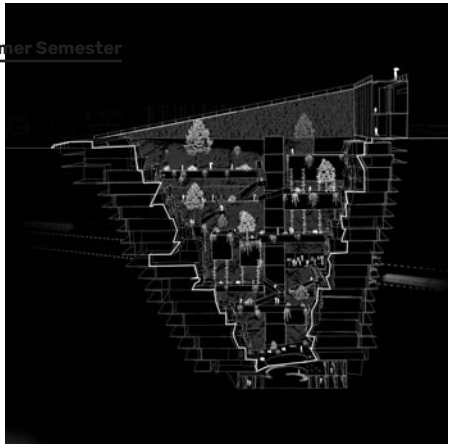
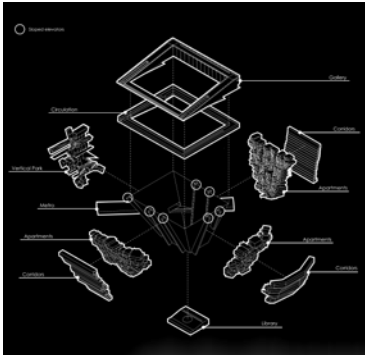
Prague 2150: Heritage of the Future

Upon the assumption the population will double, and society will change (to some degree), there are two main themes of interest: heritage of the future (in terms of the 5 categories above) and the inevitable transformation of housing estates, land-use densities, infrastructure, and cultural objects; perhaps all combined. Architecture will be considered at a scale that is not quite building and not quite city.

There are big plans and big needs. Lots of data. Lots of technique. Everything is quantified. Modelled. Documented. Is anything missing? What if yes? If we look at contradictions and gaps within Prague's urban plan (or the divide between what is and what is not the plan itself), let us consider: Architecture's role in city making; not city planning's role in defining the limits of architecture.

Easy enough to look at history. How long did it take for Prague Castle to get a building permit? How was the land-use plan for the New Town administered? Was it sustainable? How did they prove it? Mystics and builders? Where was the Heritage department? Yet some progress was made. Over time, the speed and contrasts of their non-scientific city turned out to be both sustainable and valued heritage. Have we since stopped building Prague castles? What is a new town today? Do we build future heritage anymore? Does the city need more architecture or does it need better planning?

We will have a look at certain possibilities. For this, we need to look at the past (what we had and what we no longer have); and we need to consider what will HERITAGE OF THE FUTURE look like? Prague Castle in 2150? What will the panel estates look like in 2150? What will define the city? By exploring the past and imagining the future we will get an idea(s) for what to do today. [Selected projects >>](#)

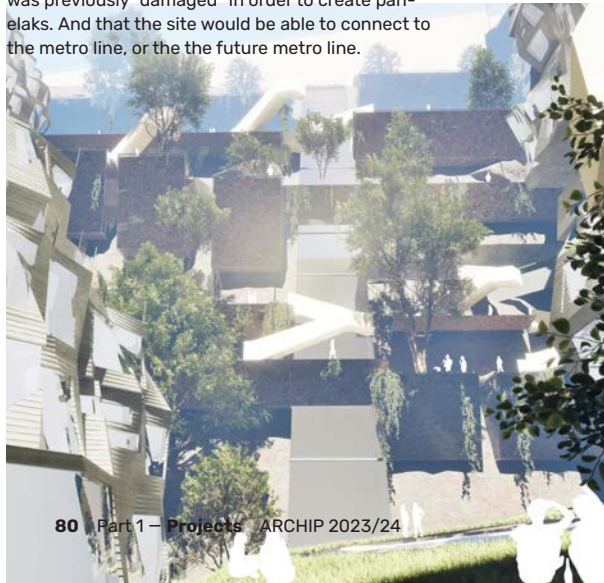


Anders Haagenrud: SPATIAL INVERSION (AD4)

Spatial Inversion is a project that explores the possibilities of densifying downwards while still upholding a high quality living. By 2150 it is estimated that the population of Prague will double, so how can we create dwellings with a dense, but comfortable living while simultaneously not destroying or changing Prague too much?

This project creates these dwellings without interfering with the Prague grid, views and skyline and does not change Prague's core character and identity. By building down we can also find additional elements that provides a positive impact. We can connect with the metro line right into the structure and allow movement and circulation to the site(s). We can also establish a geothermal heating system, and rain water collection points at the bottom of this.

Choosing the sites were based on a few parameters and conditions, mainly that it was on a site that was previously "damaged" in order to create panels. And that the site would be able to connect to the metro line, or the the future metro line.



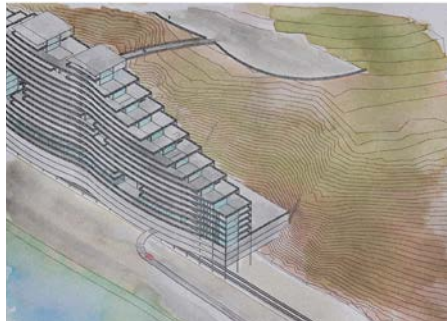


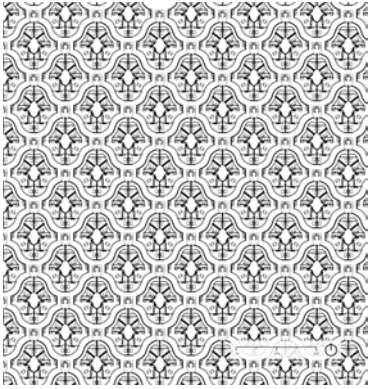
Sonika Panda: RESIDENTIAL BUILDING AT PODBABSKÉ SKÁLY (AD4)

The project at Podbabské skály would involve designing and constructing residential buildings that not only offer new housing opportunities but also serve as a physical 'second-skin' barrier to protect nearby railway tracks from rockfalls. These buildings would be engineered with advanced safety features, including reinforced structures that can withstand the impact of falling rocks, while also respecting the natural landscape and minimizing environmental impact.

Designing a building that integrates so closely with the natural terrain is a creative and environmentally sensitive approach. Mimicking the contour lines of the terrain for the building's shape not only respects the landscape's natural form but also enhances the aesthetic appeal of the architecture.

The proposed residential building at Podbabské skály is designed to harmonize with the surrounding geological features by following the natural shape of the rock. This design choice minimizes environmental impact and maintains the area's natural beauty. The curvilinear part of the building will feature expansive balconies that follow the terrain's contour lines. These balconies will provide residents with stunning views of the landscape and a sense of being close to nature.



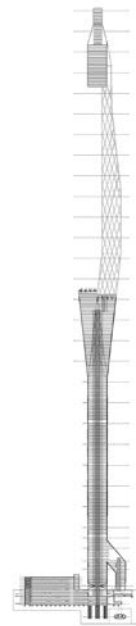


Jiří Milata: WAVECREST HEAVEN (AD8)

In response to the projected doubling of Prague's population by 2150 and the imminent construction of a surrounding high-way, this architectural vision redefines the city's boundaries and inner spaces. Inspired by Bosch's "The Garden of Earthly Delights", my design transforms the existing dichotomy between urban sprawl and greenery into a dynamic narrative.

Drawing parallels with Bosch's depiction of paradise and hell, I reinterpret Prague's urban fabric. Traditional panelaky housing, akin to hell, dominates one side while uniform and uninspiring square structures occupy the other. In between lies a neglected expanse, reminiscent of Bosch's in-between realm of life. Here, I intervene, envisioning a verdant haven, a modern paradise.

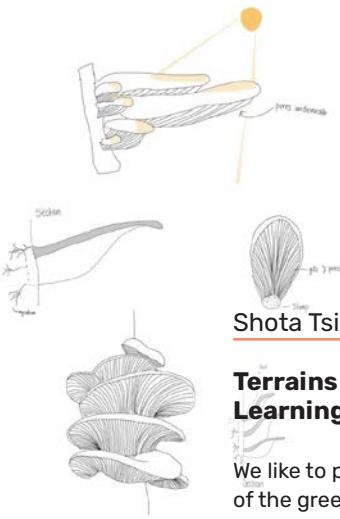




Sharai Serrette: METRO VĚŽ (AD8)

The concept that I envision happening is the densification of metro termination points and major junctions (guided by Prague's future metro map) and out of those points a hub for housing, office and retail will shoot skyward, as if to say the metro (even tho it's underground) has somehow breached the surface at its last stop is aiming skyward towards the blazing sun.





Shota Tsikoliya and Ondřej Janků studio:

Terrains and Territories: Learning from Terrain Morphology

We like to play with the idea that Prague boasts being one of the greenest cities in Europe not particularly due to the good intentions of the city makers but mainly its difficult terrain morphology that naturally complicates the very city development.

From this perspective nowadays Prague characterizes the tension between built and unbuilt, between man- made and natural environment.

At the same time the constant pressure on the growth of the city and the development of building technologies contributes to the construction in these areas of Prague's steep slopes and terrain faults and, in essence, to the densification of the city.

Within the studio, we will focus on these areas in Prague, which are characterized by a steep and complicated terrain and which not only contribute to the city's reputation as one of the greenest in Europe, but also provide "backup space" for urban development. We believe that out of this tension new forms and typologies can evolve that imprint a specific style to the future city development while highlighting its original and natural terrain morphology.

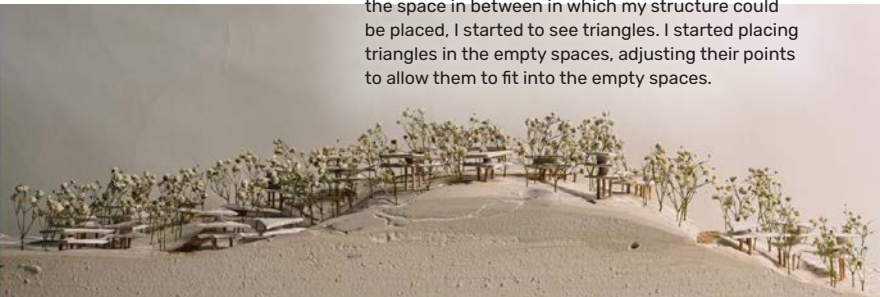
More generally, we will explore how the terrain affects urban structure, architectural typologies and design solutions. Students will map Prague slopes, hills, holes and canyons and explore their architectural qualities. They will apply their own design solutions to those sites and test their hypothesis on how slopes and architecture affect each other. [Selected projects >>>](#)



Harrow Zoe: RESIDENTIAL UNITS AMONGST THE TREES (AD4)

My inspiration for the concept was drawn directly from the site, particularly by the trees on the site. The concept revolves around constructing residential buildings within the interstitial spaces of the trees—both vertically, amidst the canopy and ground, and horizontally, within the gaps between the trunks and thus the trees became somewhat of a border for my structure. I imagined a delicate integration of the structures, designed to be placed lightly within the forest, thereby minimising disruption to the natural habitat while facilitating immersion into the surrounding wilderness.

When constructing my site model, I began with the terrain, then placed the trees to delineate the boundaries within which my structure could be placed. When thinking about the placement of the residential units amongst the trees and looking at the space in between in which my structure could be placed, I started to see triangles. I started placing triangles in the empty spaces, adjusting their points to allow them to fit into the empty spaces.





Vladyslav Palchuk:
NARRATIVE OF BOHDALECKÝ
LANDSCAPE (AD4)

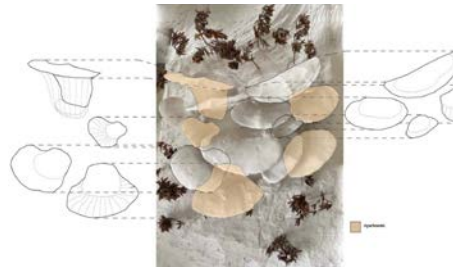
Narrative of Bohdalecký Landscape is the project to reimagine urban architecture by reconnecting with the natural landscape while addressing contemporary challenges. The proposal sought to create a harmonious fusion of design elements with natural materials, fostering a sense of unity and interconnectedness within the built environment. By integrating innovative spatial arrangements and sustainable practices, the project aimed to inspire a new way of living that respects and celebrates the intrinsic beauty of the surrounding landscape, weaving its own language and narrative into the fabric of the design.





Stella Eising: **HILLTOP CAPS (AD4)**

Hilltop caps is a building complex located on the Bohdalec forest in Prague. Inspired by the growth and anatomy of Oyster mushrooms, the shape emerged from the creation of clusters which is influenced by the natural sunlight exposure and communication routes. The concept of creating a clumped mushroom building in a forest combines the organic aesthetic of mushrooms with a shared living space. By clustering multiple mushroom shaped buildings, shared communal shapes are created while still maintaining privacy within their individual units. The sloped terrain allows for mushrooms to overlap each other, and each have a view and sunlight, this allows for various levels, and mushrooms fitting perfectly between each other. With the organisation of the mushrooms, pockets and spaces are created which allows for movements in between layers, separating apartments to the communication routes.

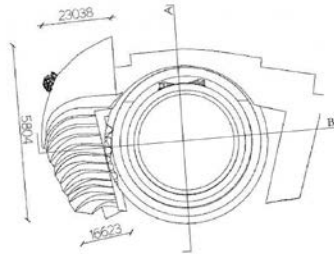


Robert Votický (motionLab01) studio:

Sharing the remains of Prague's totalitarian monument on Letna

Insert new use and life into the prime site with a tragic history, with splendid views over Prague. Continue the vision of the 'New Time' inserted onto the site by 25 meter high 'Metronom' kinetic sculpture by the late professor Novak in 1991. Develop the current 'the bottom up' voluntary facilities on site, but for all year use. Build on the freely organised summer concerts, theatre performances and social parties and improve or redesign the freely developed skateboarding. Add other possible activities like ice skating, bathing, or other sport/social events. Assume that the current derelict condition of underground spaces under the terrace would be rectified. In some areas you might consider interconnecting the underground space with facilities on terrace level.

Think in terms of kinetic, adaptive, responsive or moveable concepts, including the improved pedestrian access from Cech's bridge. [Selected projects >>>](#)



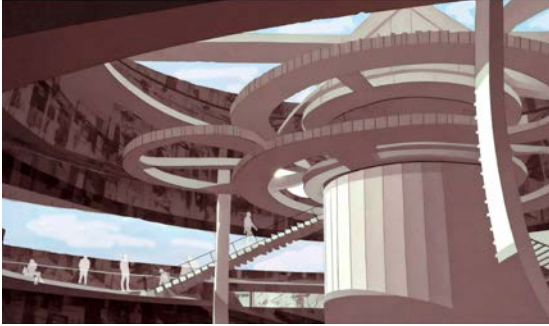


Benjamin Bergen: FOODORAMA (AD4)

The theme of this project is to insert new use to the monument at Letna, and continue the vision of the 'New Time' that came with the 25 meter tall Metro-nome kinetic sculpture by professor Novak in 1991.

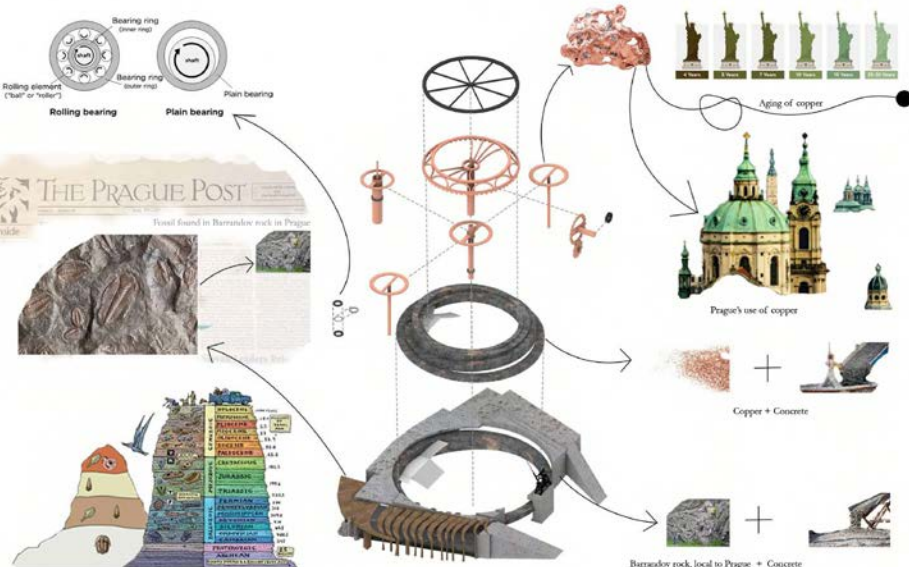
The project seeks to make use of the monument site as well as proposing a design for the rest of Letna Park. The design should also repurpose existing areas of the monument, like the underground bunker and the hill leading up to the monument. An element that must be a part of the concept is movable architecture that can act in response to weather, seasons, or general usage.

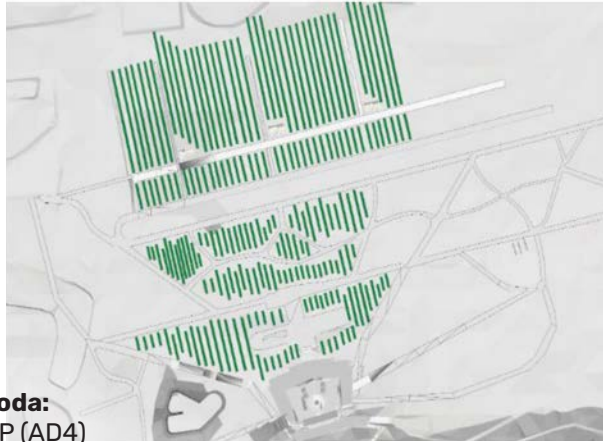




Toni Roka: CHRONOLOGIC (AD4)

This project proposes a watch tower, a fossil cafe and a kinetic skate park that measures time. The materials from which the new structure is made also measure time. Namely, copper, which will weather and age will relate to the historical landmarks of the city. The main shape of the building is inspired by a fossil found in the rocks of the Czech Republic. The Barrandov rock is where the fossil was found. The building mixes concrete with this rock material. Geo-chronology and sedimentation is another significant way that humans measure time.

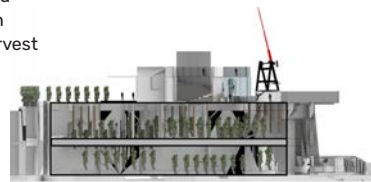


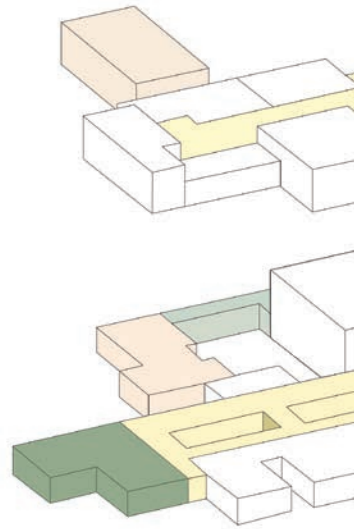


Jakub Svoboda: **HOP HOP HOP (AD4)**

A hub for hop cultivation and beer appreciation would not only enhance the appeal of Letná park, but also honor the Czech Republic's rich brewing heritage. At the center of this transformation stands a project: the creation of a hop farm within the park's grounds. The focal point of this venture would be a striking glass viewing platform placed in front of the existing Metronome. This platform would offer panoramic vistas of Prague's skyline, providing visitors with a stunning backdrop.

Adjacent to the viewing platform, a circular building would be constructed, designed to resemble a modern Czech pub. This pub would serve as the heart of the hop farm, offering visitors an immersive journey into the world of Czech brewing. Here, patrons could sample an array of locally crafted beers, learn about the art of brewing, and even participate in hop-picking activities during harvest season.





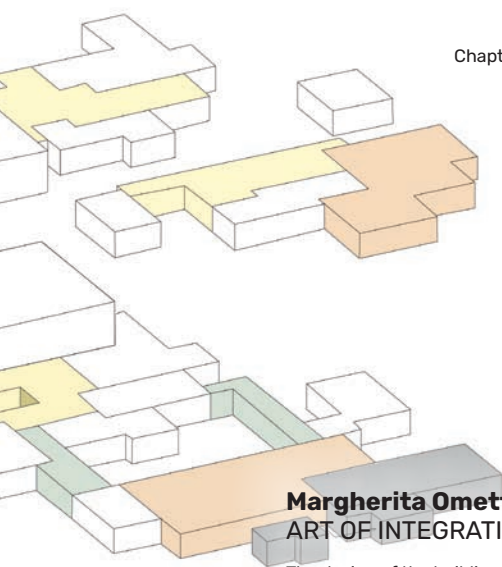
Jaroslav Wertig and Jakub Kopecký studio:

Empty Houses

“A long-term empty house is a problem for its locality, it attracts negative social phenomena, deteriorates the quality of living of the neighbours, and also reduces the value of the surrounding properties. New and new areas are being built up, and it is not only in city centers that empty properties are waiting to be used. No one knows how many dilapidated properties there are in cities, because no database of vacant properties has existed until now.”

This is how the Empty Houses platform, which has been trying to map the fate of abandoned and unused houses across the Czech Republic for a long time, describes its activities. Thanks to the loose cooperation with Winy Maas’s studio at the Faculty of Architecture of the Czech Technical University, we decided to focus only on the territory of the capital city of Prague.

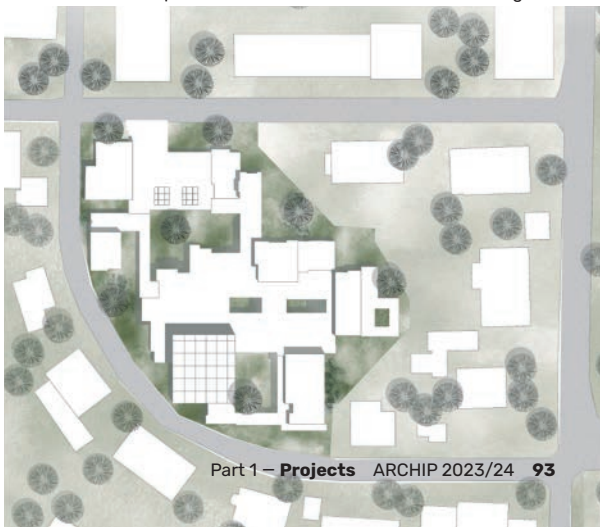
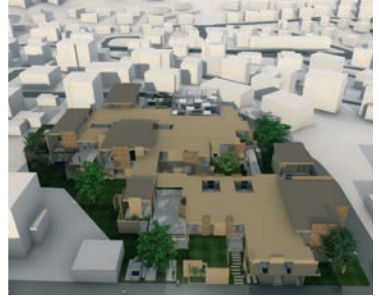
The semester is thus divided into two parts. For the first 3–4 weeks, students analyze the phenomenon of empty houses in Prague (they classify the buildings into categories, estimate the approximate area occupied by each category, where each empty house is located, etc. They then compare the data with examples from other cities in the Czech Republic or abroad. [Selected projects >>>](#)



Margherita Ometto: **ART OF INTEGRATION (AD4)**

The design of the building began with a focus on the curved shape of the site, leading to early concepts that featured curved façades to mirror the site's outline. However, the approach gradually transitioned to a more geometric style, allowing for better use of space and more efficient layout. This shift from organic to geometric forms was inspired by Piet Mondrian's artistic journey, which evolved from natural shapes to abstract geometric patterns. In the final design, this geometric approach is evident in the use of lines to define spaces, with a "non-finished" theory of composition visible in the arrangements of the inner spaces and from the outer facades in the elevation of the building, suggesting that without curtain walls and furniture the building could appear chaotic.

To integrate natural elements, the design includes internal courtyards to maintain a connection with nature, emphasizing the role of nature in art and architecture. Given the building's location in a Czech typical neighborhood with many schools and family houses, the concept of integration became central, aiming to create a space that fosters community engagement. The building is intended to serve as a bridge to bring people together through art and community activities, emphasizing inclusivity. The project's name, "Art of Integration", reflects this overarching theme of merging structure, nature, and social context to create a space that is both functional and welcoming.



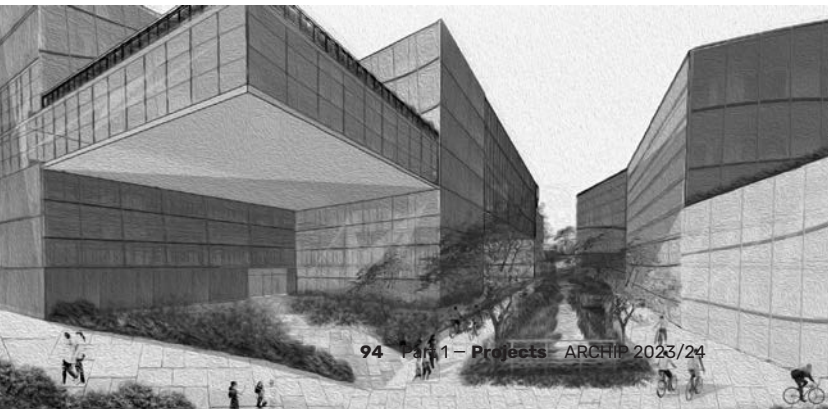


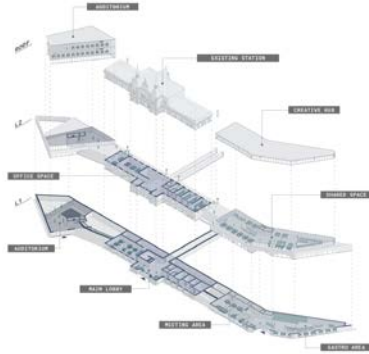
Emo Vozafová: MULTICULTURAL CENTER OF PRAGUE (AD4)

MCP design projects an innovative and ambitious redevelopment of an old parking lot site that was once home to an ancient fortress. The project centers on a new multicultural centre, a multi-level building that encompasses a wide variety of activities such as swimming pools, indoor sport halls, wellness facilities, and restaurants. The building's dynamic design features unique volumes and structural cut-outs, including 30-meter-long shafts with garden that provide natural light and air throughout the interior.

Additionally, the project includes an underground museum that preserves and showcases artefacts and art exhibitions related to the site's rich heritage. Adjacent to the multicultural center, an old football stadium is being transformed into a modern elevated structure, with the football pitch situated on the third floor. The stadium's lower floors will be used for stores and parking, ensuring efficient use of space.

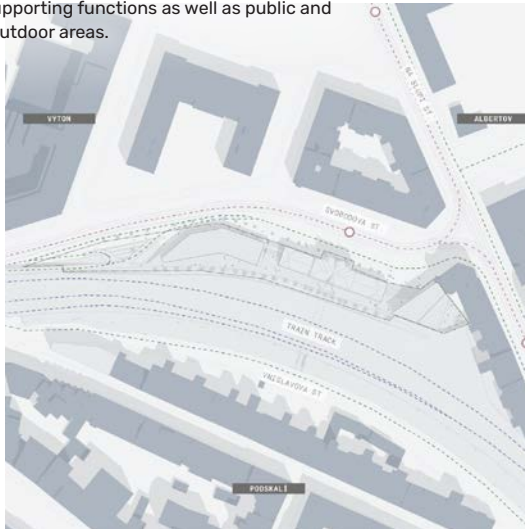
A river separates the two structures, but they are connected by a bridge, facilitating easy access and flow between them. The area surrounding the development is designed to be highly accessible from all directions and includes an artificial canyon with cycling paths and gathering spaces for the public. This comprehensive project blends contemporary design with historical preservation, creating a vibrant and engaging cultural hub.





Jakub Misař: **VYŠEHRAD SPACES (AD8)**

The new direction for Vyšehrad train station embodies the necessity of our current times for digitalization and social connection. The building will provide spaces allowing its users to be educated in the newest technological directions, government digital applications, and serve as a 'station' for gathering. It establishes a new benchmark for workspace that empowers knowledge sharing, collaboration, and co-creation. The existing building will expand with two additional volumes from the East and West – an auditorium and a creative hub. The building will house supporting functions as well as public and private outdoor areas.





Daniya Khamitova: SANCTUARY 360 (AD8)

Nestled amidst a landscape dotted with private villas, my approach seeks to seamlessly integrate the old with the new. Proposed low-rise wooden structures with a lot of openings, and a concrete platform with a roof pay homage to the building's storied past while offering fresh interpretations of spatial design. The pavilions, designed with an 8-meter grid, boast simple yet elegant forms that harmonize with the existing structures. Utilizing softwood and laminate timber beams, these pavilions exude a sense of warmth and simplicity.

Embracing a departure from conventional grid systems, the placement of columns supporting the roof adopts an organic and whimsical arrangement, reminiscent of a serene forest setting. This deliberate design choice aims to foster a profound connection with nature, inviting visitors to wander through the space and engage in moments of introspection and contemplation.

Within Sanctuary 360, a diverse array of programs awaits, including a private clinic, wellness centre, retreat facilities, meditation pavilion, tea house, restaurant, and accommodations. Each program is meticulously curated to cater to the multifaceted needs of the community, offering spaces for healing, relaxation, and rejuvenation.



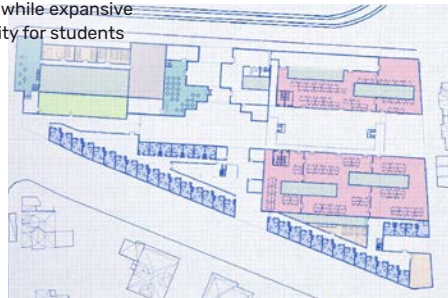


Dominik Grünhut: **ORIONKA ODESSEY(AD8)**

Introducing Orionka Odyssey: a visionary project set to transform the historic Vozovna Královské Vinohrady – Orionka site in Praha Vinohrady into a dynamic hub for education, creativity, and community. Our mission is to revitalize this abandoned public transport depot by establishing the new Faculty of Art alongside student accommodations, offering high-end facilities while honoring Prague’s rich cultural heritage.

The design narrative of Orionka Odyssey seamlessly blends modern functionality with the site’s historical charm. By extending existing rooflines and incorporating uniquely shaped roofs and facades, we preserve the depot’s character while meeting contemporary needs. Courtyards peppered throughout the complex harness natural sunlight, creating inviting outdoor spaces for students and visitors alike.

Pedestrian connectivity is paramount. Underpasses ensure easy access and integration with surrounding pathways and public transport stops, fostering a sense of connectivity within the neighborhood. Within the Faculty of Art, state-of-the-art lecture rooms meet strict standards, while expansive studios provide flexibility and creativity for students to flourish.





Kurilla-Prokop (AD1) studio:

Playful Evidence Based Design

This semester, we're continuing to explore location-related challenges with the first year students. We'll be diving into a design approach called Evidence-Based Design, focusing on how well our designs actually perform. This method involves analyzing, identifying problems, and setting Key Performance Indicators (KPIs) to measure success of the design proposal. The initial 3 weeks will be dedicated to that and in the simultaneously running course Applied Mathematics students will learn different types of urban and design performance analysis.

The core of student work will then be the "design loop," a two-week cycle where students quickly design and then improve their designs based on feedback from analysis. For each loop, students will use different software like SketchUp, Rhino, Blender, Revit, or YLands, choosing the one that fits best for the selected KPIs and analysis. After three design loops a collective output will be coordinated (large map or physical model) as well as individual feedback to the chosen software user experience and capability of usage in the design loop. These report documents are meant to be further elaborated and published in scientific papers. [Selected projects >>>](#)



Milo Bitters: ALBERTOV CAMPUS (AD2)

The focus of the spring semester in Kurilla – Prokop studio was to focus on finding ways to concretely measure architectural success in any scale. We focused our efforts on (our) Albertov Campus in New Town in Prague, CZ. Collaborating throughout the semester, we analyzed our campus and analyzed the ways in which we tried to improve it. The aim of all proposals this semester was for each to be the best possible response to detected issues on campus- and to be able to prove that it really was the best solution. With data from myself and colleagues, I compiled public collaborative analysis maps of Albertov. Data was divvied into maps pertaining to different urban ministries, as shown to the right



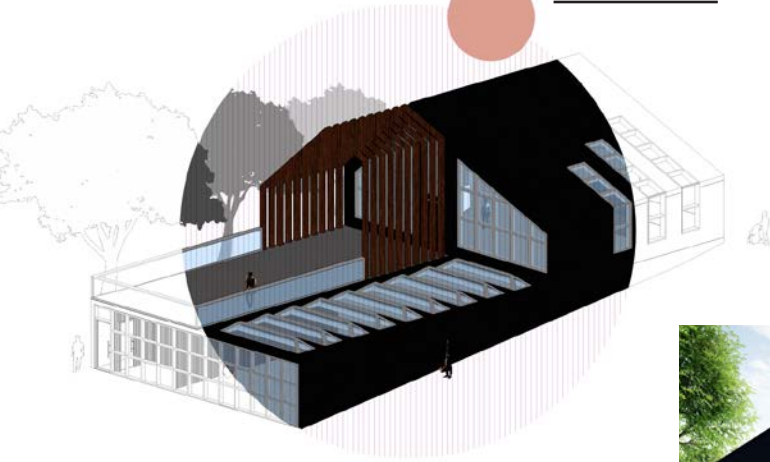


Maren Borgen Andreassen:
ALBERTOV PUBLIC LIBRARY AND
CAFÉ (AD2)

This project is about developing our own concepts using KPI analysis of Albertov. The majority of the buildings in Albertov are educational or medical facilities. There are few public or commercial spaces, and the quality of the spaces is not optimal. Old buildings with little maintenance, walls and fences limiting access, and poor use of space are factors that create a less attractive area in the city. The aim of my concept is to attract more users to the area by improving the public spaces and functions.

The concept is a public library and café that is connected to the surrounding park in Albertov, serving as a new attractive public space in the area. The library is connected to the park to generate movement and a wide, cohesive area of welcoming public space.





Simon Moritz:
ALBERTOV HUB (AD2)

My mission as a first-year architecture student is to explore and embrace the foundational principles of design, innovation, and sustainability. Through my portfolio, I aim to showcase my passion for creating spaces that not only inspire but also address the needs and aspirations of individuals and communities. I strive to demonstrate my dedication to learning, creativity, and collaboration as I embark on my journey towards becoming a thoughtful and responsible architect.





Amy Ryan:
ALBERTOV GREEN HOUSE (AD2)

The Albertov Green House reimagines the Albertov hill by revitalizing the genetic garden and establishing a cutting edge research center dedicated to science outreach and collaboration with local universities. Additionally, creating a vibrant hub by integrating the universities social mission and community engagement. This includes designing a versatile space for events, discussions, and exhibitions, complemented by a bar and coffee shop to foster interaction and exchange of ideas in the community.



Part 2

Teachers



2023/2024

Faculty

Miloslav Abel	Preparing for Practice
Hana Benešová	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
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
Ondřej Janků	Architectural Design 3-10
Petra Kadlecová	Landscape Design Social Ecology Landscape Architecture
Alena Kingham	History of Architecture and Art 3, 5, 6
Radek Kolařík	Architecture and City 1-3
Jakub Kopecký	Architectural Design 3-10
Jerry Koza	Art 5 Product Design
Jakub Křeček	Art 3 Models
Lukáš Kurilla	Architectural Design 1, 2 Geometry in Architecture Applied Mathematics
Andrea Lhotáková	Art 4 Photography
Julie Maddox	Building and Construction Methods Contemporary Building Materials
Lenka Maierová	Introduction to Sustainable Design Building Environment and Sustainability
Ryan Manton	Professional Ethics Research in Architecture 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

Jan Ríchr

Milan Salák

Preparing for Practice
Urban Planning 2
Art 1 | Drawing
Art 2 | Colour

Pavel Satorie

Petr Sejkot

Development
Structural Engineering
Technical Coordination
Architectural Design 3-9

Jan Schindler

Zbyněk Sperát

Luděk Sýkora

Zuzana Tittl

Shota Tsikoliya

Ecem Ucok

Dušan Uruba

Lukáš Vacek

Urban Planning 1-3
Urban Planning 1-2
Urban Planning 1-3
Architectural Design 3-10

Sociology
Geometry in Architecture
Urban Design
Master Planning

Matěj Veselský

Fundamentals of Urbanism
Philosophy

Klára Vokáč Machalická

Construction 3 | Non-bearing Structures
Construction 4 | Load-bearing Structures
Technical Coordination

Robert Votický

Jaroslav Wertig

Architectural Design 3-9
Architectural Design 3-10

2023/2024

Management

Regina Loukotová

Klára Doleželová

Gabriela Pacitová

Johanna Klusek

Žaneta Hlávková

Karla Zárubová

Lucie Svobodová

Jakub Křeček

Paul DeLave

Tomáš Krahulec

Cherry BriCol

Rector

Vice-Rector

Head Of Study Department

International Office Coordinator

Administrative Support

Administrative Support

Marketing Advisor

Workshop Manager

Student Liason

IT Specialist

Assistant Dog in Training



Schindler-Fessler-Drahotova Studio

Here, students work on conceptually-driven architecture projects. As they go along, they learn the theory and practice of architectural design in optimal balance. We emphasize working with models and free-hand drawing. In the development stage of the project, our focus is on abstraction and dialectical reasoning; we encourage the process of discovery through the practice of architecture. The studio follows a cumulative method of development – “from the inside-out”, which consists of a series of bi-weekly assignments and desk discussions through which the concept is developed and refined in a series of steps, each adding more scale and complexity to the project. This extended, dialectical structure of the studio is a process of working through the project from multiple perspectives, through layers and scales; this cultivates multi-dimensional reasoning applied to a specific situation and site. The aim here is to embody and represent an elemental meaning with clarity and purpose as a form of Architecture ... to situate ideas into the world.

Jan Schindler has been the Chair of the Architecture and Urban Design Studio since 2011. He is an architect, founding member of a Prague-based architecture practice. Together with Ludvík Seko he founded SCHINDLER SEKO architects. Their first significant breakthrough came in 2005 in the form of an international competition for the River Gardens development in Prague 8 – Karlín, on the embankment Rohanské nábřeží. They have since built many large scale office and residential buildings across Prague, and their work is widely published. Their contemporary art museum, Kunsthalle Praha, in Mala Strana opened in early 2022.

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Elan Fessler has been studio assistant at ARCHIP since 2012. He graduated from the Irwin S. Chanin School of Architecture of the Cooper Union, and moved to Prague with a Fulbright Scholarship. He is a licensed Czech and American architect and has worked in Pittsburgh, New York City and Prague. He also teaches Critical Writing, Contemporary Architecture and Theories and Introduction to the Discipline at ARCHIP. The work of his architectural studio Emerge/Native Architecture has won awards and has been published internationally. His co-authored book “A passage through Prague Architecture”, published by Tongji University Press, was released in early 2022.

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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.

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Wertig-Kopecký Studio

A studio is not a factory for the production of architects. An architect is not a sum of technical, artistic and humanistic skills. To become an architect essentially means to have a passion for architecture as a whole, regardless 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.

www.a69.cz

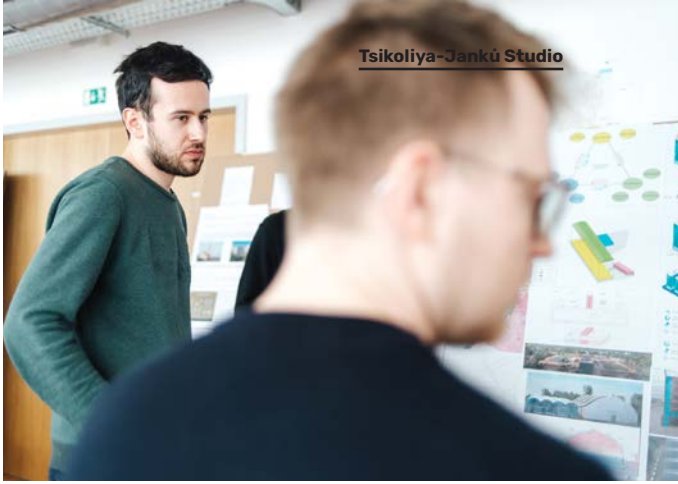
jaroslav.wertig@archip.eu



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.

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Tsikoliya-Janků Studio

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

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

Shota Tsikoliya has been an Architectural Design studio leader since summer 2020. He is an architect and PhD from the Academy of Arts Architecture and Design in Prague (UMPRUM). The focus of his doctoral research was computational design and emergent architecture. He holds a position of assistant professor at UMRUM in the studio Architecture III.

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Ondřej Janků has been an Architectural Design studio assistant since summer 2020. He is a practicing architect and co-founder of COLLARCH – architecture and design platform in Prague. He gained his professional experience in Switzerland where he worked for Herzog and de Meuron and in Denmark at Bjarke Ingels Group. He graduated from Academy of Arts Architecture and Design in Prague and additionally from Strelka Institute in Moscow.

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motionLab01 Studio

We have formed motionLab01, probably first such a lab in Czech Republic, with 12 students at ARCHIP and with our friendly consultants everywhere. We are fascinated and inspired by motion in nature, the Arts, in design and architecture. We are involved and follow the quiet kinetic, adaptive, moveable and responsive revolution...

motion – because we are fascinated and inspired by motion in nature, in the arts, design and architecture and are involved and follow the quiet kinetic, adaptive, moveable and responsive revolution... and to connect with labs, artists, design studios and practices, consultants, universities and schools interested in moving world...

Lab – because we wish to work with innovative and creative ideas, research them, test them, prototype and model them as much as possible. And not be frightened to fail, before we succeed. Our future ambition is to work with 3d modelling tools, with animation software, digital printing and robotic arms...

01 – because work at motionLab01 is a continuation of teaching and research work by the Head of studio, Professor Robert Votický. The theme started in the middle of 1990's at UEL School of Architecture in London, continued at Faculty of Architecture at Technical University of Brno, where is professorial theses "Kinetic Tendency in Architecture" was presented and published in 2007. From 2014 till 2018 he formed as the Head the first motion Lab atelier at the Academy of Fine Arts and Design in Bratislava. ARCHIP provides unique opportunity for motionLab01 to continue and further develop the kinetic, adaptive, moveable and responsive design, architecture and the Arts.

Robert Votický has been Head of motion-Lab01 studio beginning 2023–24. He is an architect, urban designer and professor of architecture. He started his architectural education at FA TU Prague, but after political emigration to London in 1968, he studied and graduated at School of Architecture at Kingston University in UK. He won the Rome scholarship and studied two years at the British Academy in Rome. Apart from UK, he taught and lectured in Italy, USA and in Czech and Slovak republics. He is a member of RIBA and ČKA. Robert also functioned as an Advisor to the Frank Lloyd Wright Foundation in USA, he had led architectural office Lewis + Hickey Prague for 10 years and is a founding partner of US-UK consultancy Transpolis Global. Apart from his work on selected research-based projects, he had been the Head of atelier motionLab at the Academy of Fine Arts and Design in Bratislava for over 4 years and became first ever AFAD's Professor Emeritus in 2018.

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Kurilla-Prokop Studio

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

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

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



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

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



Šimon Prokop has been an Architectural Design studio co-leader since Spring 2023. He is an architect, tutor and a 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.



Part 3

Essays

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** and **Research in Architecture** both focused on teaching Architects to have the ability to consider effective research methods and morals when designing.

Ilinca Maria Baciu (AD1): Unveiling the layers of architectural knowledge – reflecting on the words of Koolhaas, Eisenman, and Aureli.

Liepa Pikelyte (AD2): The connection between architecture and society – reflecting upon Norman's Fosters words.

Hazel Nye (AD6): Critical City essay on the un-housed and urban development in the Old Town of Downtown Portland, Oregon.

Amanda Skadberg (AD8): The Architectural Revolt: A Conflict of Ethics and Aesthetics in Norway.

Isabella Shaw (AD9): A New Generation of Architects Needs a New Method of Education.

Milo Bitters (AD1): The Architecture of Rem Koolhaas

Kateryna Buha (AD9): Architectural Resilience: Postwar Rebuilding and the Role of Research in Ukraine

Ilinca Maria Baci (AD1)

Unveiling the layers of architectural knowledge – reflecting on the words of Koolhaas, Eisenman, and Aureli.

(Excerpt. Course: Introduction to Discipline)

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

Rem Koolhaas is a Dutch architect, a leading figure in contemporary architecture. His projects follow the evolving needs of society, while showing a thorough understanding of the cultural aspects of designing. Some of Koolhaas's work derives from deconstructivism, a postmodern movement that aimed to question the traditional architectural concepts of shape, function and structure.

When Rem Koolhaas said “maybe architecture doesn't have to be stupid after all” he was trying to deflect the attention from the literal meaning of architecture, encouraging people to take a more profound look into what designing implies – finding meaning in chaos. It implies more than putting together some bricks and mortar, it is a way of communicating and expressing feelings and views, a way of engaging with the surroundings and making an impact that can leave a mark not only on our land, but on our thinking.

Mentioning the deconstructivist style and explaining what it wants to transmit is relevant in order to decipher the meaning behind the quote. Deconstructivist architects do not aim for aesthetics and rational structures, their designs are developed in such a way that they oppose the ordered rationality of modernism. However, although their goal is to show asymmetric and playful concepts that inspire the viewer, functionality is always respected. The same message is conveyed by Koolhaas's words. In his quote, he challenges the conventional perception of architecture as a mere construction discipline. He envisions it as a liberating force that surpasses the obligation to build physical structures. Instead, Koolhaas sees architecture as a profound way of thinking about everything – a discipline that encapsulates relationships, proportions, connections, and effects, essentially serving as a tool that helps people get a more in depth view of the world they live in.

"I want to go back to ... even the generation before you. First of all, the idea was that architecture was taught as a way of educating – not to learn about architecture, but as a means to understand society. So when you had 7,000 students at the University of Venice, they were not all going to be architects, but they were using architecture, as previous generations used the law, as a way of understanding society"

"... the humanities were a fundamental component of the education of an architect."

"... they weren't educating architects, they were educating people through architecture."

conversation between Peter Eisenman and Pier Vittorio Aureli, LOG 28.

Eisenman's remarks take us back in time, emphasizing a historical shift in the purpose of architectural education. He draws attention to a time when architecture wasn't taught solely for the sake of creating architects. Rather, it was a means of education. The analogy he draws with

the University of Venice (founded in 1926, being one of the first architectural institutes in Italy), where thousands of students engaged with architecture in a way that would allow them to not necessarily become architects, parallels the way previous generations used the study of law as a lens through which they could understand society.

Pier Vittorio Aureli adds a crucial layer to the discussion by talking about the importance of humanities in the education of an architect. He underscores that the study of architecture isn't complete without a deep engagement with the study of all languages and literatures, arts, history and philosophy, recognizing that these disciplines are fundamental components of one's base knowledge, which highlights the idea that architects are not just technical experts as some may believe.

Eisenman (91) and Aureli (50), even though being part of two different age groups, come to an agreement and share the sentiment that looking at architecture as a way to teach people about the guiding principles of behavior, making them reflect on their relationship to the world and to each other, is much more important than just learning how to shape buildings. Once

an individual understands this theory, designing should come naturally. Being a successful architect implies more than coming up with good looking structures, it is necessary to take into consideration that they have a moral and ethical obligation. It is needed to know about the history and community of a place in order for one's design to respect their culture and traditions.

The accent is being put on seeing architecture's role and potential in shaping the intellect of people, helping them engage with their surroundings in a manner that shows they have a deep understanding of what designing actually is. Both of these quotes convey the same important message: that architects are catalysts for societal change and shaping environments that reflect community needs and values. Being an architect does not solely mean "to construct", it also suggests knowing and understanding our world and society on a deeper level.

Rem Koolhaas opens the discussion by defining architecture as a discipline that should be seen as a method of acknowledging how relationships work and how connections form – as a way of thinking. Peter Eisenman's and Pier Vittorio Aureli's quote reinforces Koolhaas's statement by contextualizing the historical function of architectural education, emphasizing the role it has in forming people that act in the field of architecture and are well-versed not only when it comes to the technical part of it, but more importantly in the cultural and historical aspects.

In conclusion, the two quotes aim to transmit the same message: architecture is not only grounded in aesthetics, but in ethics and in elements of social and political philosophy as well. Understanding its use in comprehending society and its practices is what makes not only a great architect, but an educated individual with a wide perception of the world.

Liepa Pikelyte (AD2)

The connection between architecture and society – reflecting upon Norman’s Fosters words.

(Course: Introduction to Discipline)

Humans, from their earliest days of society, have always had an instinctive need for community and shelter, as a means for connection and safety. This, ultimately resulting in the creation of structures, temporary or permanent ones, which allowed for protection against natural factors such as rain or heat as well as circumstantial dangers of animals as well as other humans. This created an inherit connection between our earliest societies and early forms of architecture, no matter how abstract. The three quotes presented aim to bring light to the sometimes overlooked inherit relationship between the two concepts of architecture and society, as well as the affect they inertly have on each other due to this intertwined nature.

Though early architecture may have been a pure aim to create structures which provide safety and shelter, architecture is a way more complex concept, being central in creating spaces which allow its unique users to thrive. It is able to represent who we are as societies, out unique needs as an age. A quote from Norman Foster that further puts this relationship into perspective states that,

“...as an architect, you design for the present with an awareness of the past for a future which is essentially unknown.”

Architecture, as the space that we as humans in societies primarily exist and grow up in, takes on a unique responsibility to be constructed in a way which adequately allows its unique users to exist comfortably in accordance with their unique advantages, shortcomings and other circumstances that make up the many individual societies in our world. This in turn creates an additional depth to the profession and role of the individual architect within our society, one of deep research not limited to the science of construction of structures, but the deep study of the wider intended user of architecture spanning from our history, our current needs as well as a deep consideration of the affect the constructed spaces will have on the development of future societies.

“This in turn, results in architectural structures being deeply ingrained with the identity of its user: our society.”

The deep connection between the concepts of architecture and society is further illustrated by the ability of architecture to act as an educator in itself and provide viable information on societies. Being so deeply infused with the intricate aspects of society, as well as often being one of the only viable things left after the end of societies, architecture often is able to take on the role of a cultural preserver. Long after each person who lived in the society, holding the knowledge of the intricate culture every society possesses, architecture is often able to aid us, modern learners, in gaining viable knowledge on these societies, affectively educating us and preserving the knowledge of these otherwise sometimes forgotten cultures. This results in even the first existing architecture being deeply infused with the cultures of those before us. Architecture acts as an incubator, preserving this information throughout centuries., becoming a vital tool within our attempt to learn about those existing before us. An example of this can be seen in the research done on societies such as the Ottoman empire. Examining the urban planning of the cities, a clear pattern can be observed, placing the religious structure at

the center of town and cities. As the towns at the time were constructed with an inherent connection to the society and culture of the time, the importance and centrality of religion within the community ended up being translated into the architectural and urban environment. This not only further represents how intertwined architecture and society are, but it adds an additional role to the importance of architecture in our society as an educator of, culture, education, trade, material use, priorities etc.

“Architecture acts as an incubator, preserving this information throughout centuries, becoming a vital tool within our attempt to learn about those existing before us.”

Overall, the nature in which we discuss and look at the discipline of architecture should be one that concerns itself with the wider concepts of human nature and behaviour. Throughout time, the discipline has showcased its ability to exist not in parallel with human society but merge with it and become engrained with the multifaceted parts of it.

Hazel Nye (AD6)

Critical City essay on the un-housed and urban development in the Old Town of Downtown Portland, Oregon.

(Course: Critical City)

On a rare sunny afternoon in Portland's Old Town, you might see parents taking their rowdy children to the Lan Su Chinese Garden or university students perusing the stalls of the Saturday Market along the Willamette River. If you visited the neighborhood during the summer, you might be lucky enough to run into the Rose Festival Parade and see the vibrant costumes of the dragon dancers. And, on more typical overcast days, you could find yourself eating dim sum at House of Louie, one of the city's oldest Chinese restaurants. This might have been your experience ten or fifteen years ago, but today, this is nothing but a legend of old. What once was a bustling neighborhood full of rich culture has become a desolate wasteland home to the city's

most vulnerable. Establishments that called Old Town home for decades, make up the boarded-up ghost town that remains today. Rows of dilapidated tents line the streets under faded red lanterns hanging from the light posts. Used needles and abandoned shopping carts litter every street corner, scaring off people from visiting the few businesses that are still standing.

Over recent years, plans have been made, and money has been granted in the hopes of revitalizing the district, but none of the efforts have proved effective. These attempts centered around increasing housing in the neighborhood and cleaning up the streets, both of which failed to address the root of the problems plaguing the district. The organization in charge of enacting this change is failing the neighborhood with its hyper-fixation of addressing surface-level problems, causing Portland to lose key parts of its heritage with every historic establishment that goes out of business.

“During the early days of the COVID-19 pandemic when concern for the spread of the virus was in full swing, homelessness in Portland began to rise drastically”

The Old Town neighborhood, as the name implies, was the original downtown of Portland, Oregon. For many years this district acted as the heart of the city, mainly serving laborers and sailors who had docked on the nearby Willamette River. The neighborhood experienced a boom in the 1880s when the Society Hotel (which was recently refurbished) opened its doors.¹ And, as a result of the Chinese Exclusion Act of 1882, Portland’s Chinatown was forced to move into the neighborhood after discrimination from white populations and soaring property values.² Since then, a vibrant culture formed and was home to many well-known establishments.

Despite the early developments of the neighborhood, it was regarded with somewhat of an “unsavory reputation.” The district saw an influx of poor workers and single men in between jobs, thus starting its notoriety as a seedy area. Regardless of public opinion, “caring for people in need seems to be one of this neighborhood’s

oldest vocations” (Zuhl).³ This is still the case today, as Old Town is known for its plethora of social service agencies, catering to the large homeless population in the area. This neighborhood is largely characterized by homelessness, extreme poverty, mental illness, and drug addiction which has worsened in recent years due to the Covid-19 pandemic.

The events of 2020 created the perfect storm for Old Town to descend into chaos. During the early days of the COVID-19 pandemic when concern for the spread of the virus was in full swing, homelessness in Portland began to rise drastically. Based on a survey conducted in 2020, “a nearly 50% increase in unsheltered homelessness and a 30% increase in overall homelessness” was observed with 25% of unhoused people claiming that the pandemic played a significant role in their situation.⁴ This increase in homelessness, coupled with the rising costs of operating housing centers and shelters during the pandemic,⁵ meant that a large number of people were going without the support they desperately needed. Shortly after stay-at-home orders went into effect, the City of Portland removed restrictions on street camping in the hopes that this would help unhoused people and limit the spread of the virus in shelters. This decision backfired and large encampments started forming all over the city, with one being in Old Town.

During this time, two other decisions were made that sealed the neighborhood's fate and ultimate decline. First, Portland scaled back and defunded its police force in response to the Black Lives Matter movement and rising protests against police brutality.⁶ Second, in 2021, Oregon voters passed a bill decriminalizing small amounts of drugs, instead offering treatment and recovery services.⁷ While Oregonians were hopeful that this new law would help fight against the rising opioid and fentanyl crisis, the implementation of the bill failed miserably. The treatment and recovery services never made it off the ground and consequences for public drug use were akin to a slap on the wrist.⁸

The influx of homeless encampments, lack of police surveillance and mental health facilities, and a rising drug epidemic brought along a boom in criminal activity in the area. The crime rates were bolstered by staggering office vacancies during the pandemic and a lack of diverse housing in the neighborhood, further contributing to the lack of monitoring. As a result, local businesses in the area suffered. Many historic and well-known institutions had no choice but to close their doors, taking with them a piece of the neighborhood's heritage.

To add to this string of unlucky events, the governmental organization tasked with Old Town's urban renewal, Prosper Portland, has been failing the neighborhood. In 2014 they created a five-year plan that aimed to invest and revitalize the district. Their goal was to invest in the neighborhood, increase business vitality, and encourage liveability in the district. Prosper Portland was able to raise fifty-seven million dollars to aid the community and give it the support it needed to thrive. In the span of ten years, the organization has failed to make Old Town a better place, instead, the neighborhood has continued to decline, as outlined previously. In the last decade, Prosper Portland has only invested six hundred and twenty-five thousand dollars into community development, roughly only one percent of the money they have allocated to the district.⁹

In the five-year action plan, Prosper Portland sets a goal to add five hundred new housing units to the neighborhood. Within the last ten years, the organization has added a whopping two hundred and sixty units, with less than half of those being affordable or rent-stabilized.¹⁰ For a city in the midst of an unprecedented housing and homelessness crisis, these numbers are less than satisfactory.

“To enact any sort of meaningful change, the organization needs to invest money in providing mental health and housing services for the homeless population.”

Additionally, the organization has “more than \$50 million, in a fund it labeled ‘Investment & Parking’” (Friedman).¹¹ This labeling is extremely vague and when asked what this money was to be used for, the agency’s development manager said she “cannot say exactly what the money may pay for, since it is to be allocated as Prosper Portland becomes aware of development opportunities” but that some of the money might be allocated to parking construction.¹² Regardless of whether or not an increase in parking infrastructure would help the district, this plight is nowhere near the top of the list of problems Old Town is facing. Prosper Portland has a history of waiting for “lucrative” development opportunities to come about while ignoring the pleas of community organizations. For example, the Lan Su Chinese Garden, a local non-profit, has been requesting money to construct a cultural center in the neighborhood for years. Despite the surplus of money the agency has stored, it continually passes up the opportunity.

In more recent years, Prosper Portland has set its focus on attracting developers to build housing in the neighborhood. Despite the building fee cuts and grant offers that are being offered, developers consistently back out, claiming it is unprofitable to build in the area. The agency’s focus on new housing developments is reminiscent of the adjacent Pearl district that underwent extreme gentrification in the name of urban renewal in the 1990s. A neighborhood that used to house low-income laborers is now home to some of the most lucrative housing in the city. A similar outcome to the Pearl would be devastating to the inhabitants and culture of the neighborhood and would effectively price out the rest of the already limited struggling local businesses.

The agency’s latest urban renewal project consisted of adding a rubber tarmac-like material to cover the dirt around the street trees to make cleaning the sidewalks easier. For an agency that parses its money, this “investment” seems to lack long-term results and fails to address the key problem. They fail to recognize that the tree wells are being repeatedly disturbed due to the large homeless population that does not have stable access to restrooms or other facilities. Instead of using grant money to support the people in need, Prosper Portland chooses to cater to the infrequent visitors of the neighborhood in a vain attempt at city beautification.

Prosper Portland’s approach to urban renewal has proven to be deeply flawed and has done next to nothing to improve the state of the neighborhood. The agency is so focused on surface-level issues that it fails to address the deeper-rooted problems. To enact any sort of meaningful change, the organization needs to invest money in providing mental health and housing services for the homeless population. In addition, their lack of funding for cultural and arts centers is deeply flawed. To preserve and restore this landmark neighborhood, a different approach to strengthening the district needs to be undertaken; investing in the arts and culture, not only restoring the tangible Old Town neighborhood but its intangible soul as well. Old Town has such a rich history that is in danger of being lost forever. It is only a matter of time before the neighborhood completely crumbles due to the city’s neglect. Prosper Portland has the means to make a real difference, and it breaks my heart to see the organization let an opportunity like this pass them by. I, along with many other Portland residents, have seen the vibrancy of this beautiful neighborhood, and I hope to see it reach its full potential someday.

- 1 Joanne Zhul, *Portland’s Old Town/Chinatown: The Original Downtown*. (Street Roots, 2019).
- 2 Zhul, 2019.
- 3 Zhul, 2019.
- 4 Nicole Hayden, *Covid Helped Fuel Rise in Portland Homelessness*. (OregonLive, 2022).
- 5 Rachel Monahan, *Increased Cost for Portland Homeless Shelters during Covid-19 Pandemic*. (Willamette Week, 2020)
- 6 Sara Cline, *Portland among U.S. Cities Adding Funds Back into Police Departments*. (PBS, 2021).
- 7 Eric Westervelt, *Oregon’s Pioneering Drug Decriminalization Experiment Is Now Facing the Hard Test*. (NPR, 2021).
- 8 Mike Baker, *Oregon Is Recriminalizing Drugs. Here’s What Portland Learned*. (The New York Times, 2024).
- 9 *Old Town/Chinatown Five-Year Action Plan Extension*. (Prosper Portland, 2019).
- 10 Ibid.
- 11 Gordon Friedman, *In Portland’s Old Town Chinatown, a \$57 Million Rebirth Promise Broken*. (Oregon Live, 2018).
- 12 Friedman, 2019.

Amanda Skadberg (AD8)

The Architectural Revolt: A Conflict of Ethics and Aesthetics in Norway.

(Excerpts. Course: Professional Ethics in Architecture)

When one thinks of Norway, it is likely because they have heard of its beautiful landscapes, legendary viking past, or historical architecture including stave churches many hundreds of years old. Or perhaps, as in recent years, it is because of its modern standing within the world stage, usually ranking within the top 5 countries in terms of happiness and gender equality. It is a country that has become known for its strong social welfare system, high standard of living, and commitment to sustainability – not to mention the healthy GDP that affords it these standards. For the most part, Norway models democracy beyond many of its counterparts in the western world, fostering inclusivity such that diverse voices and viewpoints are typically valued and encouraged. In the realm of architectural decision-making however, there exists a notable disjunction.

“there are too many cooks in the kitchen”

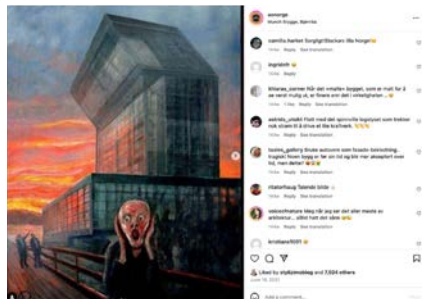
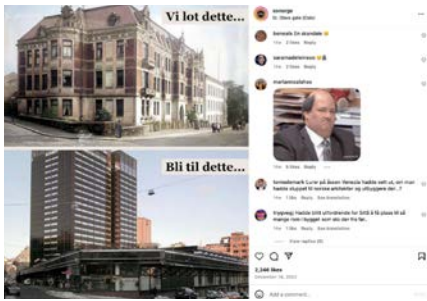
While Norway prides itself on its egalitarian values and participatory governance structures, the architectural domain has lagged behind in fostering meaningful dialogue and co-creation between architects, planners, and the communities they serve. Historically, the shaping of Norway’s cities and landscapes has been characterized by

a quite top-heavy approach, where a select group of professionals wielded significant influence, often at the expense of broader community engagement. Those in positions of power are not merely one architect or one developer but rather a group of professionals behind each, as well as a group from the city planning department – arguably the group with the most influence – and often other professional teams such as engineers or landscape designers. This creates a “too many cooks in the kitchen” dilemma, where despite so much input, nobody bothers to actually taste-test the product, leaving the greater public with a bad taste in their mouth.

...

“Arkitekturopprøret” movement has been gaining momentum, highlighting this ethical dilemma and pushing for a more democratic and participatory approach”

Since 2014, the “Arkitekturopprøret” movement has been gaining momentum, highlighting this ethical dilemma and pushing for a more democratic and participatory approach. Arkitekturopprøret, translating

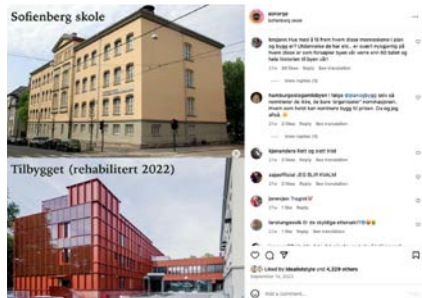


to “Architectural Revolt,” is a grassroots movement within Norway that originated as a response to mounting discontent among Norwegian citizens concerning the often very modern aesthetics of architectural projects and urban developments within the country as a result of the existing model. The movement leverages social media to expand its reach, resonating with a broad audience who support the organization’s vision of returning traditional values to architectural developments.

...

At the heart of Arkitekturopprøret’s advocacy lies the insistence on greater community involvement in the architectural decision-making process. Criticizing the absence of public hearings and opportunities for feedback before building permits are granted, the movement contends that this exclusionary approach results in designs that fail to resonate with local contexts or address the needs of residents.

While most agree that it is an overall positive development that the topic has finally been taken up and is discussed openly



across the country, Arkitekturopprøret’s use of Instagram to spread their message raises questions about the responsible use of digital platforms for public discourse. While social media provides a powerful tool for mobilizing support and amplifying voices, there are ethical concerns about the potential for oversimplification, polarization, and the spread of misinformation. The practice of inviting people to comment on Instagram about the perceived ugliness of certain buildings raises questions about the potential for online shaming, cyberbullying, and the perpetuation of negative stereotypes. While criticism of architectural projects is valid and can contribute to constructive dialogue, there are ethical considerations about the tone, intent, and impact of online comments, particularly when directed at individuals or organizations involved in the projects.



“As Norway grapples with questions of architectural aesthetics, functionality, and community preferences, it is essential to foster open dialogue and responsible engagement to ensure that future developments reflect the values and aspirations of all stakeholders.”

On the one hand, Arkitekturoppøret provides a platform for citizens to be heard, and actively asks for and polls their opinions. It invites those who do not speak the architectural language to still take part in the conversation. However, those who express distaste towards the buildings featured on Arkitekturoppøret’s instagram page aren’t usually eloquent in their explanations of what they don’t like – although it could be said that one doesn’t have to know why they dislike something to know that they don’t. While it would be more constructive to the larger conversation to have deeper explanations beyond those that are expressed by emojis in an Instagram comment section, it does highlight the necessity for the public to be able to voice their thoughts much earlier in the building planning process.

...

In conclusion, there exists a significant gap between the inclusive values upheld by Norwegian society and the practices of the architectural profession within it. The emergence of the Arkitekturoppøret movement, fueled by social media and public discourse, marks a pivotal moment in the country’s architectural history, highlighting the importance of community involvement in shaping the built environment. As Norway grapples with questions of architectural aesthetics, functionality, and community preferences, it is essential to foster open dialogue and responsible engagement to ensure that future developments reflect the values and aspirations of all stakeholders. Collaborative efforts and a commitment to inclusivity can help pave the way for a more harmonious architectural landscape which more accurately represents the collective identity of the nation.

Isabella Shaw (AD9)

A New Generation of Architects Needs a New Method of Education

(Excerpt. Course: Research in Architecture)

Architectural education today is a compilation of history, building methods, mathematical calculations, and planning, typically instructed by professionals or experts in the field. For as long as architecture has been around the way the profession has been taught has largely been through practice and passing on building methods. These ways of teaching have developed into courses with specifications, laws and safety practices, design methods, and lots of pressure and responsibility. The responsibility to learn and execute your role as an architect well, to design a building that withstands various forces, that manages building materials well, to design sustainably...and the list goes on. That responsibility is what forms the diamonds who we call our architects in society today. It is no secret that Architecture is amongst the top 10 most stressful subjects in the world and that is true for the top 10 most stressful professions like medicine, civil engineering and students are groomed into the stresses of the profession from the first year of their bachelor's degree. However, with growing awareness and care put towards mental health, the statistics for architecture

students are alarming. Students are chronically stressed and anxious, with high percentages of stress, anxiety, strained time management and all-nighters; where is the architectural guidance to combat this?

"...responsibility is what forms the diamonds that we call our architects..."

Although architectural schools have been notorious for creating an unhealthy culture of study, despite students and professionals being aware of the issue, there has been minimal worldwide education standards or curriculums put in place to improve this. With the increasing awareness of mental health, institutions are reshaping their curriculums, methodologies, and the services that they offer to students. The big question is, how are Architectural universities doing this and are they targeting the root problems?

Today, like most universities, the way that schools can assess their methods is through both quantitative and qualitative methods. Feedback forms, leaving comments at the end of each course, and giving verbal feedback to the administration or your teacher are amongst the qualitative methods. The more difficult ones to control are the quantitative methods of feedback- which could be a 1-5 rating of the class experiences, the percentages of grades, and the success or failure rates of students. Despite these being helpful ways to assess the educational guidelines, some of the more nuanced or unspoken rules can be the influencing factors that have a negative effect on the wellbeing and educational experience of students. These unspoken rules and expectations can be the studio culture of all-nighters, the dynamic of competitiveness between students, and the attitude towards mental health in relation to work-ethics.

“The new era of wellbeing and mental health is finding its way into every aspect of our lives and learning how to have a healthy balance needs to start with improving the educational infrastructure at the university level. Improving the teaching methods to address the current unseen rules of, time management, the attitude towards wellbeing, and studio-study culture, will be a strong base to create a sustainable method of learning for architecture students.”

There have been a handful of research papers and surveys where architectural universities have found ways to improve the former quantitative and qualitative research aspects of courses, but there needs to be some surveying that can put the unspoken rules in architectural education into quantitative data. The purpose of researching these topics is so that these more nuanced rules can be brought to light and addressed. In conducting research on these topics of studio/studying-culture, student competition dynamics, time-management with work ethic, and the attitude towards mental health; architectural institutions can pinpoint how to nurture a sustainable method of study. This will result in producing a new generation of architects that have a healthier attitude towards competitive- dynamics and work/studio culture, their own and others’ mental health. Overall, the research will help to guide institutions towards a deeper understanding of how to improve architectural education.

The study done by Monash and RMIT University in 2021 was initiated after alarming articles and research papers about the lack of research and initiative towards the wellbeing of Architects in the profession and education environment. After their findings in 2021, another research study has been started in 2023 to follow-up and research further on the findings that were previously studied. Some of the survey’s main points of conclusion are that:

- Wellbeing among the surveyed architecture students was much lower than Australian general population norms and that poorer wellbeing results in greater psychological distress and burnout.
- Two thirds of students perceived that their studies had an overall negative impact on their wellbeing.
- Students reported having frequently lost sleep to study, with over one third reporting that they reduced their amount of sleep 'a few nights a week,' and 21 per cent reporting that they reduced their amount of sleep 'nearly every night'.
- Students reported high levels of exhaustion but did not tend to feel diminished personal accomplishment (inefficacy).
- A supportive study environment was an important factor in better wellbeing, quality of life and sense of efficacy.
- Other important statistics, influences, and learning about the sample group are further noted throughout the survey findings. The sources that are listed at the end of the survey is a great placeto find similar topics, questions, articles arguments, and findings that will support the direction of this research proposal.

The deepened interest in mental health of architecture students was due to studying during the pandemic, so SONA conducted a survey to learn about students' mental health and wellbeing. SONA is the Student Organized Network for Architecture which aims to listen and respond to student issues and help aid in fostering architectural education that enhances students' educational experience. This is organized by a range experienced students under the Australian Institute of Architects.

The study analysis was summarized in these three questions: (1) What are the key areas of concern expressed by students in the survey data? (2) What are the drivers of these issues and how can we understand them further with additional research and knowledge? (3) How may we minimize the effect of these drivers? The statistics covered the age, profession, gender, international/domestic, and ranges of study experience; and then went in to define key categories that were influencing factors or important related to the outcome of the statistics. These influences were: studio culture, all-nighters, access to mental health care, the perceived and addressing the next questions after the result analysis.

Based off of the resources above there have been successful, yet few, surveys and papers conducted where the unspoken rules mentioned in the beginning paragraphs are addressed and solved; one of these surveys was done by SONA with the emphasis revolving around the COVID epidemic and its influence on students transitioning to online learning platforms. The second important resource is the study done by Peter Holgate and Paul Jones, where the overall care of self was addressed through quantitative and qualitative research methods. This research paper addressed the mental wellbeing of students and the need for it to be embedded in the educational infrastructure. In all of the resources listed above, it is evident that new methodologies and approaches to decreasing stress and improving mental wellbeing are needed and needs to be further researched.

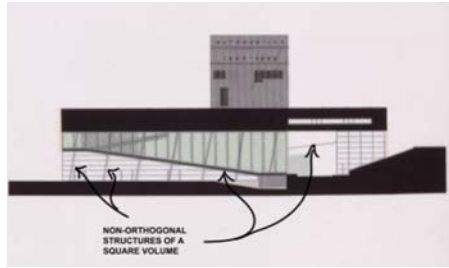
Milo Bitters

The Architecture of Rem Koolhaas

Course: Introduction to Discipline

Rem Koolhaas is an architect that is hard to put in a box with words. He knows this too: In the introduction to his book 'S,M,L,XL', a remarkable compilation of his writings and architectural endeavors, Koolhaas writes "Coherence imposed on an architect's work is either cosmetic or the result of self-censorship." He goes on to organize his 1,300-page volume solely by scale of the projects and writings within it. Koolhaas knows the only coherence, the "thread" through his work, is the approach he takes in the conception of the ideas. Constantly aware of the state of architecture, Koolhaas knows that nothing in architecture can be truly permanent; architecture must accommodate the city and the instability that comes with it. Can an architect's works ever be "coherent" once they have been separated from the work and the work has been properly used? Ironically, Koolhaas achieves a sense of coherence across his works by knowing he can't. Koolhaas's book *Delirious New York*, published 1978, sums up his prominent ideas concerning architecture, cities, and their interaction. He constantly refers to these ideas in numerous other writings, talks, and publications. The following passage from *Delirious New York* encapsulates a thesis that he returns to over and over in his career:

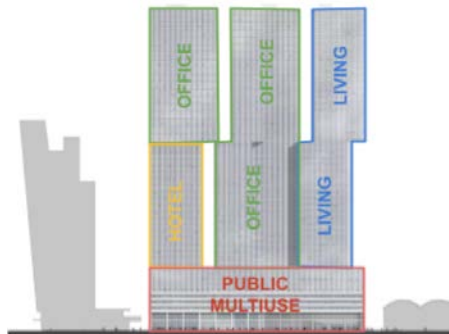
"The permanence of even the most frivolous item of architecture and the instability of the metropolis are incompatible. In this conflict the metropolis is, by definition, the victor; in its pervasive reality architecture is reduced to the status of a plaything, tolerated as decor for the illusions of history and memory. In Manhattan this paradox is resolved in a brilliant way: through the development of a mutant architecture that combines the aura of monumentality with the performance of instability. Its interiors accommodate compositions of program and activity that change constantly and independently of each other without affecting what is called, with accidental profundity, the envelope. The genius of Manhattan is the simplicity of this divorce between appearance and performance: it keeps the illusion of architecture intact, while surrendering wholeheartedly to the needs of the metropolis."



Koolhaas and the Office for Metropolitan Architecture know that the fate of architecture is in the hands of the users, the city, time, though that does not mean he has no control over his works. In fact, through his works, Rem Koolhaas beckons the city into his work, mimicking the forms and patterns of the metropolis. He welcomes the users and the changes they bring. This theme is displayed in a triplet of his works:

- *Kunsthal (Netherlands, 1987–1992)*
- *De Rotterdam (Netherlands, 1997–2013)*
- *Prada Epicenter New York (United States of America, 2000–2001).*

In *Kunsthal*, Koolhaas stresses experience with composition. He makes the city inhabit and flow through the building. The composition of the building is intended to stir the viewer: a square 60 by 60 meter box is relatively plain when initially perceived, but the non-orthogonal elements fool the viewer: the beams at irregular angles, the gentle ramps running through the volume, and the perception of space from the inside exterior path that cuts through the building. The *Kunsthal* is situated on a challenging site: between a main highway and a museum district, elevated on a dike, and cut into four squares by two perpendicular paths. Denied



his original plan for the site, the built second plan, which Koolhaas refers to as “Kunsthal II,” was conceived with the question “How to imagine a spiral in four separate squares?” The execution of the spiral flow was essential to the success of Kunsthal. When Koolhaas describes Kunsthal in S,M,L,XL, he photographically takes the reader on a journey through the Kunsthal’s path, page by page, emphasizing how important it is to the building. Koolhaas’s design draws the critical pedestrian, the city, in and through Kunsthal. Otherwise, he feared, the building may have failed.

“While one may look at his work and not find visual patterns as they may in Frank Gehry or Zaha Hadid architecture, Koolhaas and OMA are very consistent in their approach to architecture.”

Koolhaas’s obsession with the idea that successful architecture is “architecture that combines the aura of monumentality with the performance of instability” defines his design for the De Rotterdam tower (Delirious New York, Koolhaas, 1978). De Rotterdam is a prolific mixed-use waterfront tower with immense recognition for Koolhaas and OMA. De Rotterdam was created from seemingly-haphazardly stacked volumes, each of which serves their own function: residential, office, hotel, and public use. When communicating with the developer through the long design process from 1997 to 2009, the developer never

knew exactly what size they wanted each component in the building to have. Koolhaas knew this wasn’t a dilemma that would be permanently solved after construction. To combat this, Koolhaas worked with his team to create a model that could be easily rearranged and whose spaces could be flexible enough to accommodate the volatile program and need of space.

The character of the interior of De Rotterdam matches its exterior character: a seemingly rare Koolhaas phenomenon. The way the volumes are stacked and offset from each other provides a dynamic viewing experience. Situated on the bank of a river, De Rotterdam is most commonly approached by going toward and past it; on a bridge across the river. The volumes shift and merge and create a continuously new silhouette of the building. In De Rotterdam, Koolhaas fuses the idea of both interior and exterior impermanence. His design gives the building its deserved “monumentality” while maintaining its “performance of instability” (Delirious New York, Koolhaas, 1978). This project perfectly encapsulates Koolhaas’s vision of architecture interacting and accommodating the city.

Shopping became a significant focus for Koolhaas, OMA, and his Harvard graduate students as they moved into the 21st century. The dichotomy of Koolhaas's position regarding shopping as an architect is unique: he designs for Prada, a luxury brand while also, in a fairly negative way, argues alongside his Harvard GSD students that shopping is "one of the principal—if only—modes by which we experience the city" (The Harvard Design School Guide to Shopping, 2002). Koolhaas exploits this reality with his opportunities to design Prada's flagship stores and centers (it should be noted that Koolhaas and OMA work closely here with Mrs. Miuccia Prada, who shares an interest in disruption and facing consumers with the unexpected).

Reinventing shopping at the luxury fashion level is a powerful position for Koolhaas and OMA to be in, and they make the most of it. Prada Epicenter New York is commonly regarded as a store that does not operate like any other store, and this is exactly what OMA intended to create. This project differs from the one previously mentioned as it is not a new construction, rather an interior design, and therefore does not have the obvious physical monumentality that Kuntsthal and De Rotterdam share.

Yet Prada Epicenter New York displays monumentality in its own way. The Prada Epicenter store in SoHo, New York City has a variety of multifunctional features that follow Koolhaas's goal to welcome the city and its instability: retractable clothing racks and cages hanging from the ceiling and a curvilinear wood ramp (dubbed "The Wave") fitted with a face rotating out into a stage. Large steps descend towards "The Wave" creating an unusual product display that serves as spectator seating for events on the stage. The mural spanning the length of the store changes regularly in accordance with the exhibitions and cooperates with the digital screens hung on clothing racks to make the Prada Epicenter New York more volatile (more like the very city it inhabits)—and no longer primarily a luxury clothing store. This extravagant approach to designing a small clothing shop increases its business, by its wonder but also by its interior chaos.

“The Wave” can be seen as the monumental figure in this OMA project. It interests the consumer and the critic. If the contrast between the building and the interior programs is what constitutes metropolitan architecture for Koolhaas, then “The Wave” is the building in this case. A design that is unequivocally OMA: monumental, interesting, bold, but functional. In fact, its form without the stage would serve close to no purpose (it’s not even skateable). This equilibrium, the controlled chaos of the internalized city, both in “The Wave” and in the whole shop, is what makes this an essential Koolhaas/OMA project. While the Prada Epicenter New York integrates the city into itself in the previously mentioned methods, it also quite literally lets the city in, being a perfect thoroughfare for pedestrians wishing to pass through from Broadway to Mercer street. It is a feature repeated from Koolhaas’s *Kunsthal*: the simple idea of architectural window shopping. Thus, Prada Epicenter New York absorbs the city, the people, and the energy. It merges the architecture and the metropolis, inviting the “performance of instability” in (*Koolhaas, Delirious New York, 1978*). Prada Epicenter New York succeeds because it has a provoking yet functional design. The public-intriguing architecture was perfectly commercial for a financially-struggling Prada in 2002.

Rem Koolhaas and the Office for Metropolitan Architecture strive to be both rational and irrational. They care to both relinquish their architecture and inform through it. In these ways, Koolhaas is consistent differently than other architects. While one may look at his work and not find visual patterns as they may in Frank Gehry or Zaha Hadid architecture, Koolhaas and OMA are very consistent in their approach to architecture. The obsession with metropolitan architecture is what fuels and strings together the seemingly endless creations stemming from Koolhaas and the Office for Metropolitan Architecture.

Kateryna Buha, AD9

Architectural Resilience: Postwar Rebuilding and the Role of Research in Ukraine

Course: Research in Architecture

Ukraine, a nation deeply impacted by the ongoing conflict, already faced a myriad of post-conflict challenges. The destruction of infrastructure, the loss of human lives, and the displacement of populations were widespread. The problem at hand is to comprehensively address the multifaceted nature of these challenges.

One of the pressing issues that arises from the aftermath of the current conflict is the dire need for architectural and urban reconstruction in Ukraine. The devastation was not limited to military infrastructure but extended to civilian areas, cities, and towns. This creates a critical need for the revitalization of urban spaces and the re-establishment of community life and as a result, architectural and urban reconstruction play a central role in shaping the physical and social recovery of Ukraine.

In the context of post-conflict rebuilding in Ukraine, the role of research in architecture emerges as a vital component. Research informs the decision-making process, provides innovative solutions, and guides reconstruction efforts. Yet, the precise role and impact of research in the architectural revival of Ukraine in the current conflict remain an under-explored aspect.

Research can bring informed decision-making, providing research for architects and urban planners with a deep understanding of the historical and cultural aspects of the postwar period. It can bring opportunity for preservation of Cultural Heritage since postwar rebuilding often involves restoring or reconstructing historical and cultural landmarks that have been damaged or destroyed. Research helps in the accurate restoration of these structures by referencing historical documents, photographs, and architectural plans. It ensures that the reconstruction aligns with the original architectural intent and historical significance. This also brings the opportunity for innovation and

adaptation, where architectural research encourages innovation in the selection of materials and construction methods. It promotes the use of modern technologies to enhance the resilience and sustainability of rebuilt structures. Architecture is not only about physical structures but also about fostering social and cultural reintegration. Research helps architects design spaces that facilitate the reconnection of displaced communities and the re-establishment of communal life. Lastly, research-driven architectural solutions prioritize the resilience and longevity of rebuilt structures. Architects consider the environmental, structural, and social factors that can affect the durability and adaptability of buildings and urban spaces. By combining research with architectural practice, architects in Ukraine can contribute to the enduring resilience and vibrancy of the rebuilt nation.

By delving into the present-day challenges, the research aims to shed light on the unique obstacles Ukraine faces in the current era. It seeks to offer an in-depth understanding of the architectural landscape during the ongoing conflict, highlighting architectural projects, urban planning strategies, and the sociocultural context that influence the rebuilding process. Through this exploration, it aims to capture the essence of Ukraine's architectural resilience and innovation during a period of profound adversity.

The second core purpose of this research is to assess the impact of architectural

research in the post-conflict rebuilding of Ukraine, fostering innovation and driving reconstruction efforts during the current conflict. This research aims to critically evaluate the contribution of architectural research to the rebuilding process.

It seeks to identify how research findings have influenced the development of architectural and urban planning projects and how this impact transcends the immediate post-conflict period to shape the architectural trajectory of Ukraine. By assessing the role of research, the research aims to underline the enduring significance of research in architecture in the context of rebuilding a nation, thereby contributing to a deeper understanding of the dynamics of architectural development in Ukraine during the current conflict.

This research serves as a testament to the resilience of nations in times of adversity, offering insights that extend beyond the borders of Ukraine. It illuminates the capacity of architecture to heal and rebuild in the face of devastation, making it relevant not only to scholars but also to policymakers, urban planners, and architects facing similar challenges worldwide.

In addition to its broader significance, this research contributes to the field of architecture by deepening our understanding of the role of architectural research in the reconstruction of nations. It highlights the importance of research in shaping architectural development and its long-lasting influence. Moreover, within the context of Ukraine, the research provides valuable insights into the historical and cultural dynamics that continue to influence architectural practices and urban planning.

By examining Ukraine's post-conflict experience, we gain a unique perspective on the nation's architectural identity, which is invaluable for preserving and promoting Ukraine's architectural heritage while envisioning its future. This research serves as a steppingstone for further studies on the intersection of architecture, history, and cultural preservation in Ukraine, making it an essential contribution to both academic and practical realms.

The first publication: "Practice of built heritage post-disaster reconstruction for resilient cities", Tomas Jelen-ski, International Centre of Education, Krakow University of Technology, 2018.

Various publications support research-led architecture and the benefits it encompasses. This publication discusses the role of resilience in sustainable planning and post-disaster urban reconstruction. It examines cases of historical urban complex reconstruction and how urban heritage preservation contributes to resilience, offering continuity to traumatized societies.

Drawing on historical examples from the Polish School of Conservation, the paper argues that methods used to restore identity to rebuilt structures effectively recreated city identities like Kalisz, Warsaw, Gdansk, and Wroctaw. It highlights the emergence of diverse municipal identities in post-disaster townscapes. The work offers insights for the research on post-war rebuilding in Ukraine. It highlights the importance of architectural heritage preservation and identity creation, providing a valuable framework for the study.

The second publication: "(Re building Spaces of Tolerance: A "Symbiotic Model" for the Post-War City Regen-eration", Aleksandar Stanicic, Milan Sijakovic, 2019.

The publication offers an innovative approach by bridging the gaps between social tolerance and urban reconstruction in post-conflict settings. It introduces the "symbiotic model," drawing from biological concepts, to define the relationships between existing city structures and new interventions.

This approach may provide insights into how postwar architectural research in Ukraine can foster not only physical reconstruction but also social and political tolerance and sustainable development.

The third publication: "Modernist architecture, conflict, heritage and resilience: the case of the historical museum of Bosnia and Herzegovina", Harrington, Selma Dimitrijevic, Brahma and Salama, Ashraf, 2017.

The article delves into the unique context of Bosnia and Herzegovina, focusing on the Historical Museum's transformation post-conflict. It underscores the interplay between architecture, public function, societal narratives, survival, and continuity, highlighting its potential as a model for reusing 20th-century architectural heritage.

While specific to Bosnia, its examination of architectural resilience and reuse can offer insights into the research on postwar rebuilding in Ukraine, particularly concerning the adaptability and evolution of architectural structures and their connection to societal transformation.

This research employs a multifaceted approach to uncover the intricacies of post-conflict architectural research in Ukraine during the ongoing conflict. The primary research methods include archival research and case studies. Archival research involves the examination of historical documents, photographs, and architectural plans from the current conflict period in Ukraine. This method provides a rich source of primary data that offers insights into architectural projects, urban planning initiatives, and the role of research in decision-making.

Additionally, case studies will be conducted to analyze specific architectural and urban development projects in post-conflict Ukraine. By selecting key case studies, we aim to delve deeply into the architectural practices, research findings, and the contextual factors that influenced these projects. The combination of archival research and case studies ensures a comprehensive understanding of the post-conflict architectural landscape in Ukraine during the ongoing conflict.

The choice of these research methods is driven by their suitability for exploring architectural research during the ongoing conflict in Ukraine. Archival research is particularly valuable in accessing primary source materials from the current conflict period, allowing for a nuanced historical analysis. It enables us to trace the trajectory of architectural research, innovations, and the decision-making processes that influence post-conflict rebuilding. Case studies, on the other hand, offer in-depth insights into specific architectural projects. By conducting case studies, we can connect theoretical concepts with practical applications, providing a holistic view of architectural research's role in post-conflict reconstruction during the ongoing conflict in Ukraine.

Today, it is no longer sufficient for architects to be mere practitioners. They must be cognizant of the transformative power of research, underpinning their innovative ideas with empirical data, informed decisions, and an intrinsic understanding of reality. It embodies the subject's overarching objective of research in architecture is to equip architects with the skills and knowledge to be knowledge creators, forward-thinkers, and architects capable of shaping the built environment while preserving the sociocultural and historical fabric of a nation.

In an age where architectural practices are increasingly shaped by research and evidence-based approaches, this proposal underscores the subject's pivotal role in preparing architects for the future. It exemplifies the fusion of creativity and research, making architects not only practitioners but also agents of positive change, architects who will lead us toward resilient, vibrant, and harmonious built environments.

Part 4

Timeline

2023–24



August/2023

08/01 40 talented students from Canada and China join us for this year's summer workshop led by Jakub Kopecký. Students visited the AJETO glass factory, the Nový Bor glass museum, and an excursion to Lasvit where they witnessed cutting-edge glass designs! After two intense weeks, the 7 groups present their **designs for a glass pavilion** on the Vyšehrad bastions.

08/30 The 2023–2024 Academic Year's **Orientation Week** begins with 30 Bachelor, 7 Master and 4 Erasmus Exchange students joining ARCHIP! Students set off on a bike tour around the city centre!

08/30 Yesterday, our new **students explored the city on wheels**. After the tour of Vysehrad and some presentations from current students, they got on Rekola bikes and took a trip through Prague.

“Sharing...
space, time,
lives.”



September/2023

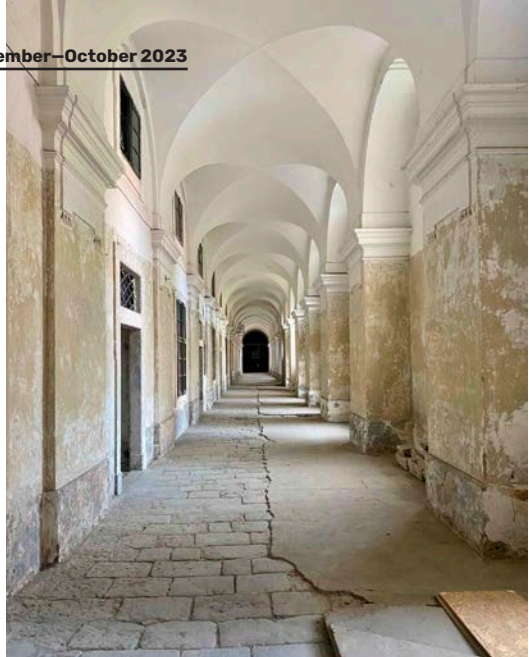
09/01 Attention all teachers and alumni! Join us for a drink tomorrow at **Kasárna Karlín**, where we'll be connecting with current students and welcoming new faces. It's the perfect opportunity to share your experiences, and make new connections.

09/05 On the first day of AD, this year's five studios: Schindler-Fessler Studio, Tsikoliya-Janků Studio, motionLab01 Studio, Wertig-Kopecký Studio, and Kurilla-Prokop Studio, presented their design project themes. With the overall focus of this academic year summed up in one sentence:

Sharing...space, time, lives, the topic of each studio varies from affordable housing in the city center to reprogramming Negrelli Viaduct to redesigning one's own flat as dynamic and flexible.

09/12 It is with deep sadness that we announce the passing of **Henry Hanson**, a cherished teacher at ARCHIP. On Štvanice Island, we celebrated his life and memory with a potluck dinner and picnic among friends and former students.

09/12 Students from Tsikoliya-Janků Studio began their sequence of site visits with a trip to the iconic functionalist **Dům Radost** in the city center.



09/26 AD studio motionLab01 travelled to **Český Krumlov** to visit the revolving auditorium of the open-air theatre. Students were shown the complete mechanical system and electromotors in the basement, the recently refurbished seating and the guiding tower's main control panel. The technical staff also demonstrated the full movement and functioning of the revolving auditorium, which was a unique experience that summer audiences do not get in full.

09/27 It's **ARCHIP's anniversary!** This is our 13th academic year! Here is to many more years to come!

October/2023

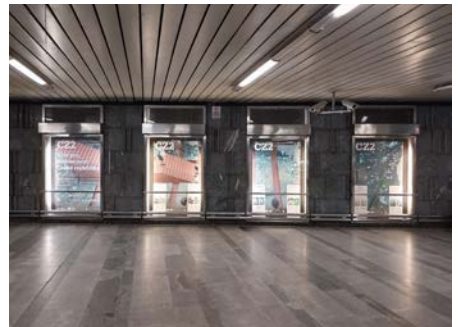
10/02 The Czech Republic and Slovakia celebrated their 30th year of independence this year, and for this occasion, there is a retrospective architecture exhibition, **Architecture Day**, at Prague Castle Riding School.

10/06 Students from Tsikoliya-Janků Studio have visited the so-called jewel of Czech Baroque architecture – the **Invalidovna** building in Karlin.



10/09 Third year students from **Landscape Architecture** visited the Prague 6 campus of the Czech University of Life Sciences, on an excursion with our new Landscape Architecture teacher Petra Kadlecová.

10/10 The CZ2: Visions for the Future of the Czech Republic exhibition in the window gallery in Malostranská station has been updated! Four new billboard posters have been installed in the **Malostranská metro station**, giving the public a glimpse of our CZ2 project from last semester. A book and travelling exhibition is also in the works!



10/29 Students of **Urban Planning I** participated in a workshop with Zuzana Tittl. Originally conceived by Osamu Okamura, the workshop aims to rethink not how streets were designed, but for whom they were designed. Students first analyzed and observed an intersection near the school and then in groups wrote and drew what they would include in their own city design.



November/2023

11/01 Third-year students from **Toulouse School of Architecture** stopped by to see us during their Prague visit. Thanks for the pleasant surprise!

11/02 Our ART5 class students, under the guidance of Jerry Koza, participated in a two-day workshop. They visited the Napajedla Museum and then headed to Uherské Hradiště to **explore mmcité!** After the outdoor showroom tour, they worked on an individual design of a bench (seating object) for 3 people (1:10 scale models). Special thanks to David Karásek, mmcité's founder, and Tereza Benovska for the collaboration!

11/07 Students of AD studio motionlab01 had a unique visit to the clock machinery powering the main **Astronomical clock** at Old Prague Town Hall. They saw the famous Apostles' display, and unique moving figures on the facade of Prague's 'Orloj'.

11/19 Join us on the 19th of December for a **virtual open day** and witness our students' project presentations live at CAMP!

11/21 The students of motionLab01 continued their search and study of moving technologies at **Prague Technical Museum**.



December/2023

12/01 Archip's 5th-semester Advanced Construction Methods class visited the **Hotel U Sixtů** site on Prague's Old Town Square with their tutor, Sean Clifton. It was a fantastic opportunity to see the seven buildings comprising ten centuries of Prague architecture being renovated and converted into an incredible new 5-star boutique hotel where Sean of Jestico + Whiles is the lead designer responsible for the entire interior design.

12/08 On the latest site visit, our students from Tsikoliya-Janků Studio saw the inside of Prague's **Bořislavka Centrum**, which combines contemporary architecture and art.

12/17 **We've got new merch!** Do you like it as much as we do? E-mail us at info@archip.eu or text us at +420 702 053 038 to get yours!

12/21 The **final presentations** of our students' projects took place at CAMP, and the winners of the GoRo Awards were selected during the presentations. We also **live-streamed the event** this time as part of our virtual open day. FB Video Link: https://fb.watch/uZ0oE7x_wG/

12/21 The winners for this semester's **GoRo prizes for best project** have been announced!

12/22 We are all shocked by today's events at the FF UK, which never happened in the Czech Republic before. We express our **deepest condolences** to all the families and relatives of the victims.



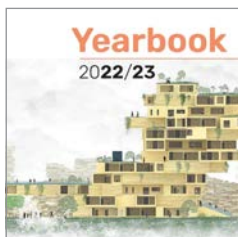
January/2024

01/20 **Zuzana Drahotová** joins Schindler-Fessler (now Fessler-Drahotova) Studio as studio leader!

01/30 An exhibition of final student projects from the Wertig-Kopecký studio, at **Kasárna Karlín**, coincides with the kick off of the new semester.

February/2024

02/02 **A new semester begins** with 5 different studio briefs. Kurilla-Prokop studio renews the Albertov Campus; motionLab01 studio puts forward dynamic visions for the renovation of the Metronome on Letna plain; Fessler-Drahotova studio presents architectural visions for future heritage in the city of Prague in the year 2150; Tsikoliya-Janků studio prepares a range of terrain-based proposals modelled within Prague's hillscares; and Wertig-Kopecký proposes solutions for the revival, reprogramming or reconstruction of abandoned buildings throughout the city.



02/14 Our collaboration with the **AA London School of Architecture** continues with a second urban design workshop this spring! This time in Brno, with students from the Faculty of Architecture at Brno University of Technology, the workshop will focus on the city's southern area. ARCHIP master students, under the guidance of Zuzana Tittl, will prepare in depth analyses for the 10 day workshop in May.

02/15 The CZ2: Visions for the Future of the Czech Republic exhibition has been moved from Prague to Brno at the Zelný trh for the next month! Many thanks to all the students and teachers involved in the new installation!

Fakulta architektury ČVUT v Praze, The Why Factory, Vysoké učení technické v Brně, Technická univerzita v Liberci, TU Delft

March/2024

03/10 The kinetic sculpture "New Time" (better known as Metronome or Pendulum) has been part of the Prague panorama for the past 31 years after being moved from its original site to the Exhibition area at Holesovice. Students of motionLab01 studio visit the workshop repairing its parts.

03/10 We are happy to announce the release of the ARCHIP yearbook 2022/23!

03/14 Students from the Tsikoliya-Jankú studio visited the new wastewater treatment plant in Prague. Check out the photos of this interesting site, combining architecture with maximum functionality, all hidden underground.



April/2024

04/03 The CZ2: Visions for the Future of the Czech Republic exhibition is moving again! Students are now helping with the **installation at GAMP A Pardubice**, which will open on April 20th. As part of the ongoing travelling exhibition of last year's CZ2 project, a new installation is underway in the GAMP A – Centrum pro otevřenou kulturu města Pardubice (Centre for Open Culture in Pardubice). Hundreds of models will be positioned on the model map of the Czech Republic, filling the entire space. Students participate in its preparation and assembly for the opening day later in April.

04/09 The last excursion from the Tsikoliya-Janků studio took our students on an exclusive tour of the recently completed **Masaryčka buildings by Zaha Hadid Architects**. The project completes the unbuilt northern edge of the Masarykovo train station and reconnects it into the city. Thanks to Jakub Klaska for giving us the tour!

04/10 Our second-year students recently took a field trip led by tutor 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.



04/20 The opening of the exhibition CZ2: Vision for the Future of the Czech Republic in Pardubice, which included a guided tour from Winy Maas.

04/26 Our Rector, Regina Loukotová, and Head of research, Marcela Hanáčková, were invited to a discussion series Architecture and... organized by Samia Henni (Institute of gta, D-ARCH, ETH Zurich) and held at the end of April. Together with Philip Ursprung (Institute of gta, D-ARCH, ETH Zurich) and Nick Drofiak (UWE Bristol), they discussed pedagogy in architectural education. The event was hosted by the Institute for History and Theory of Architecture, Faculty of Architecture, ETH Zurich.

04/28 Students spent three days in Olomouc as part of the Social Ecology course, going beyond the textbooks and engaging directly with their surroundings. Throughout the trip, they studied the Morava River to understand its influence on the city's architecture and social ecology, exploring the connection between urban spaces and nature. They examined how greenery connects with architectural design to foster community and ecological harmony. And the trip also included a visit to the Archdiocesan Museum!



May/2024

05/07 Our Vice-Rector Klára Doleželová recently attended the **EAAE Deans' Summit** hosted by the Academy of Architecture at **the Amsterdam University of the Arts** on 25–26 April. The event focused on preparing architecture students for the future challenges they will face in their careers. It was an excellent opportunity to exchange ideas on improving our curriculum to prepare our students for the dynamic world of architecture. (Photo: EAAE – European Association of Architectural Education)

05/07 In an informal afternoon gathering, presenting student projects and discussion about **the future of Albertov**. An informal student exhibition followed by a discussion and party.

05/13 Architectural Design Course is the cornerstone of our programme and we are thrilled to announce that one of our Design studios will be **led by Dutch architect Winy Maas**. His position will start in September 2024.



05/18 Our master students met with their peers from VUT Brno and AA London for a **10-day workshop** to create visions for the district around the new train station in Brno South. The results are on display in the former Prior building, Dornych 4, Brno (accessible during Open House)!

05/21 Final presentations for AD studio take place at CAMP.

05/21 Another semester has come to an end and with it our **biannual GoRo Awards**. Our students presented their final projects in CAMP, followed by a nice meeting at Cafe Neustadt and the GoRo Awards announcement.

05/21 Join us for our **FIRST Alumni Party!** Reconnect with old friends, network with fellow architects, and celebrate our community.

05/23 As part of the CZ2 project and exhibition, Regina Loukotová moderated a debate at GAMPa – Galerie města Pardubice with a focus on **visions for the city of Pardubice and its region**.



June/2024

06/01 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, Osamu Okamura, René Dlesk and Ondřej Hofmeister, respectively.

06/06 The 2024 graduation ceremony took place again in the gardens of our former location on Vyšehrad. We were proud to honour 18 masters and 7 bachelors graduates with their diplomas! Your hard work has truly paid off. Congratulations to all our new graduates!



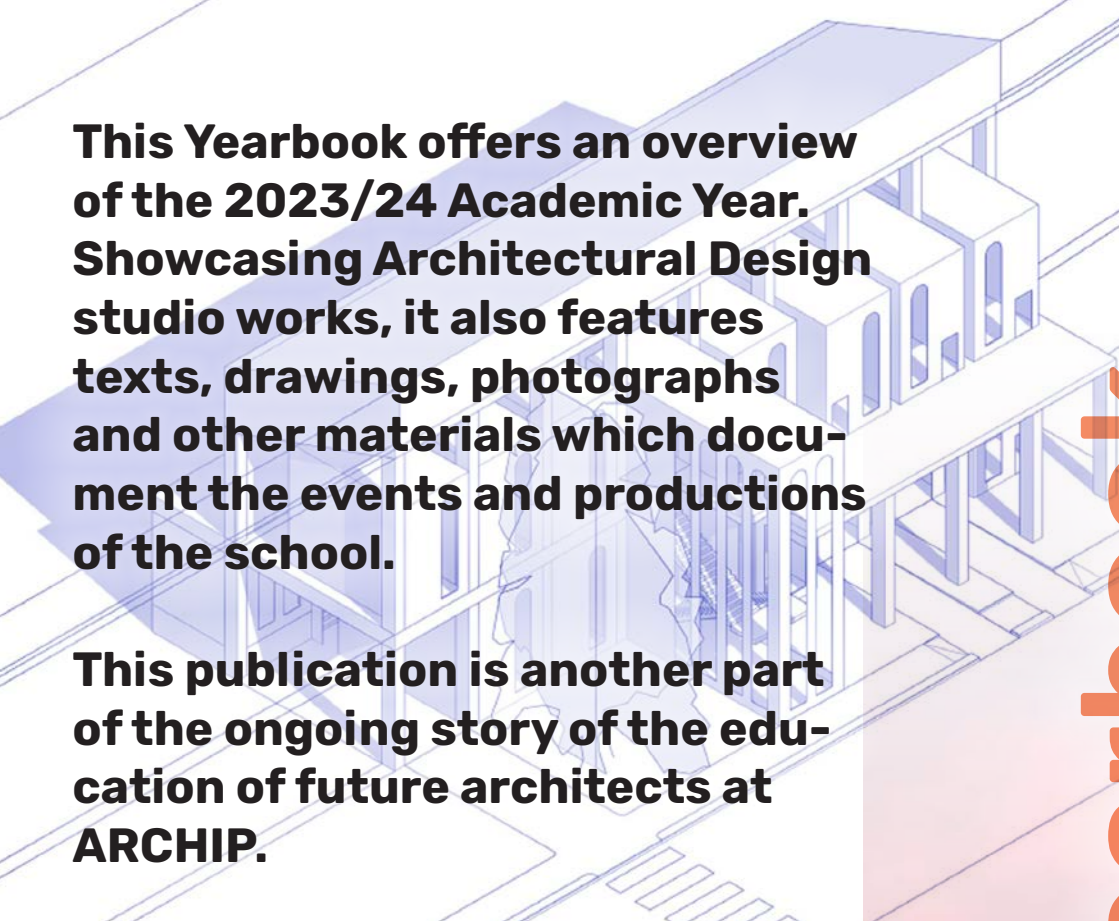
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This Yearbook offers an overview of the 2023/24 Academic Year. Showcasing Architectural Design studio works, it also features texts, drawings, photographs and other materials which document the events and productions of the school.

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

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