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CWP

Confronting Wicked Problems : Adapting Architectural Education to the New Situation in Europe

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The Project

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Partner institutions: The Oslo School of Architecture and Design (AHO), coordinator European Association for Architectural Education (EAAE) Architect's Council of Europe (ACE) Politecnico di Milano Universitat Politecnica de Catalunya (ETSAB) Universiteit Hasselt Ceske Vysoke Ucení Technické v Praze Technische Universiteit Delft Universitatea de Arhitectura și Urbanism "Ion Mincu" (UAUIM) Università degli studi di Genova (UNIGE)	

The Activity

Name of the activity:
Staff Training Event



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Name of think tank: Heritage

Purpose of the activity:

Case studies of conversion/restoration/conservation/adaptive reuse...

Date and time for the activity:

06.06. 2016 to 10.06. 2016

Grant awarded to this category of activity (YES/NO): YES

Receiving organization/hosting institution:

Czech Technical University in Prague, Department of Architecture

Participants/mandatory participation for (name and institution):

Czech Technical University in Prague, Department of Architecture:
Petr Vorlik, Associate Professor, Research Center for Industrial Heritage,
Department of Architectural Theory and History
Tomas Efler, Assistant Professor, Department of Monument Care

Università degli Studi di Genova, Department of Architecture:
Giovanna Franco – she cannot attend for personal reasons
Stefano Francesco Musso, Professor, Department of Restoration

Universiteit Hasselt, Department for Architecture and Arts:
Koenraad van Cleempoel, Professor in Art History, Vice Dean Faculty of
Architecture
Bie Plevoest, Doctoral Assistant

EAAE:
Loughlin Kealy, Emeritus Professor of Architecture, University
College Dublin, Ireland and co-coordinator of the EAAE thematic Network
on Conservation

ACE:
Sara van Rompaey, Architect, ACE Board Member, Ghent, Belgium
Eugen Panescu, Architect, ACE Board Member, Cluj-Napoca, Romania

Documentation from the meeting:



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- 1: Report
- 2: Presentations - attached
- 3: Photographs - attachement
- 4: Certificate of attendance - common for both reports

REPORT

1. Introduction:

The event is organised as a case study workshop focused on (not only) industrial areas close to Prague. An excursion to the Mine Mayrau is anticipated; a visit to a craftsman's workshop and to a restoration building site, with wide ranges of possibilities and scales of interventions.

The event also focus on the possible interconnection with research (with those actively involved, their references, sources, PhD students) and with reference to the study programme and history of conservation (historic architecture and its context will infuse the whole programme). Some architects' offices will also be involved (practices and the experiences of recently graduated architects). A particular interest will also be devoted to the search for new topics to be developed at universities in future such as, for example: post-war architecture, vernacular architecture and contemporary architecture.

Preparation of the Prague Meeting (according TNP October 2015 Hasselt):

The group agrees that it would be beneficial for further the discussion on the Genoa-Issues to speak about concrete projects, instead of speaking in abstract and general terms. Therefore, we decide that in Prague all participating schools and institutions will present two casestudies at the start of the workshop (10 casestudies in total) in order to have a common framework of casestudies to refer to during future discussion. We agree on a common structure for this presentations: goal: reflect on the completes object versus inherited object.



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structure:

1. explain why you choosed this particular casestudy
2. explain the constrains of the project
3. reflect on the casestudy based on the following questions: What is the significance of the object? Is this significance embodied in the fabric? How does the intervention effects the significance of the object?

For our meeting sessions we can prepare our presentation of one (or two) case studies of conversion/renovation/conservation/adaptive reuse of one´s choice, about 20 minutes for each presetation.

2. Realized common program:

Monday 06/06

- 16,00 the first meeting session Faculty of Architecture,
Czech Technical University Prague,
Adress: Thákurova 9, Prague 6, Dejvice
(Metro „A“ Dejvická), Meeting room 764 at 7th floor
- 19,00 welcome dinner

Tuesday 07/06

- 9,00 excursion (minibus) to industrial Kladno City Area
near Prague, Departure from Faculty of Architecture,
visit of "Mayrau" Coalmine Museum
- 12,30 lunch (Kladno, Power station area, employee cafeteria)
- 14,00 visit Statenice Mill
- 15,30 visit of industrial area of Libčice
Coal Mill Conversion by Atelier Hoffman
- 18,00 return to Prague, free evening

Wednesday 08/06

- 9,30 the second meeting session, Faculty of Architecture
- 12,00 lunch
- 14,00 Villa Müller visit (Adolf Loos' work)
- 16,00 the third meeting session, Faculty of Architecture
- 19,00 free evening



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Thursday 09/06

- 9,30 *the fourth meeting session, Faculty of Architecture*
- 12,30 *lunch*
- 15,00 *Emauzy Abbey - Postwar Renovation Monastery area*
- 18,00 *Dancing House area visit*
- 19,00 *Evening Dinner - Charles Bridge area*

Friday 10/06

- 9,30 *Transnational Project Meeting*
- 17,00 *end of meeting*



3. Case-studies presentations and visits

A. Industrial Kladno City Area near Prague, visit of "Mayrau" Coalmine Museum

- **museum based on „Last Working Day“ concept/theory**
- **connected with local community activities, cultural events, workshops and collaboration with universities**
- **mainly maintenance**

The nineteenth century is often called the century of coal, but in fact until around 1880 – and for at least a million years of the preceding human existence – wood was the main source of energy. Similarly, coal kept its dominant position far beyond the first half of the 20th century, when it was overtaken by oil and gas, but in the past few years it is surprisingly coming back and its future appears better than that of any other fossil fuel. Coal and modernism are somehow related. The year 1880 itself more or less coincides with the unfolding of modern – at the time – Impressionist painting, which was directly followed by Modernism itself.

The excavation of the Mayrau mine near Vinařice was launched in 1874 and a few years later the driving of the compound pit Robert followed. Both pits were equipped with steam, and – later – electric mining machines. The colliery was in operation until 1997, by which time it was obvious that it was one of the most valuable industry complexes in the Central-Bohemian region. Due to the fact that along with the slump of the mining industry many reconstructions and demolitions of the former mining complexes took place, the Mayrau mine, which was preserved in roughly the same form as it was at the end of the 19th century, is nowadays regarded as a monument of Central European significance.

Two things contributed to that outcome – very rich deposits of high-quality black coal, which extended the mine's lifetime over a century, and also the location of the complex. "Majrovka" lies several kilometres north of Kladno on the edge of the Vinařice village as an independent industrial island. The mine used to be surrounded by extensive slag heaps, but having become overgrown with birch trees and pines, the place nowadays gives the impression of a forest park with beautiful old buildings in a pleasant brick colour. The main difference between a museum or open-air museum in the past and today is in the ratio of "the mass and the spirit". Traditional



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museums display objects and are mainly bodies of history; whereas the importance of the contemporary museum is in the activities held in it, and this proves to be rather a spirit of our time, interlaced with the past. One used to visit the classic museum either alone or within a school group, but the experience was still of being on one's own. It was actually an individualistic matter. But a concert, performance or site-specific event is frequented by spectators who share what they see. It is not only a collective matter, but also reinforcing community spirit, which helps create the local community.

One can actually never be sure, whether the main impact of a theatre visit in a town of the size of Kladno concerns the theatre or the play itself, or conversations that people have during the intervals, when, due to the shared experience they communicate better with each other and therefore can positively influence the life of the city. It doesn't surprise us then that the ancient theatre was considered almost sacral due to this aspect of creating something collectively human. Similarly to that the National Theatre is not solely about culture but about the sentiment of what it means to be a Czech citizen.

It follows that every town needs these centres of shared experience. During the past few years, "Majrovka" has hosted dozens of exhibitions, lectures, excursions, concerts and site-specific events. It is as if "Majrovka" was becoming the external heart of culturally half-emptied Kladno. You can go to Prague to attend cultural events, but you have to sort out the problem of when to catch the last bus back or where to park your car. There is no time for a glass of beer or wine after the performance and moreover – there will probably be no-one to talk to either. Then there is a factor, the import of which we are beginning to realize only now – the link between industry and culture. Until recently the general opinion was that industry is something unclean and hostile, but lately we have come to realize that it actually forms one of the basic driving forces of creative practice. What I have in mind is not just design and corporate culture, but the quality of energy sources itself determines the basic style of cultural events. At Valašsko region, where wood is used for heating, singing folk songs and making wooden toys seems logical, but in Kladno this would appear unnatural, simply out of time and place. (Text: Václav Cílek)

- Discussion and debate.



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B. Industrial area of Libčice, Coal Mill Conversion of Atelier Hoffman

- **adaptive re-use and conversion of industrial area**
- **openness to public, mixed commercial and cultural activities, local social/cultural/turistic/ landscape context**
- **support of EU and Czech authorities, initial kick-off for another activities**
- **mixed authentic structures and new interventions**

Czech architecture studio Atelier Hoffman has converted a riverside coal mill near Prague into a studio, workshop and exhibition space. The three-storey brick and steel building dates back to the start of the twentieth century, when it was first constructed on the site of a factory in the town of Libčice nad Vltavou. The floors were only installed in the 1960s and the building had served as a warehouse since then.

Since 2006, Atelier Hoffman director Patrik Hoffman has been trying to find a way to renovate the structure. "The screw mill kept mesmerising me," he explains. "In that vacated mill once more than 1600 people used to live and work, nowadays not even a hundred have remained. And yet everything is there! Houses, railway tracks, road, technical infrastructure, river, grown up trees. It has a great genius loci. The premises are dilapidated and forsaken, but all it takes is to bring it back to life."

The architects have added a series of steel volumes that protrude from different sides of the building. At the front, an outer staircase and entrance pavilion wrap around the corner of the walls to provide access at both ground level and the uppermost floor. Another steel box creates a top floor balcony, while one on the ground floor accommodates a boiler room.

Original steel I beams and trusses are visible on each level and have been smartened up with a protective black coating. A new steel staircase with the same finishing zigzags up between the floors. Kitchens, bathrooms and storage facilities are contained inside large wooden boxes.

Other recently completed renovations in the Czech Republic include a hair salon that looks like a cross between a warehouse and a dungeon and a gym with a running track on stilts. See more



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architecture in the Czech Republic.

Here's a project description from Patrik Hoffman:

The building is situated on the premises of a former screw mill in Libčice nad Vltavou on the banks of the Vltava river, to the north of Prague. The screw mill was founded in 1872, the coal mill building originates from approximately 1900. The original two-storeyed edifice of 12.1 by 17.5 metre and height of 11 metre was split in 1965 by a steel construction in three levels. Since then it served mainly as a warehouse.

The building was bought in 2010 by LUGI Ltd and Patrik Hoffman. Renovation works were carried out between June 2010 and December 2011 following a plan and project by the architectural studio Patrik Hoffman. In a joint effort, the building of the old Coal Mine was transformed into an inspiring working environment and will continue to be used as a polyfunctional facility in which architecture, design, art, manufacture and warehousing meet each other.

When looking at the reconstructed coal mill it should be obvious what is original and what has been added. The masses of the newly added outer parts have been carried out as a system of interconnected steel boxes (entrance pavilion, staircase, balcony, boiler room), made of 4mm thick metal sheets in order to minimise the impact on the original look of the building.

We took the same approach to renovating the interiors. Added constructions were removed and the existing interior staircase was replaced by a newly placed steel staircase. The original steel construction was cleaned and given a coating.

All the facilities such as bathrooms, kitchen, cleaning closet has been hidden in independent wooden "boxes" placed freely in the space in order to accentuate the construction of the edifice with its openness and generous feel of open space.

The steel roof truss structure was left in its original shape including wooden rafters and lagging. Window openings have been fitted from the inside by new aluminium windows with insulating double glass and the original steel window frames were repaired and maintained.

It is our wish that this project may be an impulse to change a forsaken brown field in a centrum where one can find studios, manufacture, showrooms and interesting shops. May it become a place that inspires. (Text: Patrik Hoffman)



- Discussion and debate.

C. Zbůch Industrial Coalmine Area in the Pilsen region Students (workshop) visions for rediscovery of miner's culture area

- **collaboration with students to „wake“ sleeping, forgotten and dilapidated locality**
- **interdisciplinary and international students workshop**
- **...based on previous long term research and on participation with local community and eyewitnesses**
- **... focused on quest of different and colorful possibilities and diverse strategies (landscape, urban planning, architecture, scenography, interior, design, visual and graphic arts, sociology)**
- **quest of appropriate content**

The village Zbůch is located 7 km southwest of Pilsen. Coal began to be mined in the region from the middle of the 16th century to heat the forges of blacksmiths, but mining began to develop fully in the region with the construction of the Pilsen–Furth im Wald Railroad in 1861.

At the end of the 19th century the company ZBAS started building the most modern mine of that time in the whole westbohemian region, so called Mine Austria Jubelee. Excavation began in 1908 and mining was under way 1911.

In the 1970s the mining area lost its significance and the mines began to close. The mining grounds were put to various provisional uses, buildings that survive there today are often changed, the most significant features were mostly demolished and removed. After a long period of being closely linked to coal mining activities and subsequently after damping down and finally after closing down coal mining completely, this region at present is going through a process of looking for a new identity. Gradually disappearing traces of strongly industrial landscape are in contrast with absence of further vision.

The objective of interdisciplinary workshop Zbůch 2015 was creating a wide spectrum of students and projects of various universities and contribute to the future development of this area. The workshop was held in October and November 2015 and was preceded by a process



in which information was gathered on the region and its treasures were mapped by organisers.

Conclusion of the workshop:

- This place works with the strong living collective memory of the local communities.
- Intensive mining activity left a singular imprint on the landscape, giving rise to pit lakes and, as mining progressed, increasingly large waste tips.
- There are cycling routes and hiking trails all over this region.
- There is enough traffic for Pilsen to Zbůch to rejuvenate the old mining.
- There is the possibility to become an attractive alternative for the Pilsen creative industry.
- There is a potential for the future development as a tourist magnet

Its aim was to search for ways of development and vision direction for transforming the micro region of Western Bohemian coalfield and its centre – municipality Zbůch. Even though black coal was mined there for more than 400 years, Pilsen coal-field has always been in the background of Kladno and Ostrava region. After a long period of being closely linked to coal mining activities and subsequently after damping dawn and finally after closing dawn coal mining completely, this region at present is going through a process of looking for a new identity. Gradually disappearing traces of strongly industrial landscape are in contrast with absence of further vision. The result of workshop presents different approaches in searching for identity of the place on local as well as regional level.

The workshop and publication were organised and prepared as part of work on the project 'Industrial Heritage as a Focal Point in the Cultural Landscape' (project coordinator Petra Boudová) supported by grant no. SGS15/219/OHK/3T/15. The book is published with the support of the Faculty of Architecture of the CTU in Prague.
(Text: vcpd.cvut.cz and Petra Boudová)

- Discussion and debate.

D. Ještěd Mountain-top Hotel and Television Transmitter

- **wicked problems of restoration of extraordinary postwar enlisted/protected architecture (modern/artisanal building technologies, still in use, interior issues, cursed socialist heritage etc.)**



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Ještěd tower represents a typologically unique combination of a hotel and TV tower. It was designed by the architect Karel Hubáček (*1924) in cooperation with the structural engineers Zdeněk Patrman (1927–2001) and Zdeněk Zachař (*1925) and the civil engineers Václav Bůžek (*1947) and Vlastimil Křupka (*1927). The basic load-bearing element of the structure is a reinforced concrete core, consisting of two concentric tubes, embedded into the rock foundation through a one-metre thick foundation slab. From the core the first four floors are suspended on a steel structure, covered with the cladding sandwich panels. The next floors up, for the antennas, are covered with laminate in the shape of a rotating hyperboloid. Set on top of the reinforced concrete trunk is the steel shell of the aerial mast with a laminate extension and a special pendulum. From its base the tower stretches to a height of 99.86 metres. Free-standing transmitter towers began emerging in the 1950s, built either as tall structures dominating their urban setting (the Stuttgart TV tower from 1953–1956) or on mountain peaks (the tower and hotel built on Praděd Mountain in 1968–1983). In 1969 the International Union of Architects awarded Karel Hubáček the August Perret Award for the tower in part for its use of technology in architecture. The tower's creators themselves interpreted it more in relation to its setting ('... extending the mountain') or to circumstances in civil engineering at the time ('... home-made high-tech').

An Inventory of the Interiors of the Ještěd TV Tower and Hotel

In the spring of 2008 an inventory was carried out on the interior of the four stories of Ještěd Hotel: the entrance hall, reception and buffet (1st floor); restaurant and bar, lounge, and café (2nd floor); twelve hotel rooms and one suite (3rd floor) and hotel dormitory (4th floor). This was the first step in a comprehensive inventory that will be part of a structural-historical research on the whole structure. In connection with the proposal to have Ještěd Tower inscribed on the UNESCO World Heritage List, the inventory will serve as a source material for the purpose of renovating and adding to the interior furnishings. Otakar Binar, the architect of the original interiors, tried to fuse technicist elements (windows, acoustic ceilings, the heating and air conditioning casings) with original furniture custom made according to the latest industrial design (lamps, ashtrays, seats, etc.), but also with lower-quality type elements (metal fittings, handles, fixtures etc.). The atmosphere was determined by the colours of the surfaces (the plastering, wallpaper, carpets, acoustic ceilings) and furniture, including the textiles and dining tableware. The wear of service has left its mark on the current state of the interiors, the material connected with the structure has survived in an authentic state, and just individual pieces of the original furniture have survived – most of it has been replaced.



However, the authors' drawings still exist, making it possible to produce replicas. (Text: Petr Vorlík)

Ještěd TV Tower and Mountain Hotel: What Are We Trying to Achieve with Heritage Conservation?

The fact that Ještěd has been declared a national cultural monument and is a candidate for inclusion on the UNESCO World Heritage List is not just prestigious recognition of its quality but also a way of guaranteeing its conservation for the future. But what is being conserved? What specifically is to be protected? What specifically can be left to change? In the case of Ještěd, the search for adequate answers is all the more complicated in that, from the perspective of the established criteria of heritage conservation, the structure is atypical and in many ways specific (the materials used in the structure have a shorter life span, the mountain conditions are extremely windy, and so on). It is not only necessary to know what we want but how to achieve it. The following two theories arose out of the expert colloquium's closing discussion:

A) The interior of the publicly accessible area of a structure, including its furnishings, is an important part of its cultural-historical value. Therefore, the same attention should be devoted to its conservation as to the conservation of the exterior.

B) The concept of heritage conservation of cultural-historical qualities should be put down in writing and should be considered binding. It would also be desirable to reflect on the concept in the context of the intended property transfer and the possible subsequent tenants.
(Text: Miloš Solař)

- Discussion and debate.

E. Villa Müller visit - Adolf Loos' work

- **exceptional restoration of world famous architectural masterpiece**

The villa for Milada and František Müller in Prague (1928-30) is the chef-d'oeuvre of the international architectural avant-garde. It is an example of the rare concord between an enlightened client and a brilliant architect. František Müller, co-owner of the Kapsa-Müller construction company, was one of the leading lights of Czech society of his day. He had no hesitation in commissioning one of the greatest architects of the time to design his own, representative home - Adolf Loos, who had already been active in Bohemia. This commission allowed Loos to bring



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his original spatial conception, known as Raumplan, to a rapid culmination. The outfitting of the villa interiors – selected and in many cases designed by the architect himself – was the embodiment of the surprising harmony between modern Functionalism and the classic English style. After an eventful history in the post-war years the Villa was restored in 1997-2000, and opened to the public as a National Cultural Monument.

The restoration and reconstruction of the Müller Villa began on November 23rd 1998, on the basis of a project drawn up by the GIRSA AT s.r.o. architectural atelier by a team led by Prof. ing. akad. arch. Václav Girsá.

In restoring the Müller Villa itself, parts of its exterior and components in the immediate environs, the project took as its central focus structural consolidation and the conservation of original materials; in this, to some extent (on the basis of the exact evaluation of expert investigation) it was necessary in specific cases to consider interventions that were more reconstruction than restoration (e.g. the reconstruction of the facing plaster layers of the facades, the replacement of parts of the masonry fence underpinning, the renovation of parts of the damp-proofing and the upper deck of the cast asphalt terrace etc.). The application of those criteria, characteristic of architectural restoration methods, meant in this case an effort to protect and, through restoration, attend even to those structural products and materials that in other cases might be regarded as commonplace, and thus replaceable by equivalent materials (e.g. the cladding of standard white tiles in the bathrooms). Likewise, the intention was also to restore the period joinery that forms part of the building (windows, doors, floors, railings etc.) as well as the collection of fitted furniture and facings – with veneered or lacquered surfaces.

In May 2000 the renovated and restored Müller Villa was opened to the public with an exhibition based predominantly on the original historical furniture and artworks, complemented by the new Study & Documentation Center. (Text: en.muzeumprahy.cz/villa-muller)

- Discussion and debate.

F. Emauzy Abbey - Postwar Renovation Monastery visit

- **restoration and adaptive re-use of damaged medieval monastery (extremely important for Czech identity), carried in fifties and sixties, but due to distinctive/artistic approach of the author still**



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contemporary/timeless

The unmistakeable modern white towers with gilded spires dating to the 1960s mark the Benedictine monastery Na Slovanech, whose original steeples were destroyed by fire in 1945 during a bombing raid. The Gothic church and Monastery was founded by Charles IV in 1347 and became a centre of learning, art and Slavic literature.

The Pope Clement VI granted the request of Charles IV (Karel IV) and gave his consent for a foundation of a monastery with Slavonic liturgy. The Emmaus Monastery, originally called the Monastery Na Slovanech was founded by Charles IV in 1347 for the Benedictine monks of the Eastern Rite brought in from Dalmatia and Croatia who used Old Church Slavonic as liturgical language. The intention of the emperor was to strengthen ties among the Slavs and contribute to eliminating the schism between the Western and Eastern churches. It was the only Slavonic monastery and the only non-Latin association in western Christendom of the Charles' empire. The monastery became a centre of learning and art. Students of Church Slavonic included Jan Hus, Jerome of Prague and others. A number of illuminated literary treasures were created here, including the Reims Gospel book (Remešský evangeliář). This book made its way from Constantinople, where it was brought by a Hussite mission, all the way to France, where it became a part of the French royal coronation treasure. The entire St. Jerome's Vulgate, the official Latin version of the Bible, was first translated into Czech at the monastery

The monastery and its new church - a pearl of Bohemian Gothic architecture - were built nearby a small old parish church of Sts. Cosmas and Damian, which was allegedly built by Saint Wenceslas. The monastery with the church were finished and ceremonially consecrated by the archbishop Jan Očko of Vlašim at the presence of Charles IV, his son Wenceslaus IV and important guests on 3 March 1372. On that day, the gospel about Christ's encounter with his disciples in the village Emmaus was read during the solemn consecration, thus the complex was also called Emmaus. As for the origin of the name, there is also an assumption which says that "Emauzy" was derived from Emmahouse (the house of Ema) which once should have stood at the place of the monastery and belonged to the nearby castle owned by first Bohemian Queen Ema, a daughter of King Conrad of Burgundy.

The building cost the same amount of money as the Stone Bridge (an original name for today's Charles Bridge). The architect of the compound is unknown. The church of Sts. Jerome, Cyril and Methodius, Adalbert, Prokop and later the Virgin Mary has some architectural features and



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figurative themes reminding of the work of the court building workshop presided then by Petr Parléř. It also recalls his courage to build an unusual massive atrial building without towers, which was later displayed in the engravings of old Prague. The construction lasted 24 years, including the exterior decorations. In the left corner behind the altar there is a statue of sitting Madonna of Montserrat – Black Madonna. When the church was bombed in 1945, the statue as if by miracle was not damaged. It was taken to the Church of St. Ignatius in Charles Square and after the reconstruction taken back to its original location.

The wall paintings are among the rarest sights of Bohemian Gothic: the cloister – ambulatory– is decorated with paired painting, i.e. depicting scenes from the both biblical testaments. It's kind of fresco, which is a European rarity and the most precious preserved monument of the Gothic period. In the 50's, the frescoes were restored with a special technique, in Czech called "pekování", which is making a net of hole scratches for a firm connection of the new plaster to the old background)The monastery passed all historical upheavals unharmed. During the Hussite turmoil, it went over to the Utraquists, the Hussite garrison was placed here thus it was spared of people's anger and ruining. In the 16th century the abbot Matouš Benešovský converted it into a pub with a bowling alley and musicians for entertainment. In the early 17th century, the famous astronomer Johannes Kepler lived there for a few years.

After the Battle of White Mountain, Ferdinand III invited the Spanish Benedictines. They had the monastery and church thoroughly remodelled in the Baroque style, removing the high gabled roof of the church and replacing it with a tripartite roof. In addition, two low onion dome towers were added to the front of the church (1712).

After 1880, during so called Beuron period, the monastery and church were renovated and reconstructed for the needs of the Benedictine congregation in Beuron, southern Germany. They replaced most of the Baroque elements with a unique, austere Pseudo-Gothic style that is now called the Beuron style. Their music-loving abbot established a special, so called Beuron painting school and thanks to him the monastery became a centre of the Church Gregorian chant singing.

Before World War II the monastery was integrated into a new urban design of the embankment and the slope under the Emmaus by architect B. Hypšman, who also designed the monastery extension. During World War II the monastery was occupied by the German Red Cross.



The church was badly damaged during an American bombing raid on Prague on 14 February 1945. The Association for renewal of the Emmaus Monastery commenced securing work with a support of the citizens immediately after the raid. Damaged Gothic frescoes in the cloister were restored after 1947. In the following years a new reinforced concrete roof frame was built. The reconstruction works were entrusted to the prof. of CUT Oldřich Štefan. In 1964, a non-anonymous competition was held for an architectural design replacing the roof and towers of the destroyed church. The winning submission was made by architect F. M. Černý, who proposed using an entirely modern design instead of required towers and it was implemented under his guidance. Called *couragé*, his design is one of the most valuable examples of modern architecture in Prague: It is an asymmetrical 32 metres laminated dominant with a 40 cm thick white concrete construction. The construction has 4 meter high gilded spires with 1.3 kg of 24-carat gold. The spires reach the height of 52 metres and they measure 32 metres up from the moulding. The construction gives an impression that the southern steeple, which is closer to the River, is higher than the other one, but it is not true.

Up to 1989 the monastery housed offices of the Academy of Sciences and hospital premises. In 1990 the compound was returned to the order whose members (from Italian Norcia, the birthplace of St. Benedict) have now come back to live and work there, while reconstruction of the monastery got under way. The monastery church was again ceremonially consecrated on Easter Monday, April 21, 2003. The Emmaus Monastery is a national cultural monument. (Text: prague.eu)

- Discussion and debate.

G. Dancing House area visit

- **opening questions of protecting of the extraordinary contemporary architecture (nineties), crucial for new strategies and for Prague historic centre context**

The Dancing House is one of the most interesting Prague houses built at the end of the 20th century. It represents a man and a woman, dancing together. It was regarded as very controversial several years ago, but on the other hand it is one of the most acclaimed modern buildings in Prague: it was awarded the Design of the year 1996 award from the American Time magazine. It is situated at the corner of Jirasek Square and Rasin Quay alongside the river Vltava.



There used to stand a Neo-renaissance house before, but it was demolished by an American air attack in 1945. The space was empty for several decades then. Coincidentally, in the neighbouring house lived the former Czech republic president Vaclav Havel, and he ordered an architectural study of the place from Croatian architect Vlado Milunic. Finally, the Dutch company Nationale Nederlanden bought the place in 1992 and decided to build an administrative centre there.

Vlado Milunic was asked to invite a world-renowned architect for the project, and he asked the famous Toronto architect and designer Frank O. Gehry. Together they built a dynamically looking building that seems to be dancing on the quay. It represents two dancers Fred Astair and Ginger Rogers – that's why it's also called "Ginger and Fred". The glass tower Ginger bends and clings to the concrete tower Fred, which has a metal cupola on the top, representing hair. The house is an example of a deconstructivist architecture.

Critics of the building pointed out that it doesn't fit into its surroundings, where various Art Nouveau houses can be seen. Also the unusual shape of the building was seen as disputable. But after several years, it is regarded as one of the most interesting Prague buildings from the end of the previous century.

The interior of the Dancing House was partly designed by the London architect of Czech origin Eva Jiricna. There are mostly offices in the nine-storey house, and there is a French restaurant with a beautiful view over Prague at the top. (Text: prague.cz/dancing-house).

New adaptative re-use of the Dancing House for hotel accomodation and exhibitions spaces of Dancing House Gallery.

- Discussion and debate.

H. Adaptive reuse – exploring spatial potentials and poetics of the existing. International Master in Interior Architecture – Faculty of Architecture and Arts Hasselt - Belgium

The faculty of Architecture and Arts welcomes applications for an innovative international master's programme in interior architecture with a strong focus on adaptive reuse. It is safe to assume that (interior) architects will have to deal increasingly with the transformation and adaptation of the built environment. Today, the role of architecture is being re-defined due to demographic, economic and ecological



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challenges. Transition and reuse take centre stage in the practice and theory of the profession. This academic master's programme is innovative as it considers preservation through the act of adaptive reuse instead of mere conservation and restoration. Rather than relying on an archaeological perspective, it emphasises a designerly approach as to give new and unexpected energy to buildings. Therefore, the programme seeks to train students who explore and activate the rich potential of existing sites through design supported by research and theory.

Ideally positioned in a region full of historical sites with various identities (cultural, artistic, religious and industrial), the faculty is within close geographical proximity to a rich laboratory of potential cases that span 600 years. Students are taught to conceive of these sites as palimpsests rather than monuments. Subsequently, they are encouraged to explore the beauty, memory, hidden qualities and broader potentialities of the sites handed down to us by our predecessors. Finally, the master's programme departs from the conventional understanding of the 'interior' as a quantifiable spatial category by underlining its richer artistic and ethical dimensions as Public Interior.

This is a selection of relevant and inspiring projects that will be studied more in detail during the master's programme.

Adapting urban buildings:

David Chipperfield & Julian Harrap, Neues Museum, Berlin
Peter Zumthor, Columba Museum, Cologne, Germany
Witherford Watson Mann, Astley Castle, North Warwickshire, England
José Ignacio Linazasoro, Ruins of the Escuela Pías Church, Madrid by, Spain
Ellen Harvey, Sint-Amelbergakerk, Bossuit, Belgium
Lacaton & Vassal, tour Bois le Prêtre, Paris, France
Diener & Diener with Helmut Federle, Swiss Embassy, Berlin
Fuhrmann Hächler, Gison Guyer & Atelier WW, Löwenbräu, Zürich
Leo von Klenze / Hans Döllgast, Alte Pinakothek, München
noAarchitecten, UHasselt, Hasselt
noAarchitecten, Menen Town Hall, Menen

Adapting industrial buildings:

Pierre Hebbelinck, Museum du Grand-Hornu, Mons, Belgium
Herzog and De Meuron, Zeche Zollverein, Essen, Germany
Herzog and De Meuron, Tate Modern, London
51N4E, C-Mine, Genk, Belgium
51N4E, Buda, Kortrijk, Belgium
OMA, Fondazione Prada, Milan, Italy
Meili Peter, Zypressenstrasse, Zürich



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4. Conclusion

During the visits and presentations were again widely discussed the process of implementation of these case studies experiences into education system and reflexion of new european situation.

Heritage think-tank prepared synoptic (SWOT) matrix, which should conclude our (national/institutional/personal) best practises based on: a) national analysis, b) building typology analysis, c) case studies (primarily examples visited before, during Erasmus Plus meetings).

This draft matrix is presented in the report of Transnational Project Meeting related to this Staff Training Event in Prague.



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Prague, 27. 7. 2016

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CWP

Confronting Wicked Problems : Adapting Architectural Education to the New Situation in Europe

Agreement no.: 2014-1-NO01-KA203-000366

The Project

Project title: Confronting Wicked Problems : Adapting Architectural Education to the New Situation Europe	Project period: 01.09.14 – 31.08.17
Grant awarded: 284 815 EUR	
Agreement number: 2014-1-NO01-KA203-000366	

The Activity

Name of the activity: Staff Training Event
Name of think tank: Heritage
Date and time for the activity: 06.06. 2016 to 10.06. 2016
Receiving organization/hosting institution: Czech Technical University in Prague, Department of Architecture

Attachement to report – Photographs

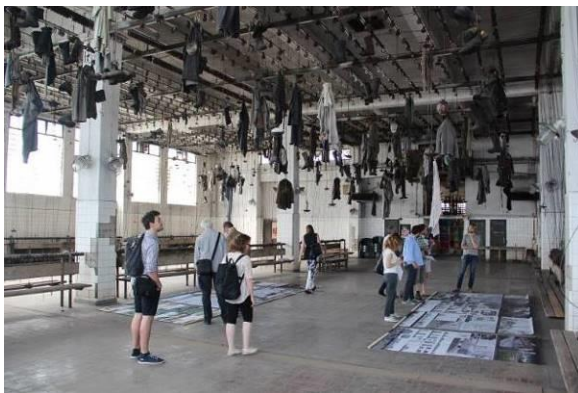


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Case-studies - presentations and visits

A. Industrial Kladno City Area near Prague, visit of "Mayrau" Coalmine Museum

- museum based on „Last Working Day“ concept/theory
- connected with local community activities, cultural events, workshops and collaboration with universities
- mainly maintenance





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B. Industrial area of Libčice, Coal Mill Conversion of Atelier Hoffman

- adaptive re-use and conversion of industrial area
- openness to public, mixed commercial and cultural activities, local social/cultural/turistic/ landscape context
- support of EU and Czech authorities, initial kick-off for another activities
- mixed authentic structures and new interventions





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C. Zbůch Industrial Coalmine Area in the Pilsen region Students (workshop) visions for rediscovery of miner's culture area

- collaboration with students to „wake“ sleeping, forgotten and dilapidated locality
- interdisciplinary and international students workshop
- ...based on previous long term research and on participation with local community and eyewitnesses
- ... focused on quest of different and colorful possibilities and diverse strategies (landscape, urban planning, architecture, scenography, interior, design, visual and graphic arts, sociology)
- quest of appropriate content

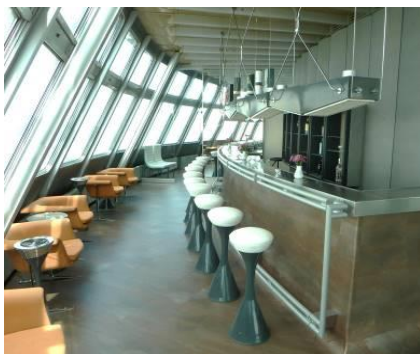
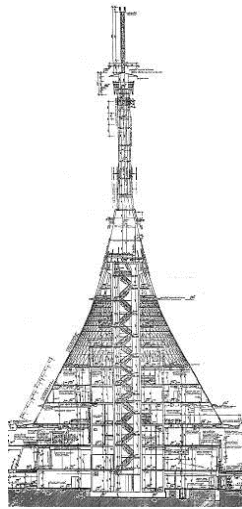




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D. Ještěd Mountain-top Hotel and Television Transmitter

- wicked problems of restoration of extraordinary postwar enlisted/protected architecture (modern/artisanal building technologies, still in use, interior issues, cursed socialist heritage etc.)

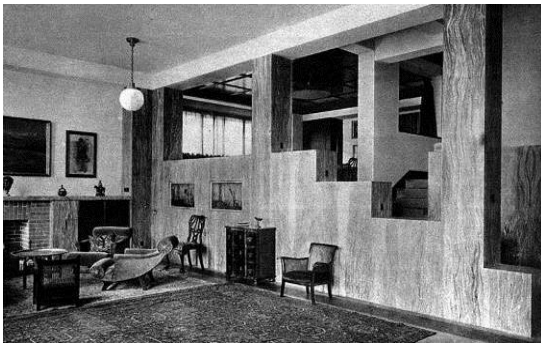
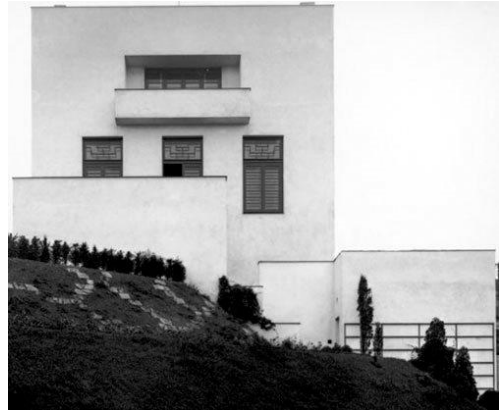




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E. Villa Müller visit - Adolf Loos' work

- exceptional restoration of world famous architectural masterpiece

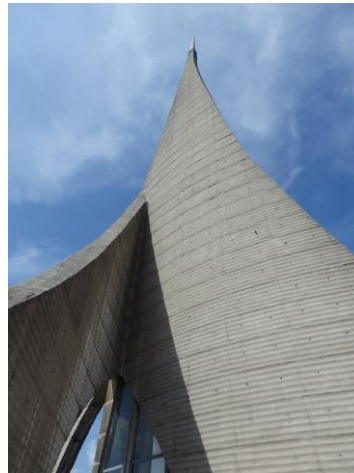




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F. Emauzy Abbey - Postwar Renovation Monastery area

- restoration and adaptive re-use of damaged medieval monastery (extremely important for Czech identity), carried in fifties and sixties, but due to distinctive/artistic approach of the author still contemporary/timeless





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G. Dancing House area visit

- opening questions of protecting of the extraordinary contemporary architecture (nineties), crucial for new strategies and for Prague historic centre context





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H. Adaptive reuse – exploring spatial potentials and poetics of the existing. International Master in Interior Architecture– Faculty of Architecture and Arts Hasselt - Belgium

Case-study of adapting urban buildings:
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