



**FACULTY
OF ARCHITECTURE
CTU IN PRAGUE**

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CZECH TECHNICAL UNIVERSITY

ARCHITECTURE & URBANISM

DIPLOMA PROJECT

**REINVENTING
INTERNATIONAL FASHION
SCHOOL**

IN PRAGUE

Practical, professional and lifetime study's intitute



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DIPLOMA SEMINAR

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DIPLOMA SEMINAR SUPERVISION: DIPL. ARCH.
HENRY WILLIAM ANDREW HANSON IV**

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BALMAIN
PARIS
COUTURE

AÏSSA MAÏGA

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1. INTRODUCTION

"In recent decades, there has been a growing awareness of the fact that the fashion industry is a particularly unsustainable and environmentally harmful sector of the economy. There are also significant social and ethical problems that can be traced back to certain aspects of fashion production and consumption. The design, production, and consumption of fashion and apparel is, therefore, strongly linked to broadly understood sustainable development challenges and their various dimensions, ranging from the ecological to the socio-economic and cultural. In response to these challenges, diverse approaches have emerged with the view of making fashion more sustainable."

Runways, designer labels, fashion week - the world of fashion is a dynamic and constantly changing field of study where the pure creative genius can be made into wearable artworks that could be coveted by both the extremely wealthy and the masses in shops and online. As depicted in hit film *The Devil Wears Prada*, with Meryl Streep and Anne Hathaway, the fashion world seems all glitz and glamour. However, those in the business know it is a billion-dollar worldwide industry that employs thousands of trained and skilled professionals.

Fashion is a constant presence in a person's life. It is a daily task of choosing what clothing to put on your body for the day, and it is not only used to protect modesty, but it is used for self-expression. Although, fashion can be tricky - there are so many supposed "rules" as to how to dress for different occasions, and what is considered in style, and not in style. With this in mind, it's hard to know the do's and don'ts of fashion, or if there are really don'ts in fashion.

As fashion is the art of creative details, the field of fashion designing is one of the most glamorous, intriguing and astonishing career options of this generation. If you have a flair for creativity, impeccable personal style and originality, then the captivating world of fashion designing is just the right thing for you. The work of a fashion designer is to design clothing and fashion ranges, but it is not as easy as it seems. The love for designing clothes is just not enough to be a good designer as the competition is highly fierce. One needs the right guidance, expertise and experience to become a successful fashion designer, as your skills can be polished with the right training.

Fashion Designing is undoubtedly an exceptional career choice as it withholds a bright future due to its gaining popularity and steady money. The best part about fashion design is that it is not restricted to only clothes, it also comprises of accessories, jewelry, shoes and many more.

2. APPROACH TO REINVENTING FASHION SCHOOL EDUCATION

In light of the above, the aim of this work is twofold. Firstly, our goal is to conceptualize the dimensions of sustainable fashion education from the point of view of the education of fashion designers at the post-secondary level. Secondly, we intend to apply the conceptual framework to assess the status quo, trends, tensions, and challenges in sustainable fashion education for aspiring fashion designers in the Polish context.

„Fashion designers can have a key role to play in making fashion more sustainable, as they are able to influence and contribute to all dimensions of fashion impact (economic, environmental, social, and cultural), both positive and negative. Fashion design education should be seen as a chance to make aspiring designers aware of the challenges and potential of design for sustainability and equip them with the knowledge and skills necessary to implement sustainable fashion approaches. Starting from this premise, the approach to various sustainability themes was examined in the particular national context of post-secondary schools offering fashion majors, one which so far has not been researched in any depth. The authors conducted interviews and analysed the publications, documents, web pages, and Facebook profiles of such schools.

Their activities were examined and classified in respect of the main dimensions of comprehensive fashion education: art, craftsmanship, and business. The analysis provides a picture of the current situation and a review of the specific features of sustainable fashion education in both the global and national contexts. Contemporary fashion education requires multidimensional adjustments to curricula, reflecting the complex nature of sustainability problems.

This is a global challenge, which is additionally exacerbated by insufficient and uncoordinated public support, problems related to the institutional context of private and public schools, and the low level of sustainability awareness among consumers.”



3. DRAWBACKS OF THE CURRENT FASHION DESIGN EDUCATION

The discussion regarding sustainable fashion initially concentrated on mitigating the harmful impacts of the industry on the natural environment, focusing on the production and use of particular types of textiles, minimizing consumption of resources, modifying the production process (e.g., with regard to the use of certain chemical substances), efficient use of fabrics (zero waste), and their reuse (recycling and upcycling), more recently under the broader heading of a circular economy.

Over time, the understanding of sustainability in the fashion context has broadened to include social and ethical issues (working conditions and safety in sweatshops, fair trade, and the social responsibility of the fashion sector) and the organization of production and responsible consumption (swapping, sharing, collaborative consumption, mending, reusing, limiting fashion purchases, and ecological attitudes with respect to clothing maintenance and laundering).

The design and craftsmanship quality of garments has also begun to be highlighted, including the quality of the sewing, the flexibility and adaptability of designs, adjusting the design to particular physical or emotional needs, a slower pace of fashion in terms of shorter production chains, local production, making use of local skills and craft traditions, and embedding designs in regional culture and heritage.



4.SCOPE OF LEARNING IN FASHION DESIGN

CRUCIAL ELEMENTS OF FUTURE OF FASHION DESIGN EDUCATION:

- Online learning
- Practice in real life
- Climate assumptions
- Manufacturing materials
- Social problems – psychology
- Fashion education is the birthplace of worldviews and practices for the next generation
- Employee expectations are higher than ever since the pandemic
- Around 30 per cent of students now describe themselves as creative practitioners rather than fashion designers, with more pursuing art and activism over traditional roles.
- Foster design for people who are plus-sized or disabled; and embed social justice in curriculum and culture.
- Universities are becoming more cautious about which brands they work with. “We have to be careful who we align ourselves with, and check their ethics and values,”.

Fashion Designing is the art and science of employing concepts of design and aesthetics while creating clothing & accessories. It is influenced by a myriad of factors such as culture, history and society. A career in fashion designing can be quite rewarding and fulfilling at the same time. It has fascinated and inspired the youth for ages. In today's world, it has transformed into a global industry where fashion designers, manufacturers and retailers all work together to meet the customers' demands. While fashion was just a concept in the initial years, presently, it has become a way of life for so many people. So much so that most people want to proceed with it as a full-time profession. If you ask anyone what comes to mind when they hear the word 'fashion', runway, glam, styled clothes, etc., are the first things that pop up in their minds. But, this is not all; fashion designing gives you a way to express your ideas and put them on display for the world to take notice.

There are plenty of other reasons why people wish to become fashion designers, some of which are:

- Meeting industry experts and networking
- Opportunity to work with fashion conglomerates (Aditya Birla, Reliance brands, LVMH etc.); fashion brands (like Levi's, Inditex, H&M, GAP) and designers (Sabyasachi, Manish Malhotra etc.) alike.
- Glamorous professional life
- Opportunities for travel and exploration
- Budding Indian and international market
- Building your Unique Identity
- Ability to predict future trends
- Inspiring the world through your creative work

The market for fashion designers has also been growing at an increasing rate with the rising number of fashion-conscious people all around the world. Therefore, following a path of design career will not only prove fruitful for you but will also give you the liberty to

5.LITERATURE CASESTUDY SCHOOL OF ARTS IN CANTERBURY

Architects: Hawkins\Brown

Area: 2500 m²

Year: 2009

Photographs: Daniel Clements, Tim Crocker

The Jarman building, the new building of the University of Kent's School of Arts, which Hawkins\Brown won in the 2007 design competition, is now completed and has received the RIBA (Royal Institute of British Architects) 2010 award. It represents the point of arrival at campus, with links to the Student Union building opposite. The second square connects the new Art School with the University's Faculty of Architecture and offers students ample outdoor space to display, perform and present their works of art, offering the possibility of collaboration between the two departments.

The building is completely covered with tiled zinc cladding and regularly pierced with recessed holes. This facade treatment is a response to the subdued language and block module of the neighbouring Marlowe building from the 1960s. Due to the nature of the building, separate internal volumes provide the possibility of individual control of the environments depending on their use.

The central atrium houses a solid steel staircase with connecting spaces that provide informal meetings and social spaces, encouraging interaction between students and staff from different faculties. The expressive but neutral colours of black, white and grey help organize a number of spaces full of energy and activity. On the roof level, offices for academics are arranged around the roof terrace, offering a space for outdoor meetings / learning. A simple internal colour palette has been adopted: red, black, white and grey, while the outside is dominated by galvanized sheets as a self-finished cladding, which should continue to look good over time.

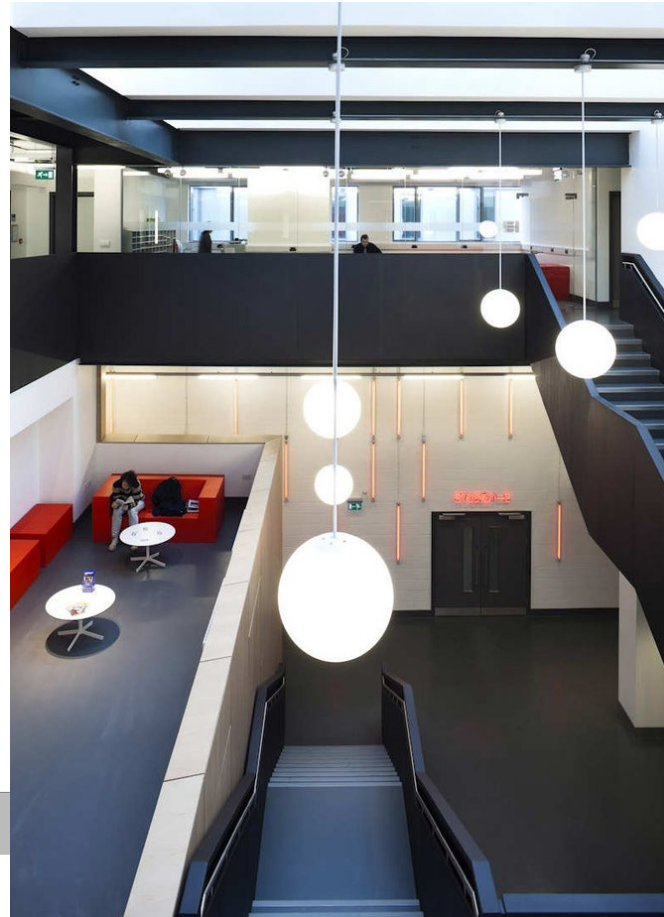
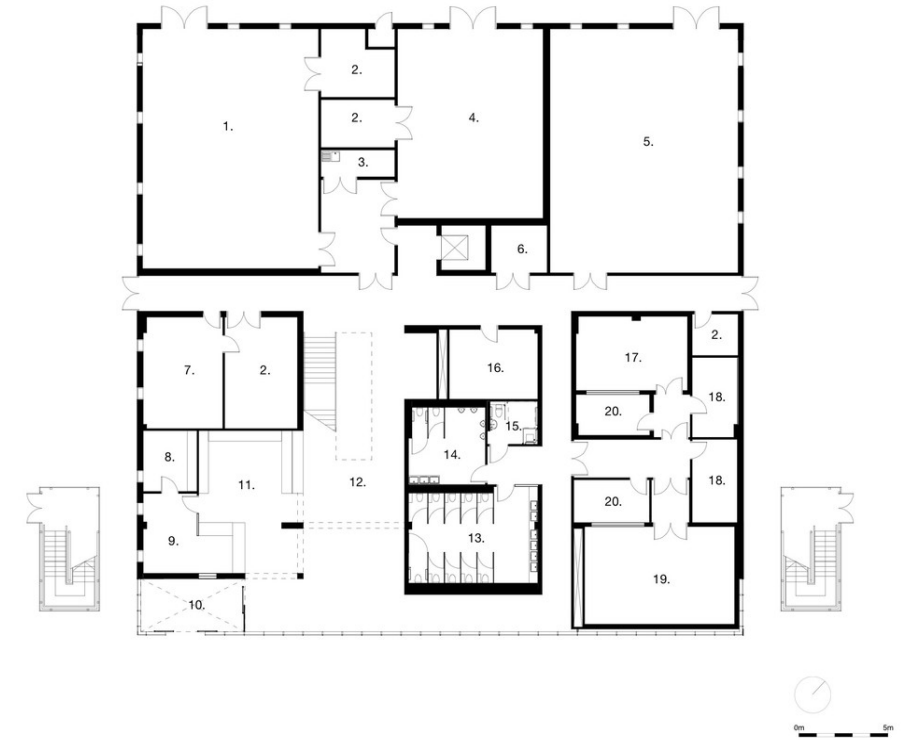




Hawkins|Brown
 School of Drama, Film and Visual Arts
 University of Kent

Ground Floor Plan 1:250

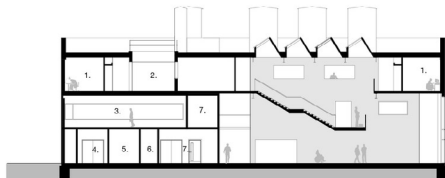
1. Drama Studio
2. Store
3. Cleaners Store
4. Practice as Research Studio
5. Art and Design Studio
6. Low Voltage Switch Room
7. Technicians Office
8. Photocopier Room
9. Secretaries Office
10. Entrance Lobby
11. Student Reception
12. Social Space
13. Female WCs
14. Male WCs
15. Disabled WC & Shower
16. Boiler Room
17. Sound Studio
18. Edit Suite
19. Film Studio
20. Sound Studio Control Room



Hawkins|Brown
 School of Drama, Film and Visual Arts
 University of Kent

Section AA 1:250

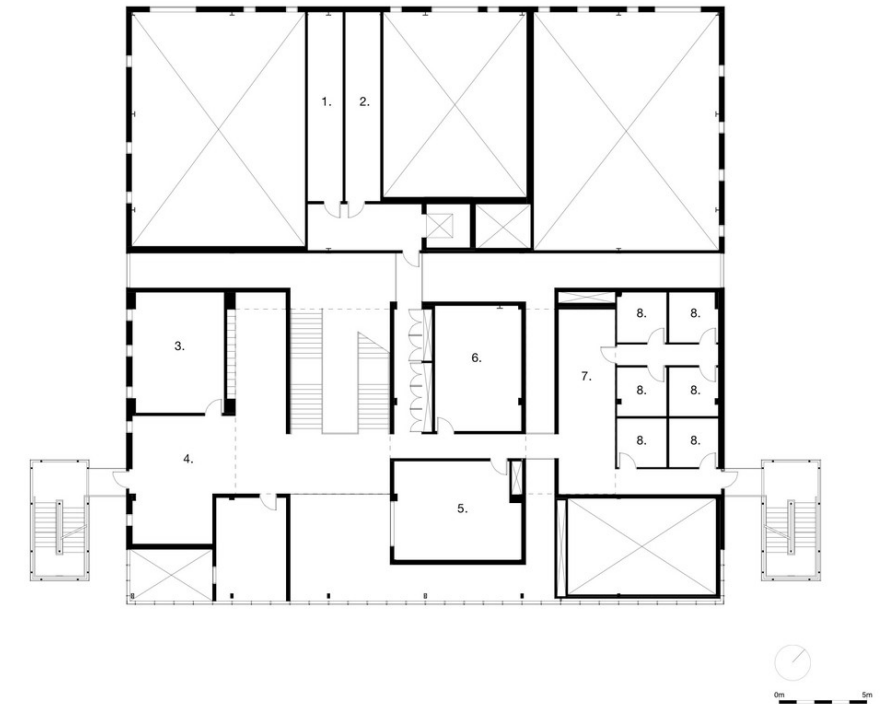
1. Academics Office
2. Roof Terrace
3. Drama Studio Control Room
4. Drama Store
5. Performance as Research Store
6. Cleaners Store
7. Lobby
8. Social Space



Hawkins|Brown
 School of Drama, Film and Visual Arts
 University of Kent

First Floor Plan 1:250

1. Drama Studio Control Room
2. PAR Studio Control Room
3. Digital Studio
4. Post Graduate Study Area
5. Specialist Teaching
6. Film Production Teaching
7. Quiet Work Space
8. Edit Suite



5.2.LIVE CASESTUDY UMPRUM

The Academy of Arts, Architecture, and Design in Prague was founded in 1885. Throughout its existence, it has been one of the best educational institutions in the country. The proof is the number of successful graduates who are among the respected professionals with prestige beyond the borders of the Czech Republic. The school is divided into departments of architecture, design, liberal arts, applied arts, graphics, and the department of theory and history of art. The individual departments are further divided into studios according to their professional specialization, led by renowned personalities of the Czech art scene. Twice a year, the school is open to the public during presentations of student works "Artsemestr". It organizes more than 15 exhibition events every year, half of them abroad. The Prague Academy of Arts, Architecture, and Design, as the only school in the former post-communist countries, is one of the indices of prestigious European and world art schools. For the third year in a row, QS World University Rankings is defending its position among the 50-100 most prestigious art schools in the world.

The new UMPRUM technology center in Mikulandská Street provides students with a highly above-standard workshop background and a sophisticated space for creation. Places for joint meetings and events such as conferences, exhibitions, fashion shows, lectures, or screenings are also generously conceived. The basic idea of the building is spatial, interdisciplinary, intellectual, and open to the public.

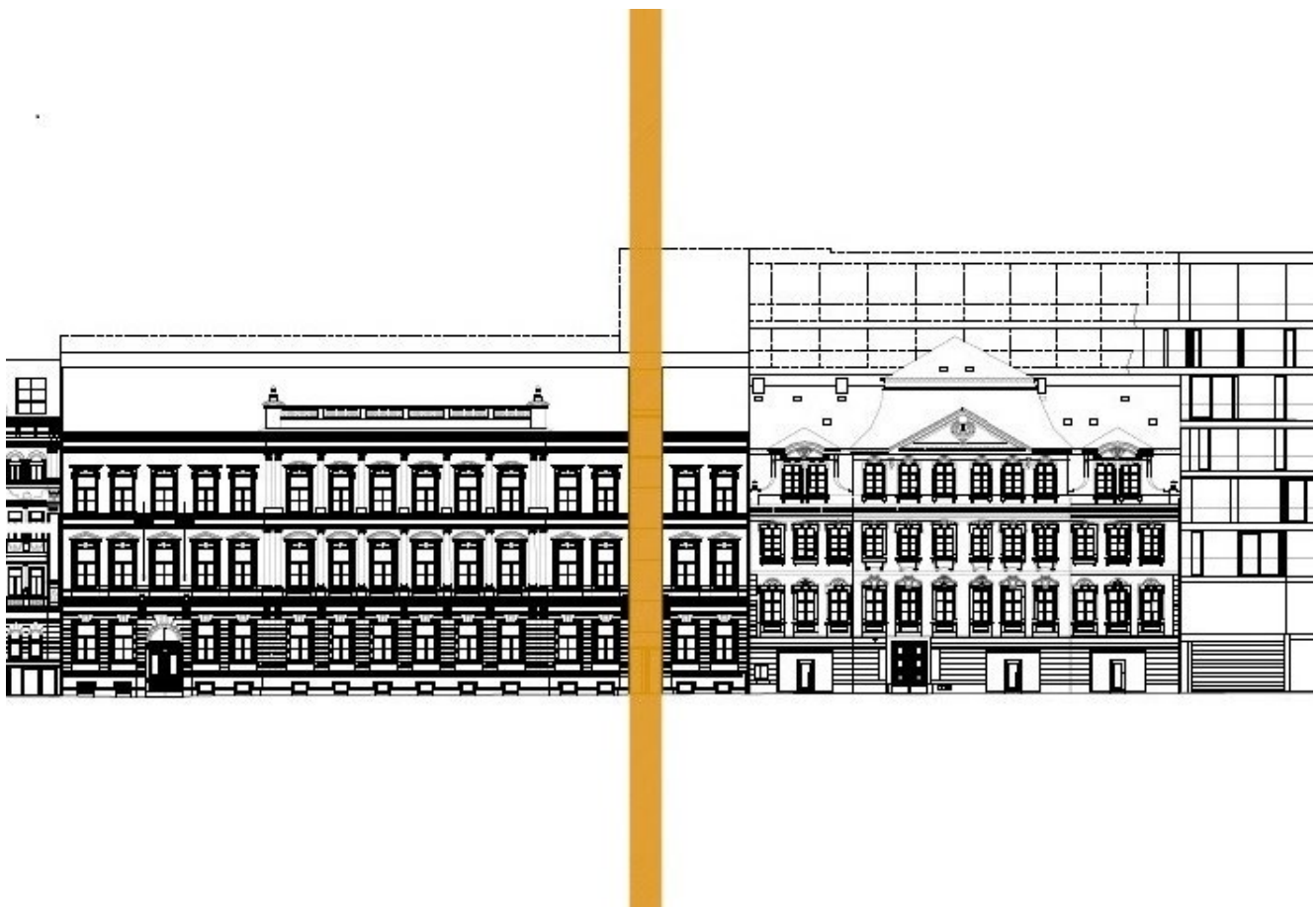
After the previous experience, the priority for choosing a new place became the walking distance from the historic building on Jan Palach Square. The best opportunity was to use the vacated building after the primary school in Mikulandská Street, which was transferred to the Academy of Arts, Architecture, and Design in Prague. However, for many different reasons, the original premises did not meet the high demands for the specific operation of the Academy of Arts, Architecture, and Design in Prague. Preparations for the reconstruction and modification of the building for the purposes of creation and practical training were started in 2012 by the then Rector Jindřich Smetana. The architect and head of the Architecture Studio II, Ivan Kroupa, who has successfully completed the DOX Center for Modern Art, was invited to collaborate.

When designing the building, the architects had to respect all operational needs, technological and safety standards. Furthermore, it was necessary to find the optimal relationship between the demands of the current operation and the effort to preserve the original character of the historic building in the Prague monument zone. Construction work began in 2017 and the building was commissioned in the autumn of 2021.

At present, the new UMPRUM technology center in Mikulandská Street is the most modern building of its kind in the Czech Republic. It became the background for most school workshops, which could be equipped with new machines that meet the highest quality for creation. With its dispositions, the building supports contact between students and interdisciplinary cooperation. With its equipment, the Academy of Arts, Architecture, and Design in Prague finally becomes fully competitive with top European art schools.

The main mission that the new Technology Center UMPRUM in Mikulandská Street has to fulfill is to modernize and improve the overall workshops and conditions for practical work. A total of 22 workshops with school-wide, professional, and specialized activities are located in the new building, which was temporarily crammed into the main building on Jan Palach Square or in a detached workplace in Karlín after restitutions.

The construction of a generous technology center was a challenge to modernize the equipment and add machinery, which provides the background for work of a high level of craftsmanship, development, and research. The interconnection of individual operations and all the necessary steps in the creation of various realizations were also considered. In addition, the new technology center offers a number of spaces for various projects that are independent of specialized equipment, as well as extensive spaces for free art.



Workshops should not be closed worlds. They are designed to provide a professional and safe background for the implementation of student work, but they will also offer their place for planned courses for the public, graduates, or children's programs.

The new equipment also plays a very important role in the building.

The carpentry workshop was supplemented by new machines for wood processing and working. There is also a new Morbidelli CNC milling machine, which can process soft materials on the basis of digital data. The workshop equipment focused on metalworking has been expanded by a Tos milling machine or a special drilling machine. Both of these workshops can only operate under the professional supervision of workshop foremen the glass workshop could be equipped with four glass furnaces designed for melting and laying glass and a large-capacity mold dryer. The pottery workshop acquired three large kilns and two small lids, a new spray box, and material processing equipment was also retrofitted.

The 3D printing workshop is now beginning to meet the services and facilities of small 3D printing farms. In addition to classic printers, there are also those that can print from two filaments at the same time. The increasingly used laser workshop could also be expanded by two new lasers.

The graphic workshops at the Academy of Arts, Architecture, and Design in Prague have historically been very well equipped. However, the old-new large-format printing machine Adast Zetakonta could be purchased, which enables the printing of various flat materials and not only paper.

The textile workshop with new premises acquired new knitting, embroidery machines, and looms. The new background for processing, dyeing, and screen printing of footage is also a great benefit. Thanks to this, the work is no longer dependent only on improvisation or the background of production companies.

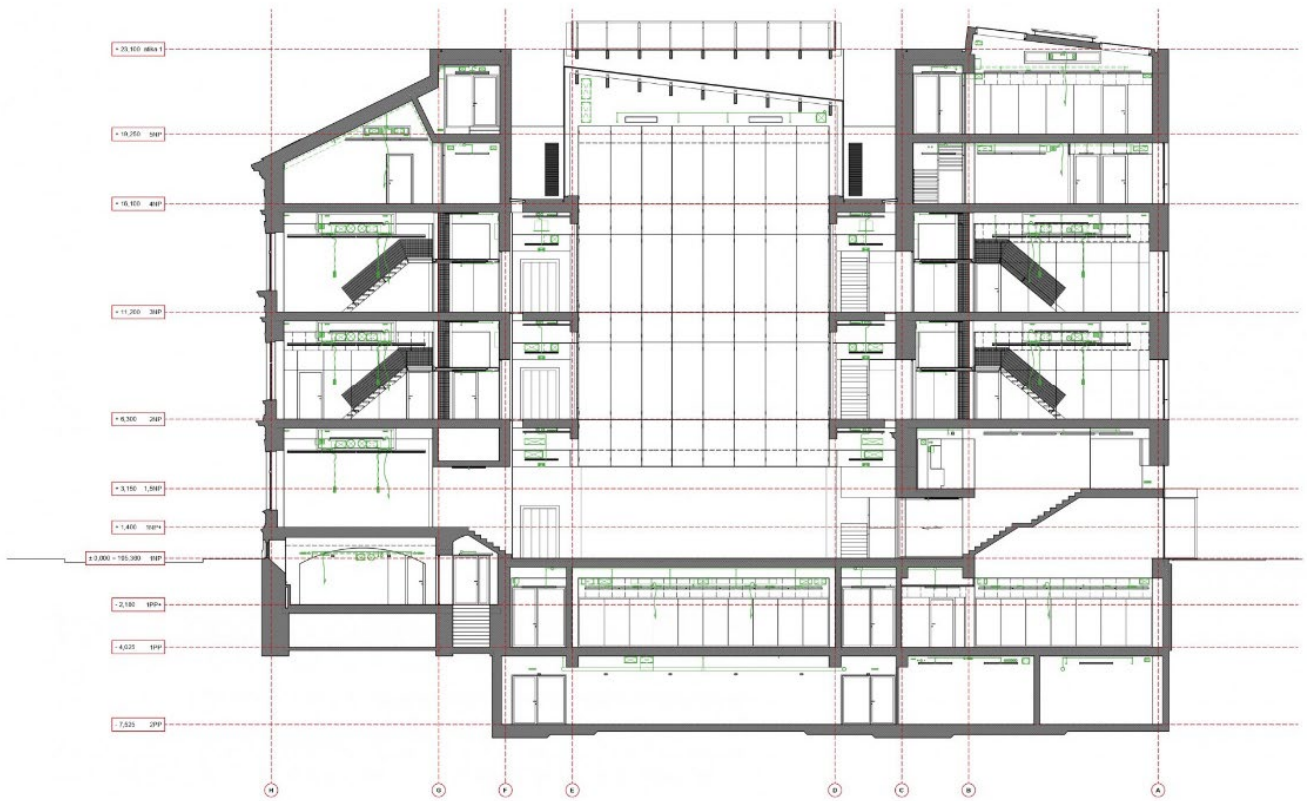
Workshops focused on photography and film, which occupy most of the third floor, have received full-fledged facilities. In addition to the studios for photography and filming, a new large dark photo chamber and a photo studio for school-wide use have been added.

Thanks to the modernized workshop facilities, UMPRUM students will gain experience corresponding to current technological requirements and possibilities. To start their own internship and career, they will have experience and skills that meet the highest requirements of the competitive environment.

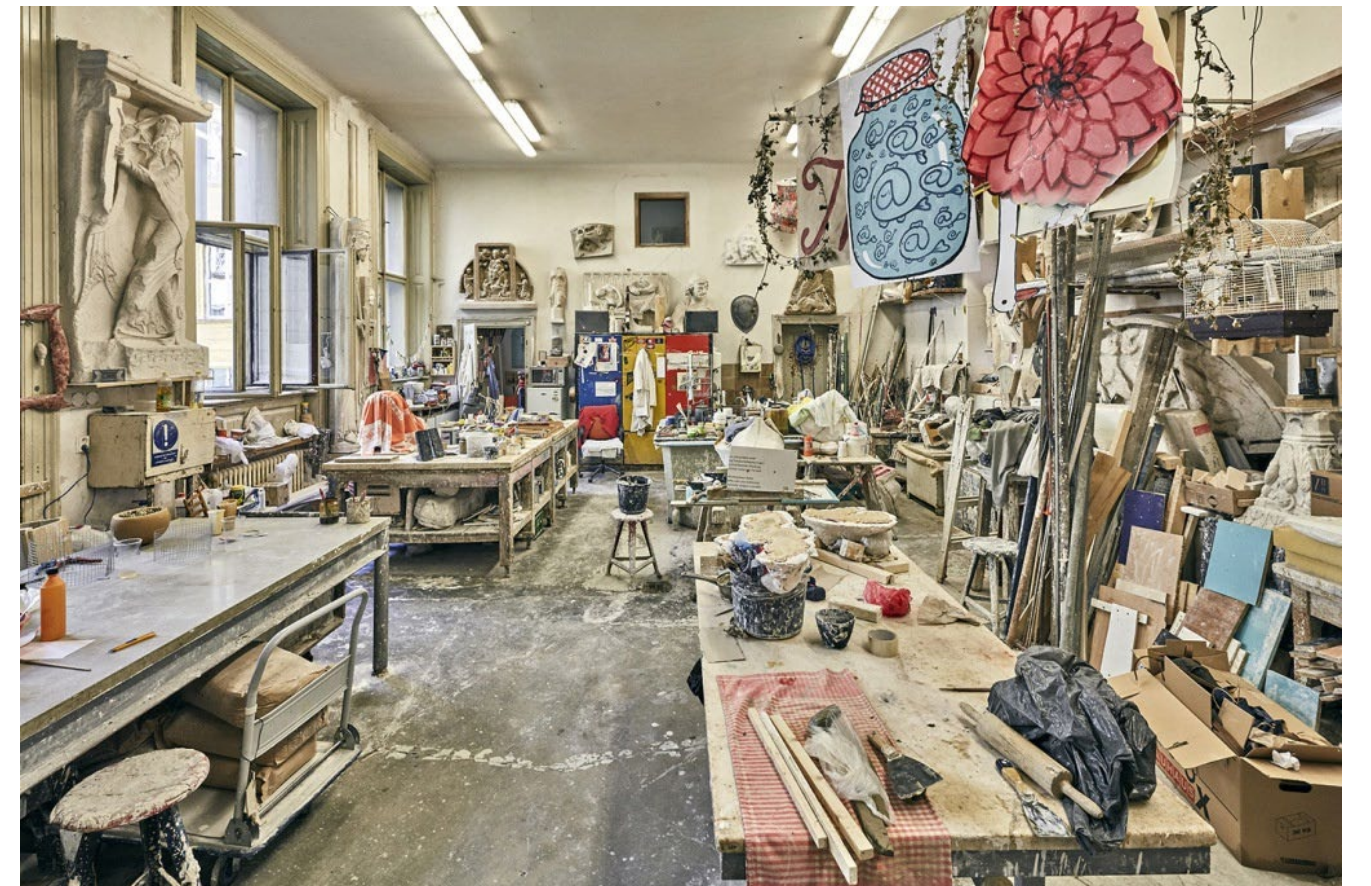
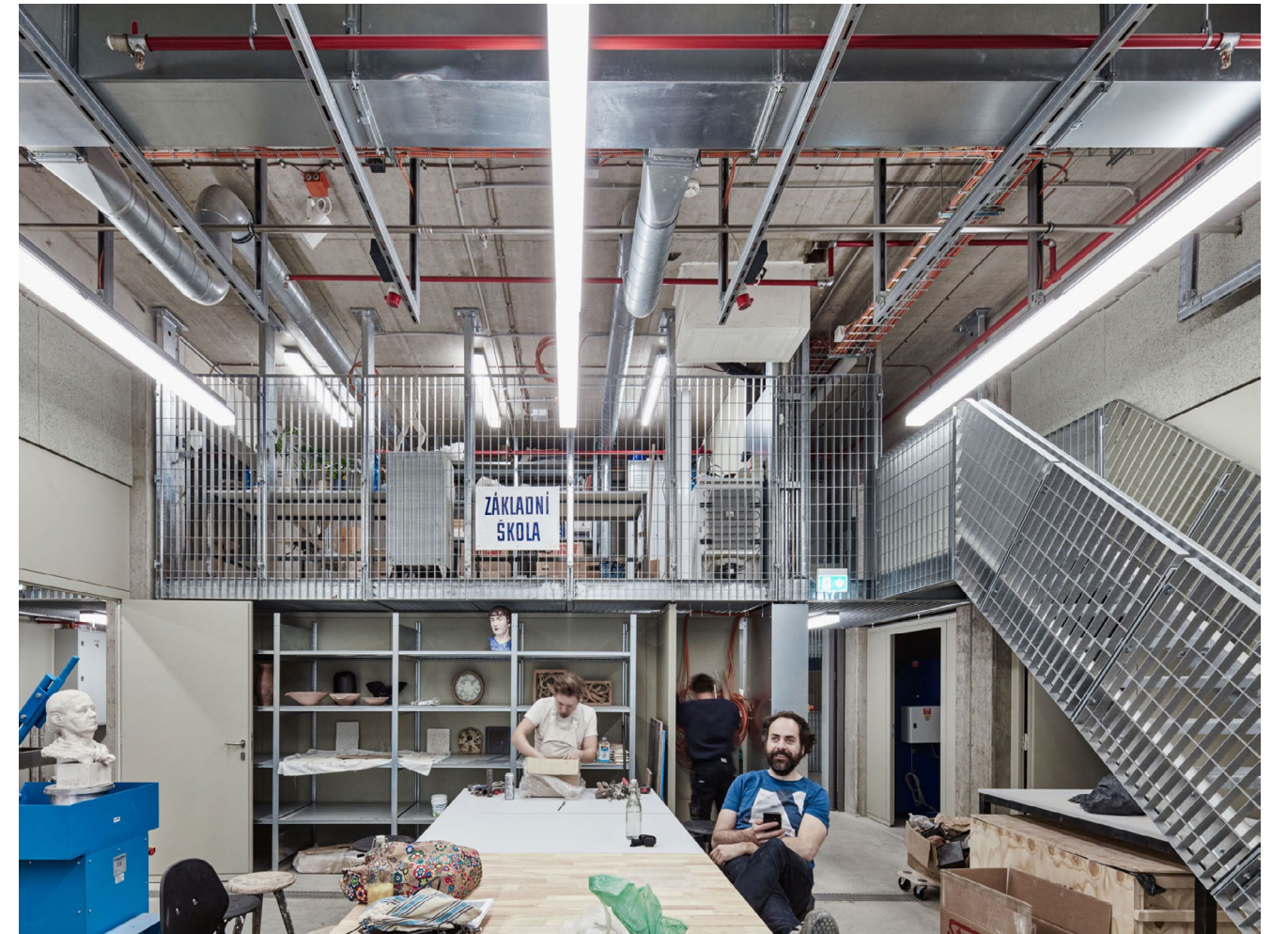
The need for external communication and openness is materialized by the front facade of the building by highlighting and opening the main entrance. The cross-section to the depth of the object foreshadows internal function and life. The omission of the entrance segment of the façade over the entire height demonstrates the transformation of the building from primary school to university.

The building consisting of two tracts with 2 underground and 5 above-ground floors provides a complete and highly modern technological background for all fields, presentation needs, and the necessary technical equipment for the operation of the building. The internal communication and spatial arrangement respect the historical system of modulation and treatment. Sheltered workshop spaces (accessible only to students and teachers) are in balance with open spaces to the public.

The spatial dominant of the building is the roofed hall, which in addition to presentation purposes also offers a platform for the implementation of large projects. Technological operations are concentrated in the side wings, light operations are situated in the middle of the layout. In the basement, there are material workshops, the operation of which depends on heavy machinery. The underground floors also provide extensive storage facilities for the individual studios. The organization of all spaces allows the entry of natural light, visual interconnection of central semi-transparent operations. The building is topped by a terrace that would accommodate all 500 students and 170 school staff.



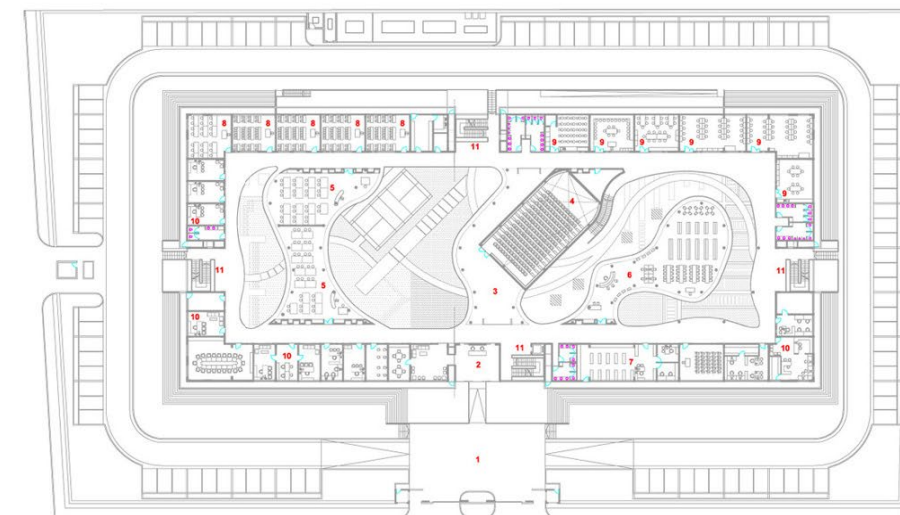
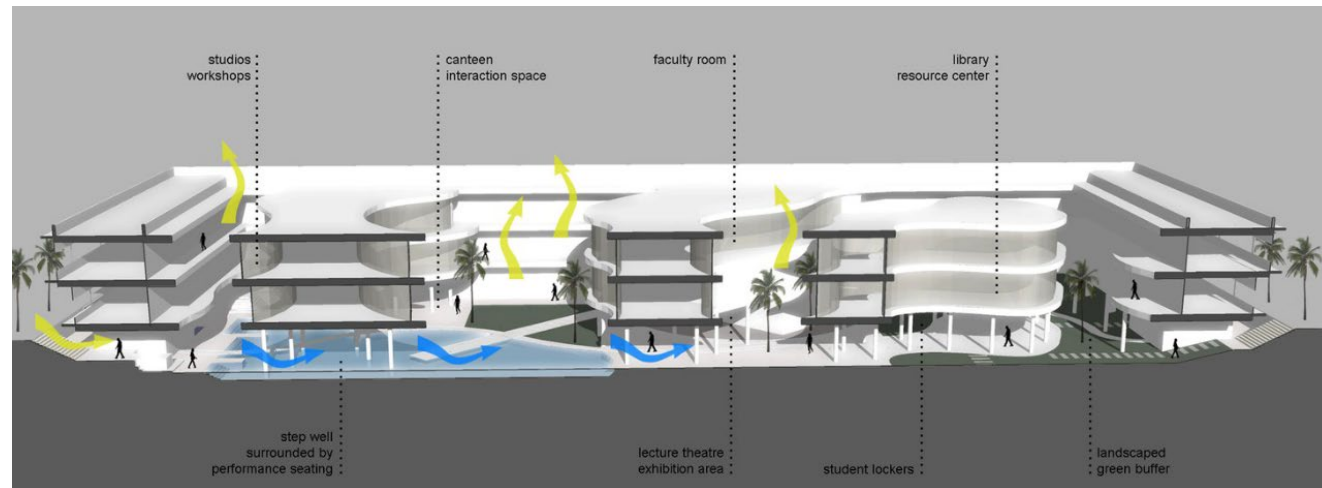
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5.3. LITERATURE CASESTORY PEARL ACADEMY OF FASHION IN INDIA

Architekci: Morfogeneza
Powierzchnia: 11745 m²
Rok: 2008

The Pearl Academy of Fashion in Jaipur is a campus that, due to its design, is geared towards creating an environmentally friendly passive habitat. The Institute creates interactive spaces for a highly creative student body to work in multi-functional zones that seamlessly connect the interior with the environment. The institute's radical architecture emerges from the combination of a rich, traditional bank of knowledge about construction and the most modern contemporary architecture. The architecture of the academy had to be a combination of modern adaptations of traditional Indo-Islamic architectural elements and passive cooling strategies prevalent in the hot and dry desert climate of Rajasthan. The materials used for construction are a mixture of local stone, steel, glass and concrete, selected taking into account the climatic needs of the region, while maintaining a progressive design intent. Energy efficiency is of the utmost importance, and the institute is 100% self-sufficient in terms of energy and water supply, and promotes rainwater harvesting and waste water recycling through the use of sewage treatment plants.



1. main entrance
2. reception
3. exhibition area
4. lecture theatre
5. studios
6. library
7. resource center
8. class rooms
9. labs
10. administrative offices
11. staircases
12. canteen
13. outdoor seating
14. kitchen
15. backstage
16. lockers
17. shop



5.4. LIVE CASESTUDIES CRACOW INTERNATIONAL FASHION SCHOOL



Main features of school - 95% classes in professional sewing, jewelry, painting studios and computer lab; All students present their projects free of charge at four semester shows in iconic locations in Cracow; The graduates receive a DIPLOMA with the title – FASHION DESIGNER.; You can prepare an outstanding portfolio of artwork, paintings, design, and photos which will open many doors and career opportunities; Work with fashion models from the Agency cooperating with the School. Cooperate with students from other our faculties: photography, acting, choreography, interior design.; School is organizing a prestigious diploma show – Cracow Fashion Awards, which opens Cracow Fashion Week and attracts major media representatives and fashion celebrities from Poland and Europe.

The school is located in a pleasant and historic part of the city, an area characterized by its 19th century buildings, with well-equipped workshops: tailoring, jewelery, headgear, painting, two computer rooms, a photo studio of the area of 160 m2 and two multi-workstation darkrooms. Its location is both central (less than one mile from the Wawel Castle) and convenient – a two minute walk from public transport. School has two modern buildings. One of them was opened in 2009. The building at ul. Zamoyskiego 52, where the teaching department and the headquarters of the management are located, the auditorium - a lecture hall, tailoring and computer workshops, a painting studio, a visual merchandising studio.

The program covers almost 30 subjects (25 lessons per week). The overwhelming majority are practical and workshop activities combined with consultations with lecturers. The original program of the School of Artistic Fashion Design was constructed on the basis of the experience of famous fashion designers and consulted with many years of educators from the best fashion design universities in Europe. This program is currently being copied to some extent by the majority of newly established Polish schools of fashion design, where SAPU graduates teach or teach. Every year, the program is subject to modifications adjusting the teaching process to the current requirements of the industry. The SAPU fashion school also prepares you to set up and run your own business.



SAPU students take part in 4-semester fashion shows and the diploma show free of charge. SAPU students already in their first year have the opportunity to show their projects at the No Waste Fashion Show closing the Cracow Fashion Week. Their task is to educate an independent and competent designer of clothing, who can take care of all the details of the collection, and at the same time has general knowledge and good artistic skills. The SAPU Krakow fashion school is a unique cut and sewing course, as well as a great school and styling course. In addition, apart from compulsory classes, students can use an open tailoring workshop twice a week and work under the supervision of an outstanding specialist working in a company preparing structures for many companies around the world, including Balenciaga. Major classes are clothing design conducted by several fashion designers, clothing design and technology, jewelry design, headwear and accessories design, footwear design, fashion photography, fabric design and materials science, styling, fashion trends.

SAPU students also participate in general art classes such as drawing, painting, and composition. Lectures are conducted in the field of art history, fashion history, and fashion marketing. In the computer lab, students will get acquainted with CorelDraw and Adobe Photoshop graphic programs, which are indispensable in modern fashion design. Lectures: public relations, fashion marketing, creating a brand image, brand promotion in social media, basics of creating your own website, preparing a business plan. We place particular emphasis on learning English. In addition to weekly classes, students have the opportunity to communicate with foreign colleagues studying at SAPU. Trips to the fashion fairs in Paris and numerous trips to museums and exhibitions complement the knowledge gained at school. In addition, SAPU students have the opportunity to take part, in addition to regular classes at the school, in numerous professional fashion design workshops and lectures on clothing design organized for them by the school and conducted by famous and respected personalities from the world of fashion.



5.5. LITERATURE CS AMD AKADEMIE MODE & DESIGN BERLIN

Berlin, you're so wonderful! No other metropolitan city in the world mixes the old with the new in such an exciting way as Berlin right now. No other place else has so many contrasting cultures from all over the world converging in one place as they do in the German capital. From hipster hype in Neukölln, the creative start-up scene in Mitte or the middle-class aura of Charlottenburg – the world-famous Berlin air seems to boast more creative and unique energy these days than anywhere else.

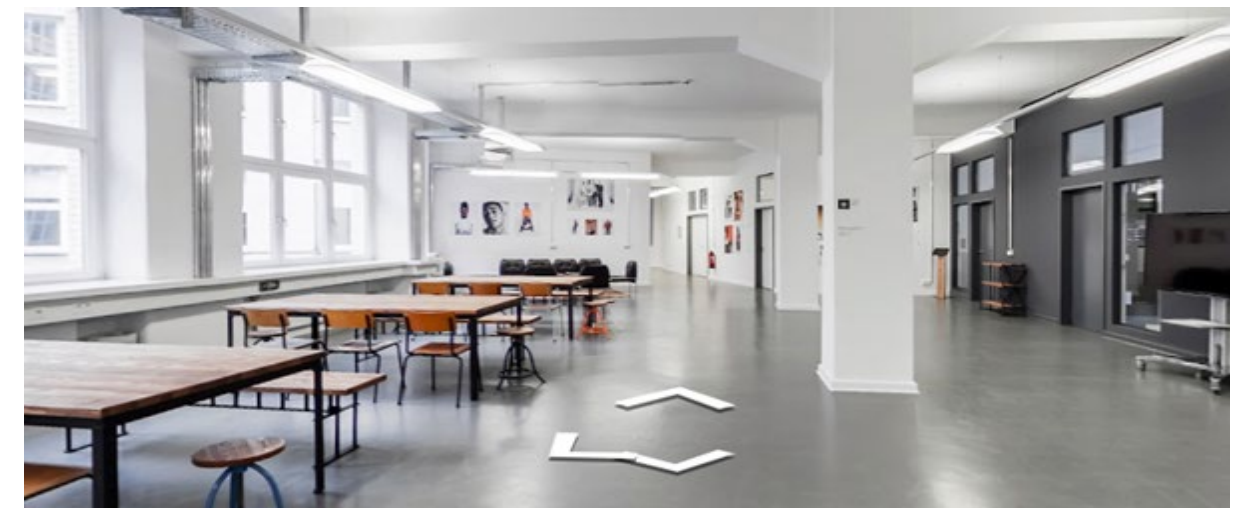
And why? Possibly because the city on the river Spree is such a fertile breeding ground, where ideas flourish across the worlds of art, culture, fashion or design. From Gallery Weekend, Fashion Week with its world-famous fashion shows Bread & Butter and Premium to the Berlin Music Festival, Carnival of Cultures or the international Design Festival DMY –the city never stands still. Berlin was deservedly declared the first European UNESCO CITY OF DESIGN in 2006.

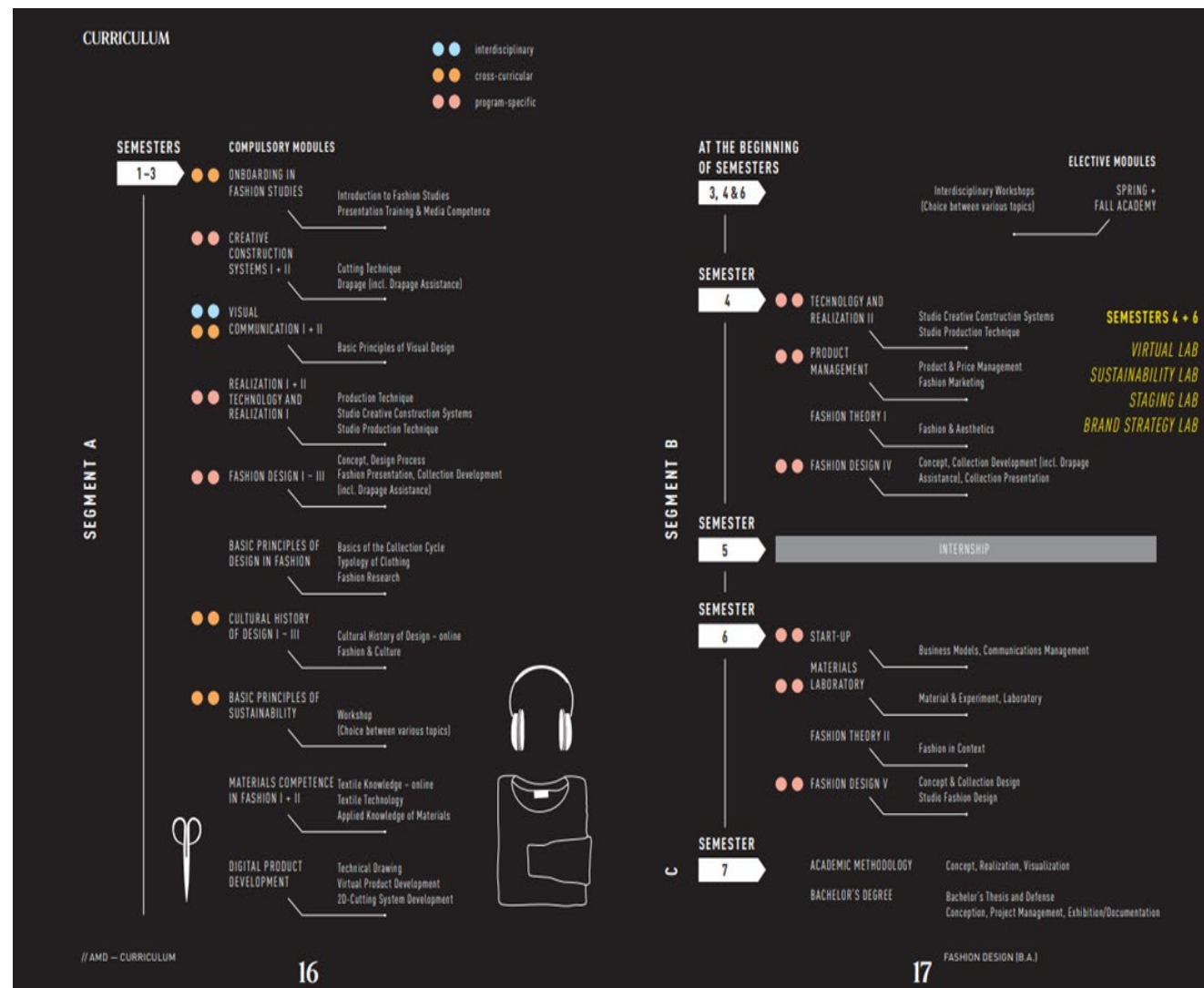
STUDY FASHION & DESIGN MANAGEMENT (B.A.) AT THE AMD AKADEMIE MODE & DESIGN

Fashion and design may feed on creativity and passion, but they also require product knowledge and an understanding of economic processes. The AMD study program in Fashion & Design Management (B.A.) combines extensive product know-how with the basic principles of business.

The study program in Fashion & Design Management (B.A.) combines basic academic and theoretical principles with a high degree of practical application. This includes internships, company collaborations, guest lectures, and visits to trade fairs. Various corporate projects and a six-month professional internship are integral to the program and enable you to meet insiders and establish a personal network from an early stage. If you are striving for an international career, you can incorporate an optional semester abroad at the prestigious Berkeley College (New York) into your study program.

The AMD study program offers you a comprehensive perspective covering cultural history and fashion theory as well as materials expertise, product management, and communication. Through theoretical and practical modules, you will become aware of the fashion industry's duty to promote sustainability within society and develop the specific skills required to realize your creative ideas. Each semester begins with an academy. You will spend a week in interdisciplinary workshops with students from other semesters, programs, and AMD locations, tackling overarching topics such as design, photography/film/video, sustainability, project management, philosophy, psychology, and much more.





5.6. LITERATURE CS MARIST FASHION DESIGN SCHOOL OF THE ARTS

At Marist, Fashion Design is much more than a major – it's a hands-on, immersive learning experience. By absorbing the theories and history of design and applying it to real-world fashion design from your first semester at Marist, you'll be well-prepared for a successful career in the Fashion Design industry.

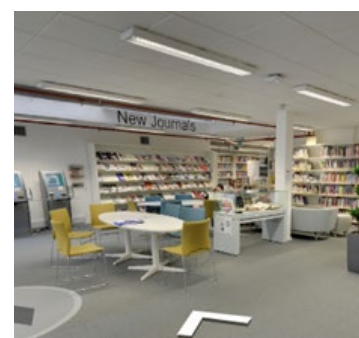
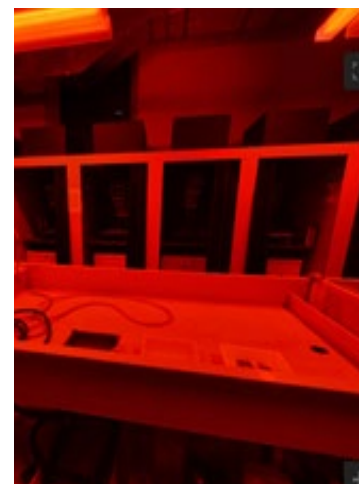
MISSION:

The Fashion Program builds on the College's strong liberal arts tradition with a curriculum designed to keep pace with the changing needs of the fashion industry. Students develop creative, technical, and business skills that position them for successful employment in design. Internships are an integral part of the learning experience in the Fashion Program, as is the effective use of technology, including computer-aided design and industry-specific software. The Fashion Program for Fashion Design features a comprehensive curriculum leading to the Bachelor of Fine Arts degree. The Fashion Design major trains students to create apparel for various markets considering creative, technical, and costing factors. Students develop skills in design, textiles, draping and flat pattern making, garment construction, and computer-aided design. In their senior year, they design and execute an apparel collection under the guidance of a professional designer to be shown at the school's annual Silver Needle Runway Show. Fashion Design Majors may pursue a Minor in Fashion Merchandising or Product Development.

At Marist, we're determined to provide not only the educational but the physical tools to promote your success and preparedness to enter to fashion industry. Marist has equipped the Steel Plant, the academic building in which fashion students spend much of their time, with the facilities to ensure your best work:

- Textile Design Lab
- Fashion Design Studios
- Creative Resource Center
- Makerspace, equipped with 3D printers
- Fashion Exhibition Gallery
- MPorium fashion retail space
- Hands-On Industry Experience

A balanced education at Marist combines rigorous classroom experience with practical application in the desired field, and the Fashion Design major is no exception. Fashion Design students will find themselves in the Design Studios from day one, collaborating on projects with peers inside and outside their major. Internships are an essential piece of real-world experience for our Fashion Design majors; in fact, over 83% of Marist students complete at least one internship. And all their hard work culminates at the annual Silver Needle Runway Fashion Show, a fully produced fashion show for which they design and execute an apparel collection under the guidance of a professional designer, select professional models to walk an industry-grade runway, and showcase everything they've learned during their time at Marist.





BUILDING 4412.75 SQUARE METERS

“The Steel Plant Studios unifies Marist College’s programs in Fine Arts, Digital Media, and Fashion, which is ranked among the best in the world. Designed to give these world-class programs world-class learning spaces, the new building comprises a renovated 12,000-square-foot historic industrial building and a 35,000-square-foot addition of flexible, light-filled studios and classrooms. The Steel Plant is a central element of Marist’s master plan, bridging the College’s divided campus and providing a much-needed cultural hub for the rapidly expanding East Campus.



The L-shaped addition adopts the industrial vocabulary of the original structure, with oversized factory-style windows and locally sourced, hand-made brick cladding. At the southwest and northeast corners, glass-enclosed spaces project outward from the primary brick volume, shaded by perforated aluminum screens patterned with a textile-like abstraction of the Marist order’s insignia. Between the old and new volumes, the courtyard-like Winter Garden has become the heart of the building – and of East Campus, creating a sense of place and community where none previously existed. With its mix of contemporary and industrial vocabularies, there’s a feeling that the addition grew over time; its intentionally accretive aesthetic alluding to the school’s multi-disciplinary program.

To support Marist’s expanding curriculum, which focuses on the practical application of knowledge, the building features professional-tier maker-spaces, digital pattern-making labs, and even a new retail space. The M-Porium is a working storefront where students can gain hands-on experience displaying, marketing, and selling their work. Classrooms and studios also provide practical experiences with cutting-edge technologies and sliding walls that open to create two 70-foot long fashion runways. With its flexible spaces and infrastructure, the new building is designed







5.7. LIVE CS FASHION DESIGN LODZ FINE ARTS ACADEMY

As part of the online conversation with Paweł Kaźmierowski, I will present the study and summary. Academy of Fine Arts Władysława Strzemiński in Łódź has a modernized teaching base and its own Dormitory, as well as a Creative Work House in Uniejów. Since 2013, educational and cultural activities have been carried out by the Fashion Promotion Center and the Science and Art Center.

As the only public school, the Academy of Fine Arts Władysław Strzemiński in Łódź is authorized to confer a master's degree in the field of clothing design. The ASP Fashion Promotion Center has the longest in Europe and the second longest in the world, a 24-meter multimedia catwalk for models. In the academic weaving mill, next to modern machines, you can admire 100-year-old wooden jacquard looms. The rooms are divided into two parts - theoretical and workshop. As a rule, the rooms are different and it is not possible to conduct theoretical classes in the workshop room and vice versa due to its permanent equipment.

Additionally, there are so-called "common" rooms for all faculties at the Academy of Fine Arts - painting, graphics, sculpture, history, drawing and other theoretical classes, as well as computer rooms. Usually they are for more than 30 students, but it is possible to have larger lectures in the main assembly hall.

In the case of my project, I think we will be able to reduce some of these rooms. Just as at our faculty we have different Ateliers, there is also a division into different rooms for different purposes. Generally, the division is made among students at the beginning of the semester which specialization they want to attend in a given semester or year. You can choose from the following studios:

- clothing design
- design of theatrical costumes
- underwear design
- footwear and accessories design
- design of sportswear
- knitwear design
- designing special structures

These studios are separate units with a theoretical room - usually a standard classroom, desks, sockets, chairs, a blackboard, a place for a professor, quite a lot of light; a workshop room with places to work, machines, access to water, also with places for a laptop or rest, there is also an adjacent warehouse for mannequins and materials. Each of the lecturers has their own separate room.

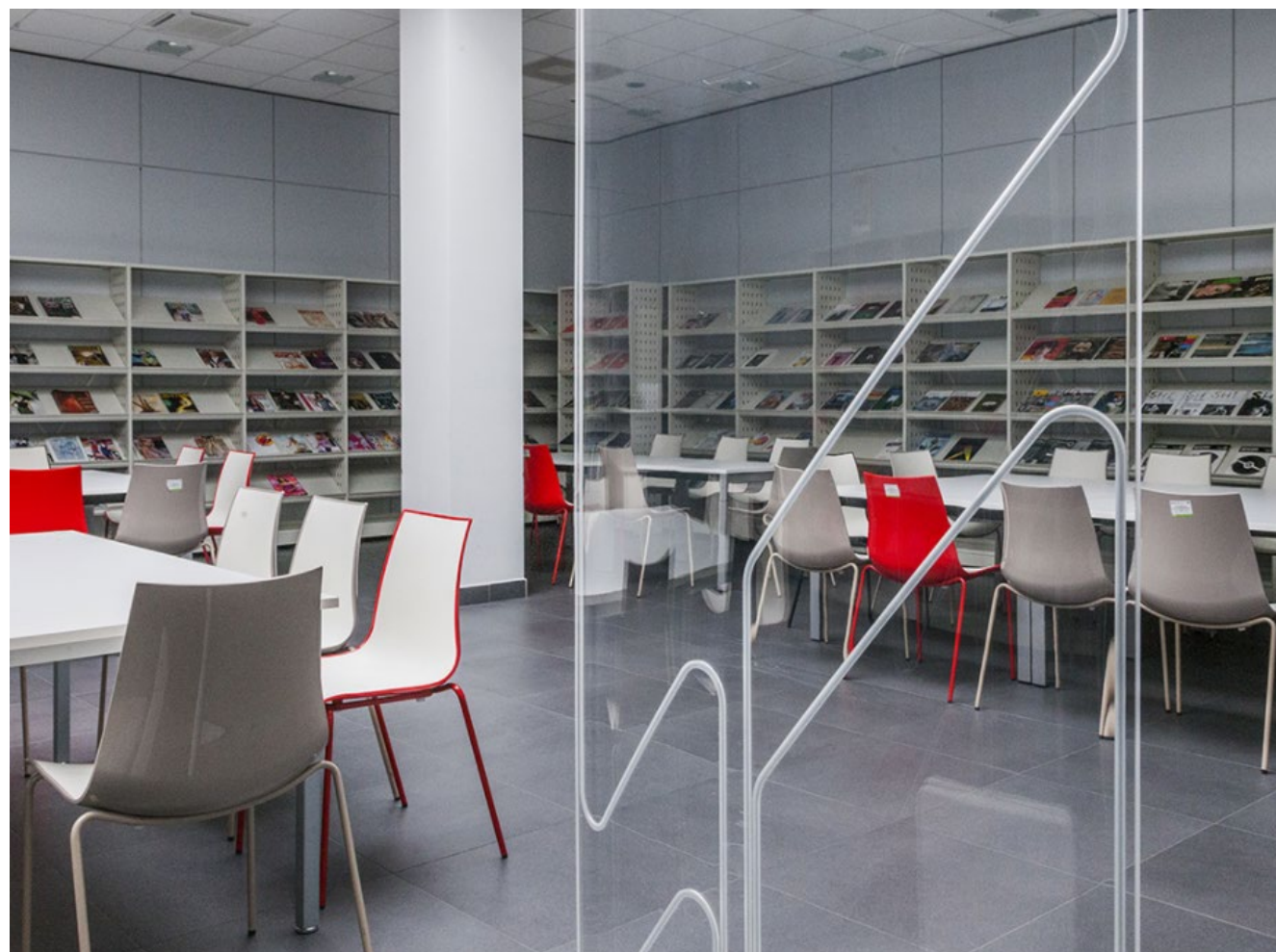
There are over 1,280 students in the entire academy, but at the Fashion Design department there are about 30 students per year, which is about 150 students for 5 years. The largest room is the one intended for clothing design, there are at least 40 machines for various purposes, it is also quite spacious to ensure appropriate working conditions, it is usually 90% full.

As part of completing the course, at the end of the semester, students show charts, prints or works on mannequins, the fashion show takes place as part of the defence of the BA or MA thesis.

Of course, the faculty has sanitary facilities - numerous toilets and showers due to the specificity of the work. In addition, the main and subordinate administrative facilities, each of the faculties has its own dean and assigned professors. In addition, they have several sectors for cabinets, but their number is not enough, what's more, they have spaces for folders - A0 and larger, but these are informal places. As part of the facility, there are galleries for work at the end of the semester, where the best students present their semester work.

The cloakroom for students is located at the entrance, they can leave their outer clothing there, which is useful in winter.

If someone is hungry, he can use the buffet on the top floor, where there are also chillout couches, some even sleep there.



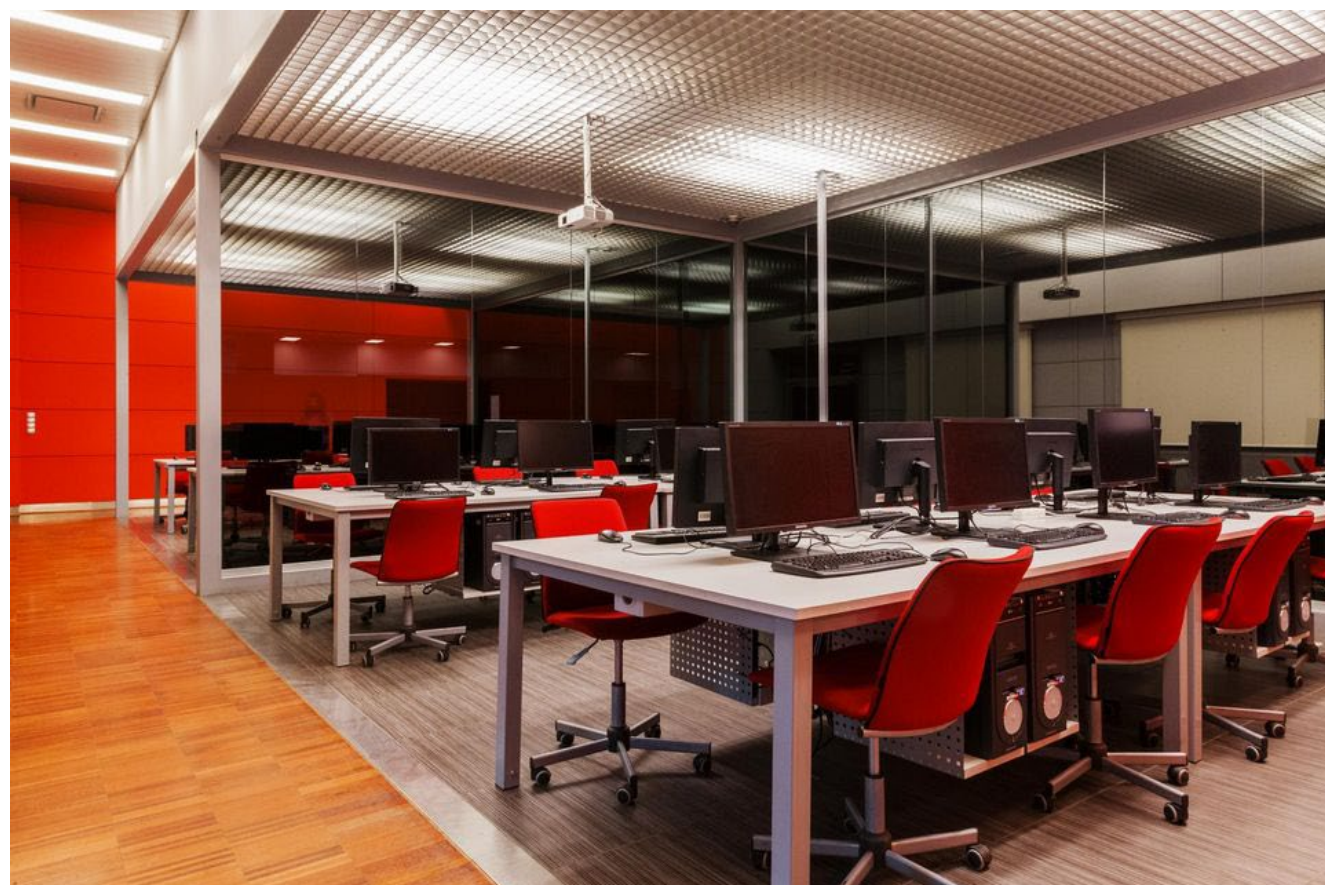
The studio's warehouses are located in the basement, which makes it very difficult to use them.

Additionally, the classrooms are not open to students, as it looks at FA, usually there must always be an employee of the Academy of Fine Arts there. There are no places where you could work in peace, because not everyone has such conditions at home.

The department organizes the national Lodz Young Fashion competition. The most important point of ŁYF is the International Competition "Łódź Young Fashion Award" 2019, addressed to young designers from all over the world, with an impressive prize of EUR 30,000. The event also combines three other events that have already taken place in Łódź: the Academy of Fine Arts Graduation Gala, BRA Day, or Breast Reconstruction Awareness Day, and the National Competition "Golden Thread". In 2020, the fourth edition of Łódź Young Fashion will take place.



JUKI DDL 8700 lockstitch machine is the most popular industrial machine used in the textile industry. It is equipped with virtually every sewing room or tailor's shop. More and more often it is also chosen by people who sew a lot in their own home. Weight - 100kg. Total dimensions of the folded machine: width - 105 cm, depth - 55 cm.







First degree studies - specialization in clothing design ensure the mastery of the necessary skills to take up the profession of a fashion designer in the contemporary globalized fashion market. Design classes are conducted in English and are conducted by graduates of the most important fashion schools in the world (including the Royal Academy of Fine Arts in Antwerp and Central Saint Martins in London). Students undergo a full course of sewing and clothing construction, learn the process of designing both individual forms of clothing and the entire fashion collection; they learn their own fabric design, building a professional portfolio with the use of drawings, graphics, typography, films, and photography. They will learn the methods of modern fashion communication, building the visual identity of their own brand, and the principles of cooperation with the mass media. Compulsory apprenticeships take place in the most famous fashion houses in the world, where students learn about the functioning of the global fashion market and its links with business and the economy. During their studies, students learn the methods of cultural research that they use to learn about the history of fashion in connection with the broadly understood history of culture, and learn to use their knowledge in the field of humanities and social sciences to build fashion projects. By participating in the obligatory international workshops, they learn the skills necessary in contemporary fashion to work in multicultural and multinational project groups.

SEM 1 + 2

Fashion Design
 Fashion design
 Material Design
 Technologies and Design of Clothing
 Tailoring
 Graphic design
 Sculpture
 Drawing
 History and Theory of Fashion

Classes common to all students of the Academy of Fine Arts: History of Modern Art, Dictionary of Art, Foreign Language, Physical Education

SEM 3 + 4

Fashion Design
 Fashion design
 Material Design
 Technologies and Design of Clothing
 Tailoring
 Graphic design
 Sculpture
 Drawing

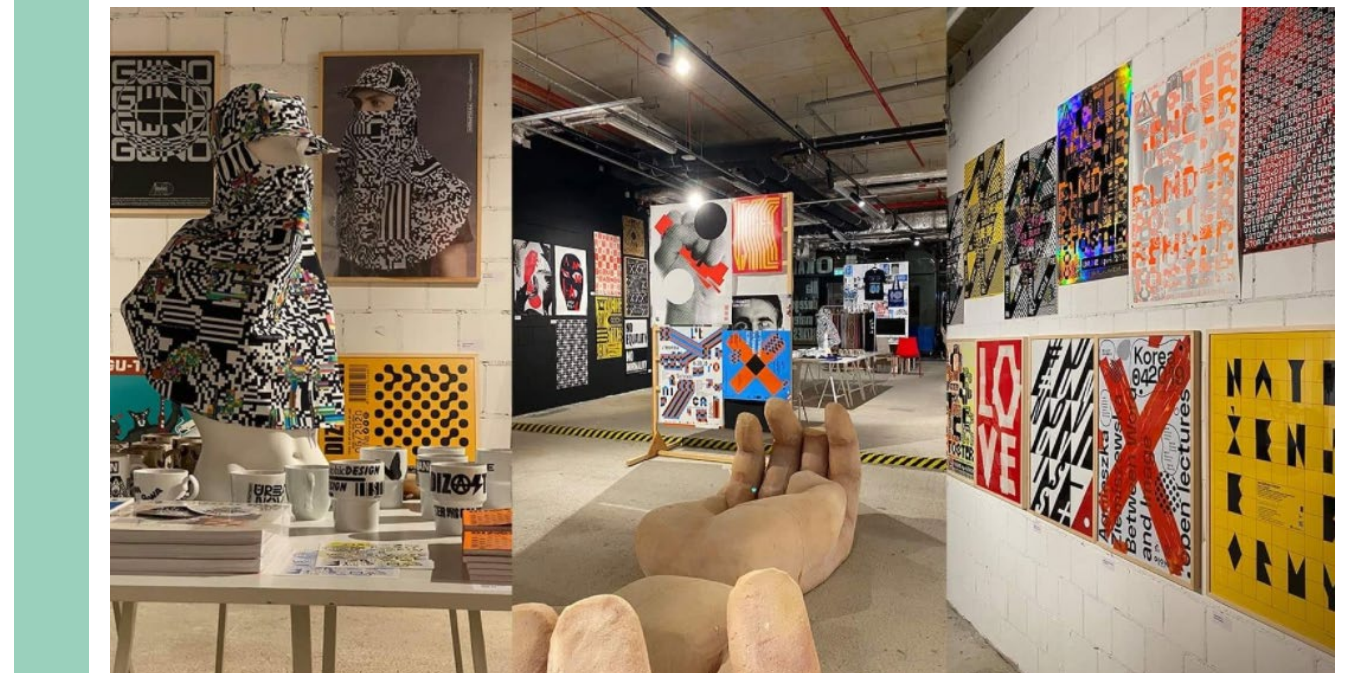
Classes common to all students of the Academy of Fine Arts: History of Art, Philosophy with elements of anthropology (sem. 3), History of New Media (sem. 4), Foreign Language

SEM 5 + 6

Fashion Design
 Technologies and Design of Clothing
 History and Theory of Fashion (sem. 5)
 Diploma seminar (sem. 6)
 Art studio to choose from:
 Material Design
 Painting and Figure 1
 Painting and Drawing 2
 Sculpture and Multimedia
 Compulsory apprenticeships

Classes common to all people studying at the Academy of Fine Arts: History of 20th and 21st Century Art, Design in Poland, Foreign Language, Humanities faculty to choose from

SEM 7 | DIPLOMA





6. INTERNATIONAL FASHION SCHOOL IN PRAGUE PROGRAMME

REQUIREMENTS

- DESIGN STUDIOS
- GALLERY - SMALL
- GALLERY - LARGER WITH RUNWAYS, AUDITORIUM, TECHNICAL PART
- LECTURE HALL/CINEMA
- TOILETS
- LOUNGES
- DINING AREA
- KITCHEN
- STAFF ROOMS
- CAFE (CAN BE PART OF THE GALLERY)
- PRINTING PLACE
- MEDIA ROOM
- ADMINISTRATION
- TECHNICAL ROOMS
- UTILITY ROOMS
- GATHERING SPACES
- STORAGE
- MACHINERY ROOMS
- COUNSELLING FACILITY
- OUTDOOR ACTIVITY SPACES
- OUTDOOR DINING
- OUTDOOR LEARNING LABS
- RETAIL / STORES
- LABORATORIES:
- CREATIVE CONSTRUCTION
- MATERIAL AND EQUIPMENT
- JEWELRY DESIGN
- HEADWEAR, ACCESSORIES, FOOTWEAR
- FABRIC DESIGN AND SPORTSWEAR
- MATERIAL SCIENCE
- TEXTILE DESIGN MACHINES
- TEXTILE DESIGN CLOTHES
- MARKER SPACE + 3D PRINTERS = PHOTOGRAPHY

AREA REQUIREMENTS

No.	NAME OF ACTIVITY/ROOM	MIN. AREA (m ²)	REMARKS
1.	Design Studios	(8x20)5= 800	8m ² per student (100 students)
2.	Small Gallery	150	
3.	Lecture hall/cinema	200	1.5m ² per student (100 students)
4.	Library	200	
5.	Laboratories Creative Construction	100	10sx10m ² = 100m ²
6.	Laboratories Materials + Equipment	100	10sx10m ² = 100m ²
7.	Laboratories Jewellery Design	100	10sx10m ² = 100m ²
8.	Laboratories Headwear + footwear	100	10sx10m ² = 100m ²
9.	Laboratories Fabric design + Sportswear	100	10sx10m ² = 100m ²
10.	Laboratories Material Science	150	10sx10m ² +50= 150m ²
11.	Laboratories Textiles Design	150	10sx10m ² +50= 150m ²
12.	Laboratories Fashion Design	200	10sx10m ² +100= 200m ²
13.	Laboratories Marker Space, 3D print, Photography	150	10sx10m ² +50= 150m ²
14.	Fashion retail store	150	
15.	Larger gallery	600	Runway + auditorium
16.	Toilets	160	2m ² per cubicle
17.	Lounges	200	
18.	Dining area	200	
19.	Kitchen	80	
20.	Staff rooms	(20x10)=200	
21.	Cafeteria	200	Can be part of gallery
22.	Printing room	80	
23.	Media room	50	
24.	Administration	80	
25.	Technical rooms	60	
26.	Gathering spaces	60x3=180	
27.	Storage	100	
28.	Machinery room	120	
29.	Counselling facility	15	
30.	Outdoor activity spaces	200	
31.	Outdoor gathering / dining	150	
32.	Outdoor learning labs	(8x20)5= 800	8m ² per student (100 students)
	Total	4975 (+1150) m²	

What does sustainable fashion mean?

Sustainable fashion is a design philosophy and movement that promotes environmental and social responsibility. Sustainable fashion is defined as clothing, shoes, and other accessories that are manufactured and used in the most sustainable manner possible, taking into account both environmental and socio-economic.

Popular parts of sustainable fashion include:

Ethical Fashion: Production, Working conditions, fair-trade

Circular Fashion: Recycling, Upcycling, Thrifting

Slow Fashion: Sharing, Renting,

Conscious Fashion: Eco-friendly, green fashion

How eco-friendly fashion designers are making a change

1. This fashion approach reduces the number of microfibers released into the environment.
2. Reduces toxic waste and supports animal rights.
3. Clothes are distinct and unique.
4. Leads to less strain on the planet's resources as eco-friendly clothing is made through sustainable practices.
5. Eco-friendly fashion does not harm you.

PROGRAMME

In general, science consists of many planes, theory, practice, laboratories, lectures, extracurricular activities, workshops and many more tools. The end of the semester is an exhibition of works and the organization of a semester fashion show, I also propose selling products. In addition, the school will be unusual due to the advantage of practical classes over theoretical, additional workshops, exchanges, a small environment - 100 students on 5 years, but from different parts of the world, also with an international teaching staff consisting of real designers, photographers and artists. In addition to all the necessary rooms, auditoriums, offices, ateliers, workshops, I also plan a place for the organization of a Fashion Week event, shops for the public from students, a large auditorium that will accommodate all students, laboratories with an innovative approach to teaching - the production of new, sustainable materials and ways of cheaper and more efficient large-scale production. Access to psychological care is obvious nowadays.

Designing clothes and facilities serve as a tool for the students to understand the infinite possibilities this subject has. It should be flexible and the materials and approaches should be experienced by its users. Interaction and communication play a crucial role in the formation of a professional. Hence an environment that encourages the students to involve in hands-on learning and experimenting is important. According to the issues discussed earlier, communication and interaction play a crucial role in the formation of this space.

Of course, all case studies meant that I would most definitely include many solutions that work well in a later project.

Why Prague?

Real estate prices in Prague are much lower than in other European capitals.

The Czech economy was and still is one of the most stable in Europe, among other things as a result of the Czech refusal to adopt the Euro and its continued use of the Czech koruna. The rapid pace of development in the Czech Republic, Prague's multicultural ambience, rising tourism, and incoming immigration, together with the large volume of investments pouring into the city, have only enhanced Prague's attractiveness for investors.

Because of the generous financing

The local banking system as well has considerable trust in the Czech real estate market. At present, local banks are willing provide foreign investors with up to 70% (!) of the funds necessary to purchase real estate in the Czech Republic, by using the property as collateral.

Because of the potential

The government is investing heavily in developing the city of Prague. The city's development plans are progressing at a fast rate and neighborhoods recently considered rundown are now looking up, with property prices beginning to rise. The increase in land prices in the Czech Republic, in general, is a clear indication of the positive trend. For example, in the third quarter of 2014 property prices rose by some 2%!

Because of the first-rate management

By using a professional property management firm that will take care of everything necessary to manage the property, you assure yourself peace of mind, in the knowledge that your property is being competently managed and cared for.

Because of the well-developed rental market

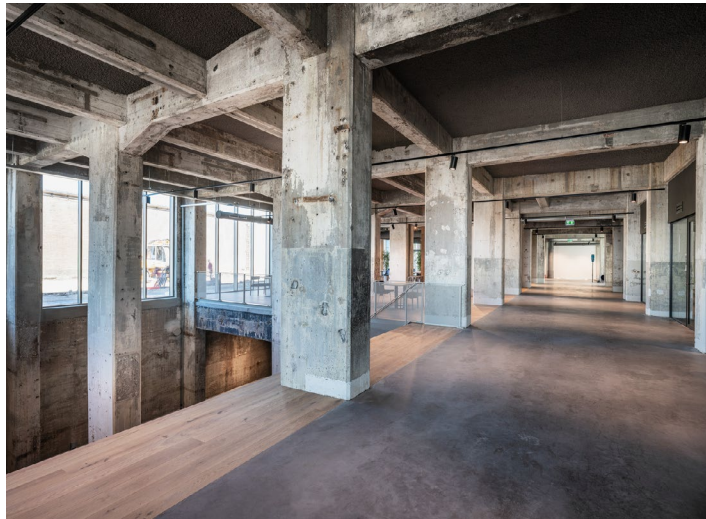
Thanks to its reputation as a business-oriented city and as the best city in Europe for beer lovers, Prague attracts young people and students from all over the Czech Republic who work and study in the city, significantly raising the demand for rental properties. Unemployment in Prague is very low and salaries are high compared to other cities in the Czech Republic.

Because of the proximity

Unlike investments in the US and other distant locations – the trip from Europe or Israel to Prague takes only about 1-5 hours by air. Flight prices are dropping daily thanks to low-cost flights and your investment will always be within reach.

Because of the constant support

7. REFURBISHMENT AND ADAPTIVE REUSE



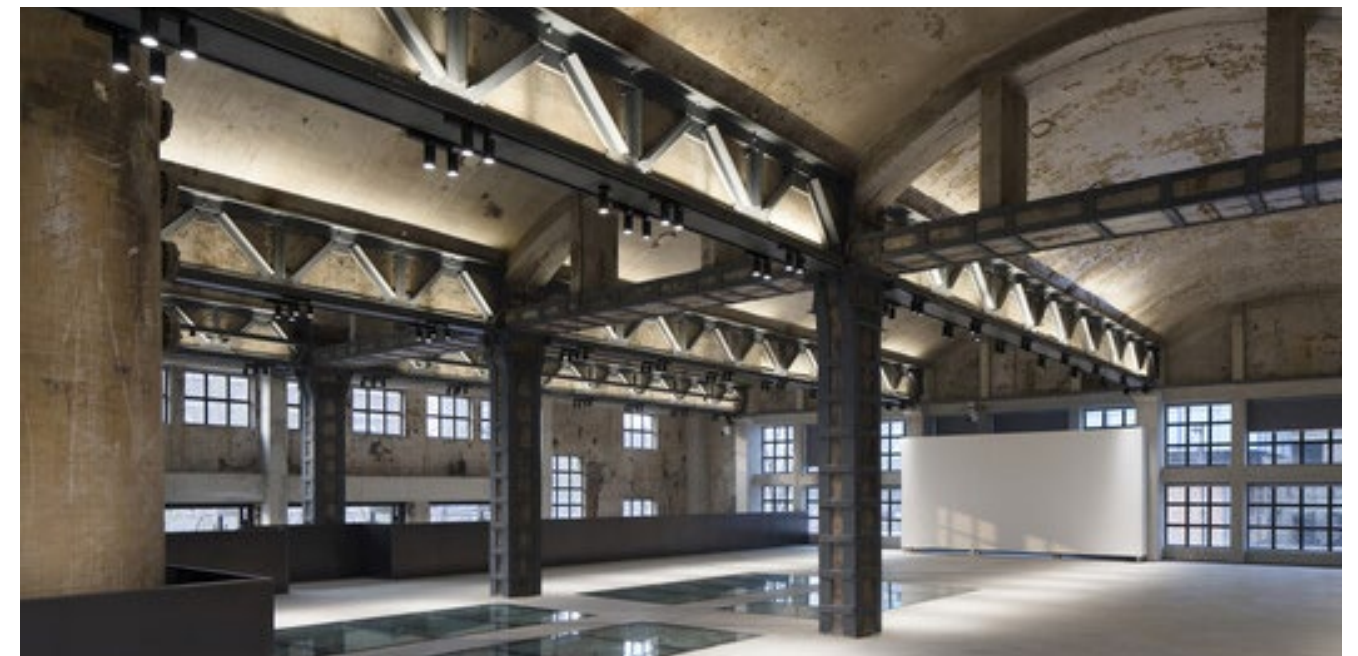
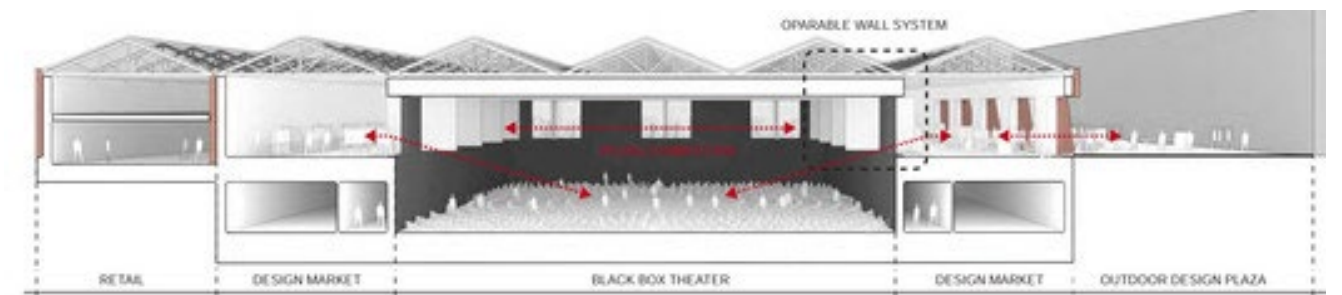
In recent years, refurbishment and adaptive reuse have become ubiquitous within the architectural discourse, as the profession is becoming more aware of issues such as waste, use of resources and embedded carbon emissions. However, the practice of updating the existing building stock lacks consistency, especially when it comes to Brutalist heritage. The following explores the challenges and opportunities of refurbishment and adaptive reuse of post-war architecture, highlighting how these strategies can play a significant role in addressing the climate crisis and translating the net-zero emissions goal into reality while also giving new life to existing spaces. As the construction process can amount to half of a building's lifetime carbon emissions, the adaptive reuse and retrofit of existing buildings are critical strategies in reducing embodied carbon. Not only are resources conserved by recycling spaces, but the lifespan of structures whose fabrication generated large quantities of carbon dioxide is extended. The latter is especially important in the case of Brutalist architecture and its carbon-intensive concrete structures. Frequently disregarded and vulnerable to demolition, the concrete buildings of the last half of the 20th century can become fertile ground for experimentation in reuse, prompted by contemporary environmental imperatives.

Technical Challenges

The rehabilitation or the adaptive reuse of brutalist buildings are not devoid of challenges. In many cases, building codes, policies and financial frameworks discourage retrofit projects, making demolition the more common option. Moreover, the process of adaptive reuse is often more costly and labour intensive than building anew, as it requires investigations into the building's condition and selective demolition. The situation of listed Brutalist buildings is even more complicated, often caught in the middle of conflicting energy codes and conservation imperatives. The preservation community is divided when it comes to the types of acceptable interventions, inadvertently limiting the possibilities for contemporary use.

Changing Public Perception

In some instances, the adaptive reuse of post-war heritage also requires a reconciliation of the public opinion with either the aesthetics or the ideology that shaped the buildings. Some practices like Architecture Initiative see retrofit and reuse as the default design strategy not only to reduce embodied energy costs and save resources but to preserve the architectural identity of the urban fabric.



8. SITE

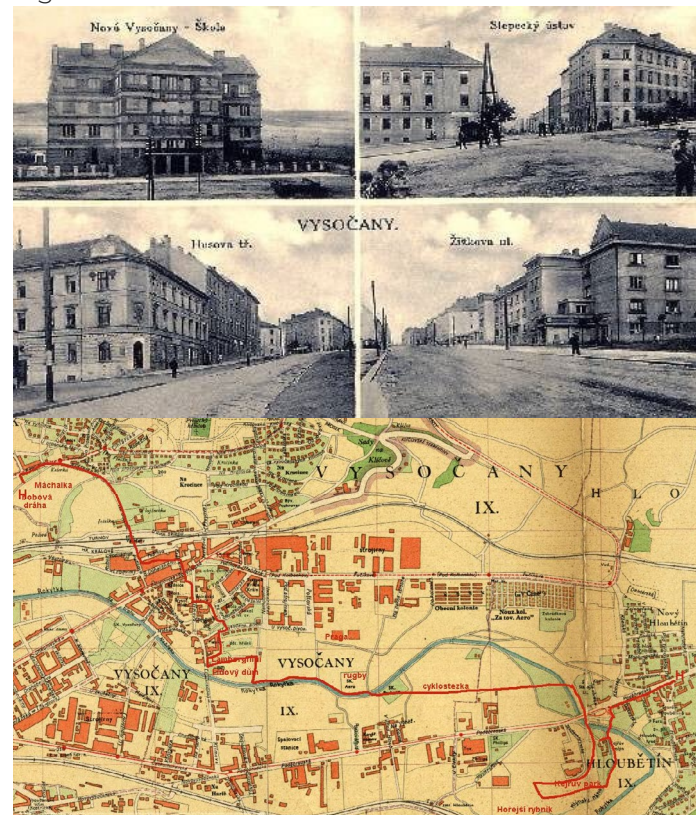
HALL- 19, PRAGOVKA

HISTORY OF VYSOČANY

Vysočany, one of the birthplaces of Czech industry, is known in Prague as a historic industrial district on the edge of the wider center. The urban structure of Vysočany is dominated by factory premises, transport hubs and fragments of a logistical-industrial landscape mixing with the original block and modern development. Vysočany is originally old Romanesque settlement, mentioned as early as 1239 as private property. Vysočany farms were the subject constant change of owners when at different times they were divided or gradually acquired Old Town, New Town, the Office of the Vineyards or the Chapter of St. Apolináře in Prague II. At the beginning of the 19th century, Vysočany was an idyllic village with a fortress from the 15th century, which is preserved in the courtyard No. 52. Thus, the railway line with today's Prague-Vysočany railway station already led through the territory. In 1902, Vysočany was promoted to a town with the right to use the town emblem by a decree of Francis Joseph I. In 1922, Vysočany was became part of the so-called Greater Prague. Gradually, the face of Vysočany was changed by industrial business. At the end of World War II war, March 25, 1945, Vysočany was partially destroyed by the Allied raid on Prague. No communism restored the district's industrial reputation with several CKD factories. Today's appearance of the city district of Prague 9, of which Vysočany is a part, has been since 1990, when the metro was also introduced here. Since then, the local industry has been gradually declining. Residential areas are currently located around Vysočanské náměstí, the eastern part of Sokolovská street and Na Klíčově, where there is a residential area. It is located here also an industrial and administrative zone around K Žižkovu and Pod Šancemi streets. Vysočany does not yet have a uniform characteristic development, because the remains of a large industrial area along there are still present Kolbenovy and Poděbradská streets. But it may not be so for a long time, because developers and they plan to build a new neighborhood for housing and work.



Praha-Vysočany - Kolbenova 1207/62, ČKD, hala výroby malých elektropřístrojů z roku 1927.



HISTORY OF SITE



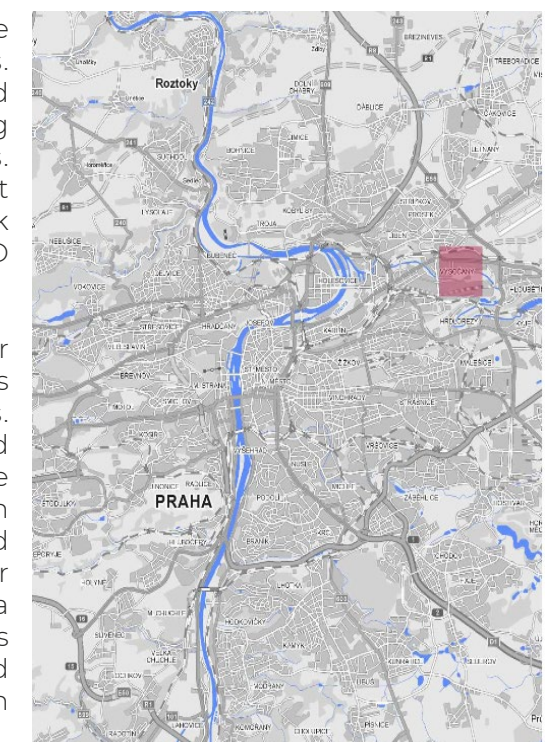
designed by architect Josef Kalous, which would serve as a warehouse for the Ministry of Post and Telegraphs. During WWII the Pragovka factory made aircraft, and as a result it was targeted by severe Allied bombing raids in March 1945 – destroying many of its buildings. When Czechoslovakia was brought into the Soviet sphere after the war, rebranding as the Czechoslovak Socialist Republic, Pragovka was rebuilt by the ČKD and nationalised by the communist government.

Czechoslovakia regained its democracy after the Velvet Revolution of 1989, and in January 1993 was dissolved into separate Czech and Slovak Republics. The government of the Czech Republic privatised ČKD in 1994, but as its former trade deals with the Soviet Union and other Central and Eastern European countries began to fall apart, business dried up, and by the early years of the 21st century this former manufacturing juggernaut ground to a halt. Praga produced fewer than 120 vehicles in total for the years 2001-03. The Praga Car Factory – Pragovka – was closed down, and for years it would sit in a state of ruin, an industrial scar on the city's edge.

The history of the area dates back to 1907, when the “Praga car factory, Ltd.”, was founded. In the 1920s, during the burgeoning times of the ČKD company, the place became the largest engineering enterprise of the former Czechoslovakia. Employing and housing over 3500 people, the workers called it “Pragovka”, a renown moniker that has represented the location ever since.

The Pražská Car Factory was founded in 1907: a manufacturing site in the eastern suburbs of Prague, with just 30 employees. In 1927 Praga was incorporated into the new ČKD (Českomoravská Kolben-Daněk) group, one of the largest engineering companies in Czechoslovakia. Among other vehicles (including tanks, locomotives, tractors, motorcycles and metro cars), ČKD produced cars under the Praga, Škoda and Tatra brands.

The complex was expanded between 1931-33, including the addition of a new building known





Hall No. 19 in the former area. PRAGA plant. The building was built in 1942 as part of the aircraft and engine factory of the Desav joint-stock company Junkers. It is one of 33 constructions that Dyckerhoff & Widmann AG built for the needs of German war production until 1945. The roofing system ("DYWIDAG Schalensheddach") was developed for her in 1932 by the designers Franz Anton Dischinger (1887–1953) and Ulrich Finsterwalder (1897–1988). Immediately after the war, the Prague factory with the production of trucks moved here from Liben. Since 1953, the famous V3Ska has also been produced here. The name of the building "Hall No. 19" comes from this period. The reinforced concrete monolithic two-story building uses a location on the edge of a terrain break. On the 2nd floor at ground level, there is a four-aisle production hall, the two middle naves of which are covered by a double shed skylight. Segmented sheds form concrete shells, the ribs of which extend smoothly from the supporting pillars. The longitudinal hall was separated on the S and S sides from other operations by glass partitions. A half-floor was built into the southern wing of the 2nd floor, used as a background for employees and offices. The first floor, which is located below the level of the elevated terrain in the eastern part of the building, has flat ceilings supported by columns with mushroom-shaped heads, below the southern part it is divided into two half-floors of material warehouses and showrooms. The skeletal structure is filled around the perimeter with factory windows in steel frames, and on the south façade there are strip windows on the half-story floors.

The hall is an important monument of industrial architecture dating from the 1940s, it is interesting for its technical design of roofing and lighting. It is also an important evidence of the development of the Vysočany industrial area, as well as the rise of historical events of the 1940s.

PRAGOVKA TODAY

In recent years, the Pragovka complex has been recognised as a heritage site and some of its spaces have been developed into an arts district. There is a retro-themed 'Pragovka Cafe,' and the place hosts film screenings, concerts and festivals. Reportedly as many as a hundred local artists have studios now on the former factory grounds, while the large E-Factory building has been converted into a gallery space. There is a proposal for building apartments in the future, a trendy new community rising up amidst the industrial decay.





PRAGOVKA COMPLEX

Present Scenario

In the spring of 2016, a new Pragovka concept was created - the gradual rebirth of the factory into an art center called Pragovka Art District., Which resurrected to life this legendary First factory of Czech Republic located in the center industrial parts of Prague 9. Various art studios and occasional art events from previous years have stimulated the emergence of a new story that will go down in the history of this famous area. Pragovka is becoming alive today a multicultural center and art district that provides an inspiring environment for collaboration and space for a fruitful exchange of ideas between different artistic groups.

Pragovka is the current home of many artists from various fields - from painters, sculptors, photographers, fashion designers, furniture designers and upholsterers. Their goal is to create a vibrant environment that encourages collaboration and sharing of various artistic approaches between creative communities. The aspiration is to become an ecstatic place where you can move freely meet and enrich the general public with the contemporary art scene.

Future visions

The owners of the area, the development company Mount Capital, commissioned Jakub Cigler Architekti to create the company new forms of place. The aim of the urban solution is to revitalize the territory of former industrial plants, the so-called brownfields. A significant point is the design of the north-south boulevard. Here I quote the vision:

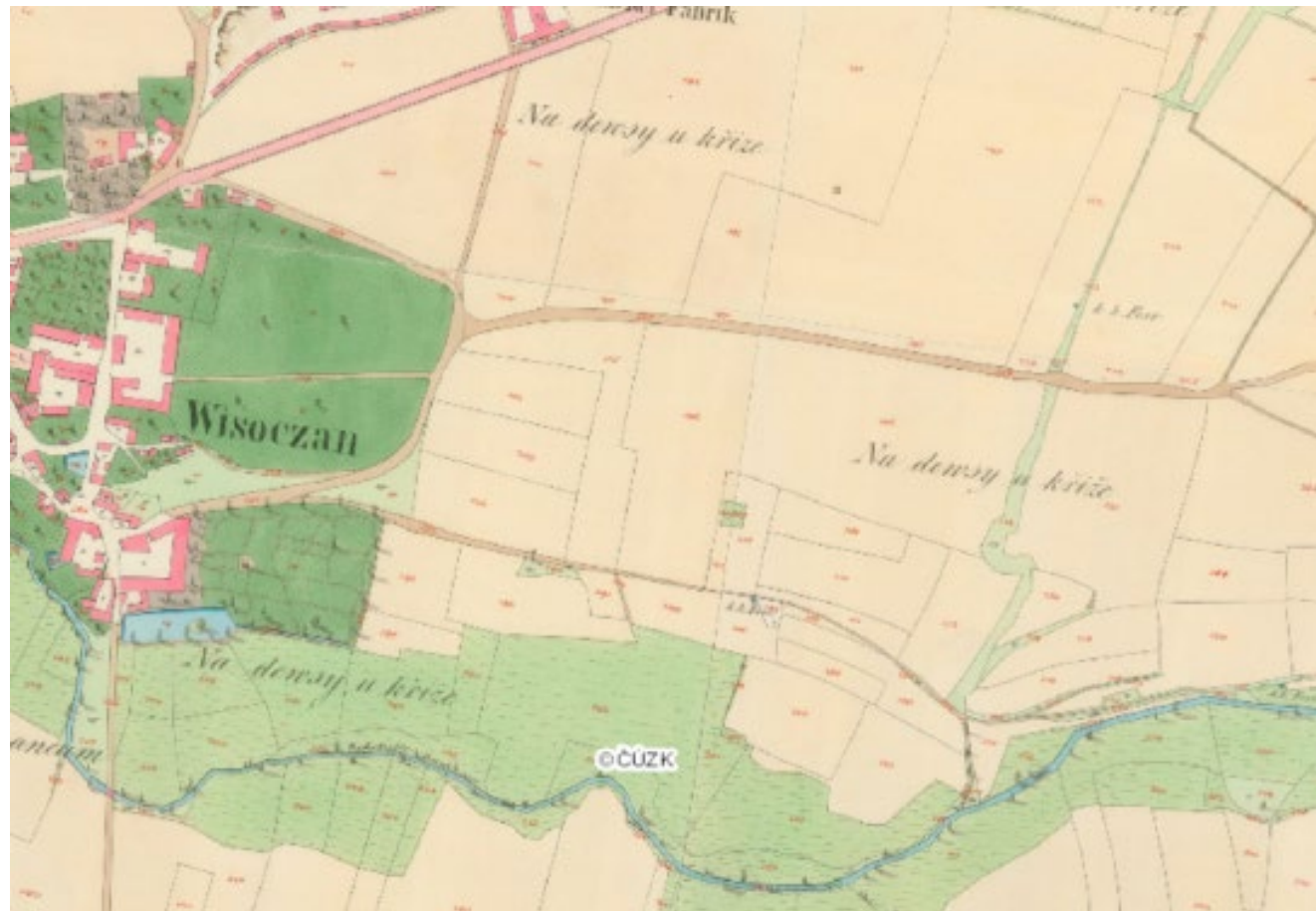
“The former Pragovka complex has the ambition to become the new heart of Vysočany. The size of the territory, its central location and The cooperation between the city district, the municipality, investors and architects aims to create an exemplary in the area an urban district according to the urban principles of the so-called “Creative District.”

The term “creative” is not limited to the presence of art studios, the presence of galleries and art. It’s not also intended as a marketing sticker in which any content of uncertain quality can be placed. Creative approach we define it as one that integrates social, ecological and economic aspects to the construction of a comprehensive and complex urban space. The creative approach defines the qualities (compactness, variability of typologies, mixed functions, preference for pedestrians and public transport over road transport, preservation of historic buildings and high-quality diverse public and semi-public spaces), but at the same time allows for flexible future development responsive to demand, social change and economic development.

The vision of future construction is motivated by the creation of quality public spaces connecting a compact block urbanism with converted industrial monuments and buildings of city-wide significance (museums, schools, galleries and public facilities). The future complex will include, for example, the Praga car museum in reconstructed Hall 20 or the cultural center of city-wide significance - Kunsthalle in Hall 19. Both proposed functions will help to enroll the district in the mental map of the wider Prague, arouse increased interest in the area and favorably will affect the quality of life of current and future residents and visitors. “



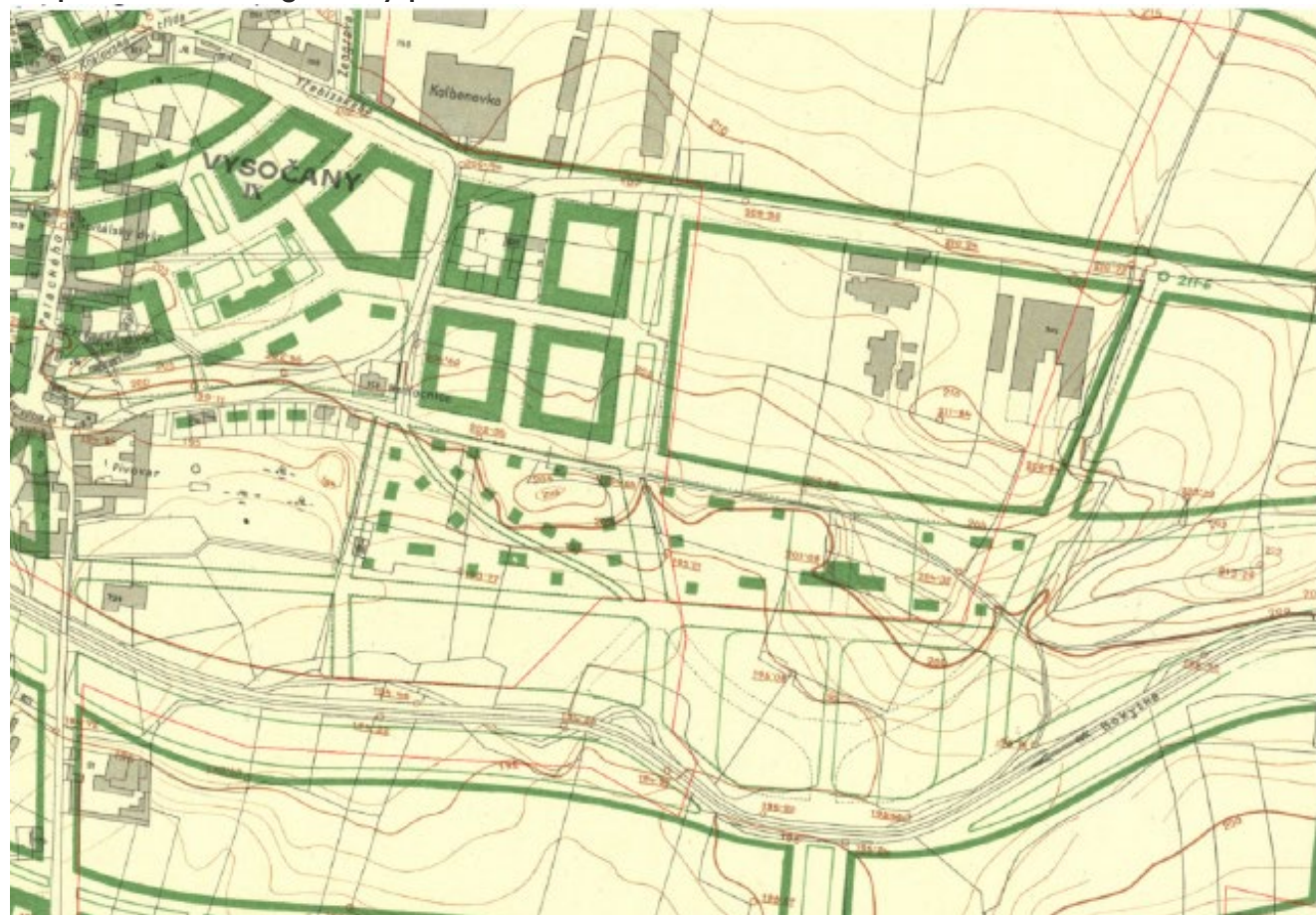
Map of the stable cadastre 1842



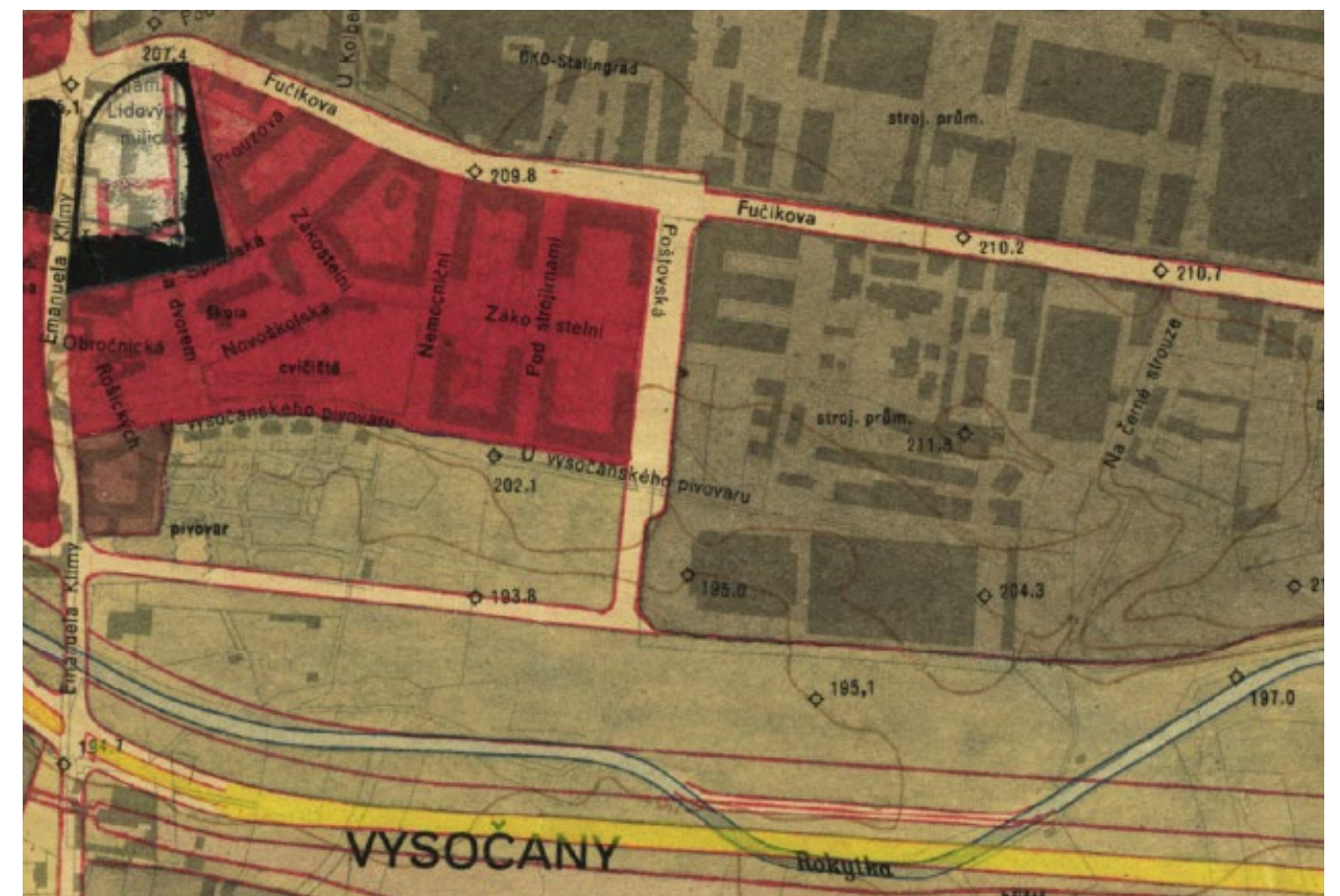
City of Prague with its surroundings 1938



Map of the 1924 regulatory plan



Map of the zoning plan 1964 Orientation plan of the capital



Ortofotomap 1966



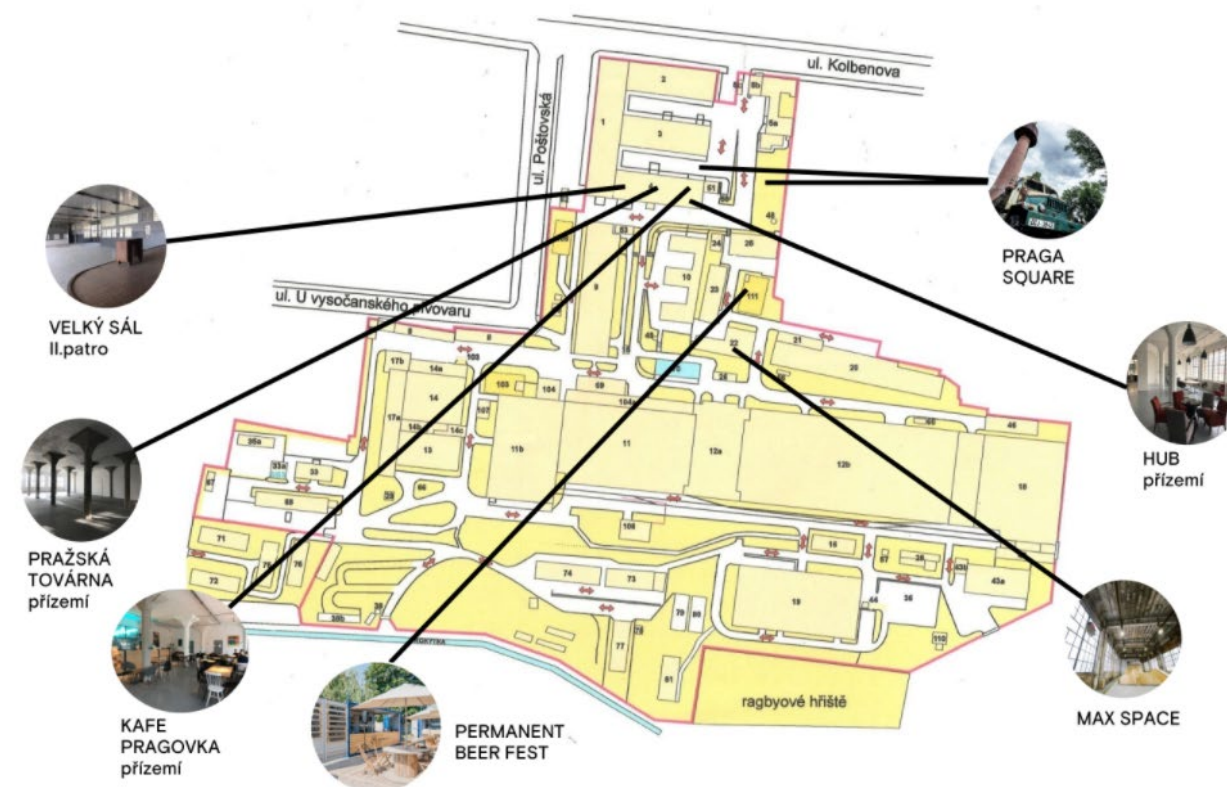
Ortofotomap 1988-89



Ortofotomap 2019



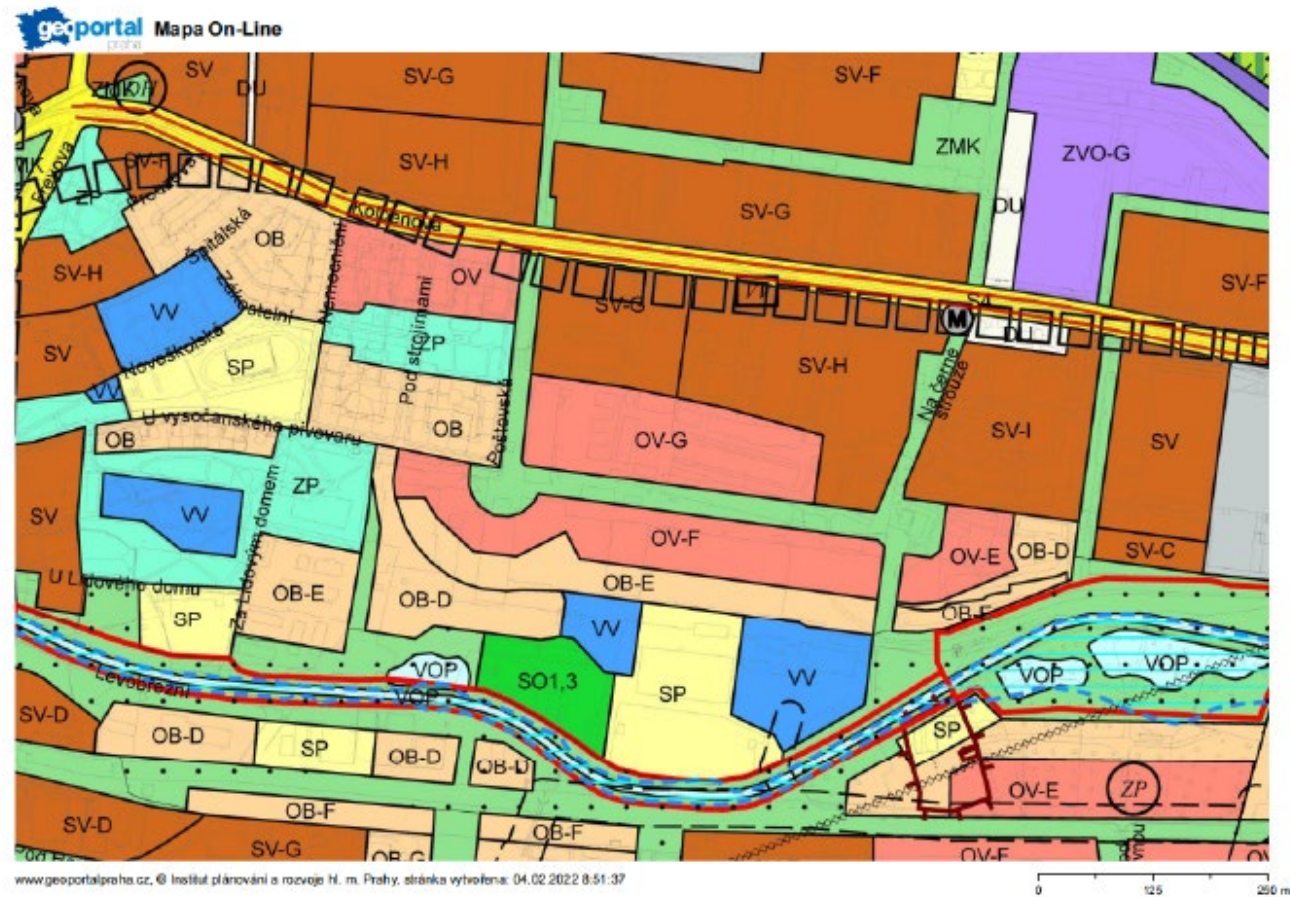
Pragovka - plan



9. TYPES OF BUILDINGS NEAR THE RESOLVED AREA



10. LANDUSE PLAN



11. TRANSPORT SOLUTIONS

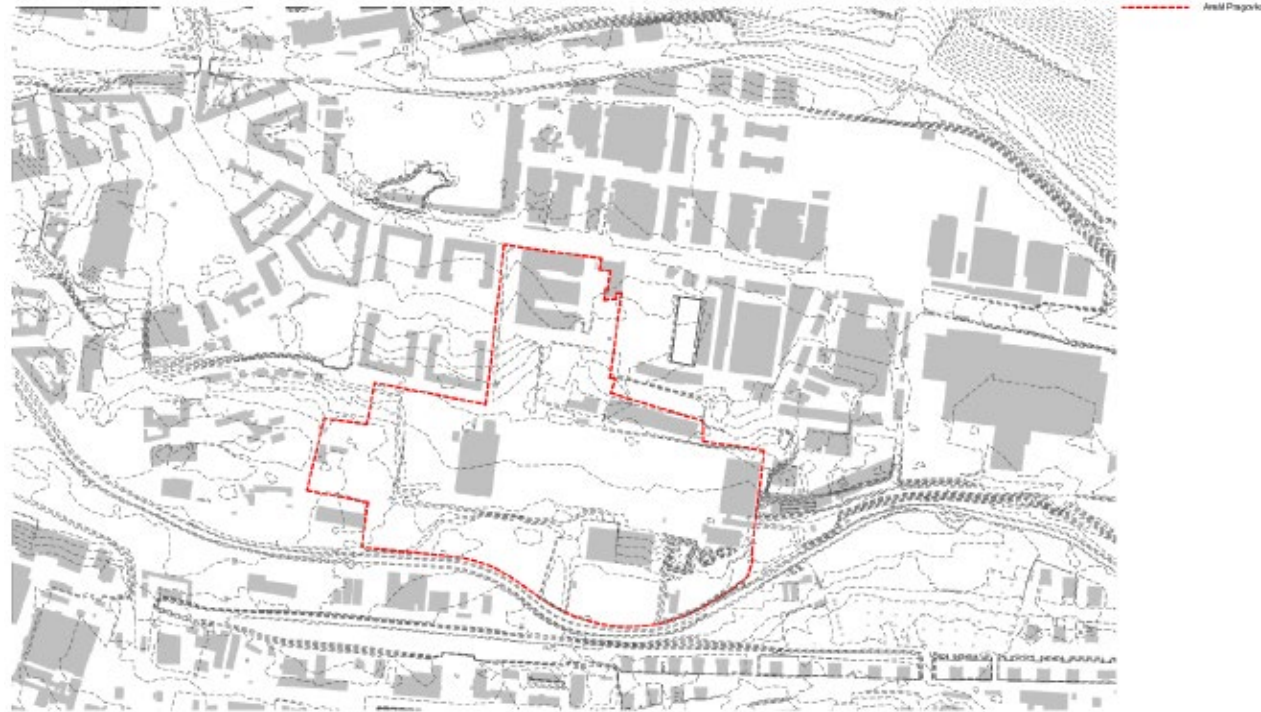


12. FUNCTIONAL MAP

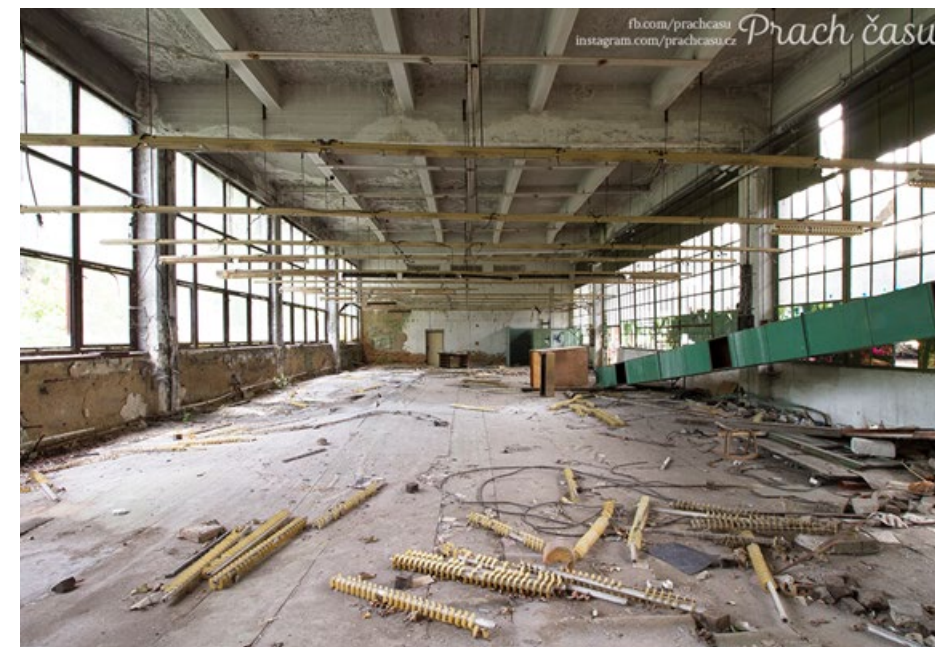


13. MORPHOLOGY

The map shows that the area is located on a gentle slope. The terrain decreases gradually from north to south. In the vicinity of building E there is a leveling, the middle part of the complex is on the slope and further leveling takes place in the lower part 19,18 and 20. Behind hall 19, the terrain slopes towards Rokytká, there is also a sports ground with facilities for Rugby.



14. PICTURES FROM SITE



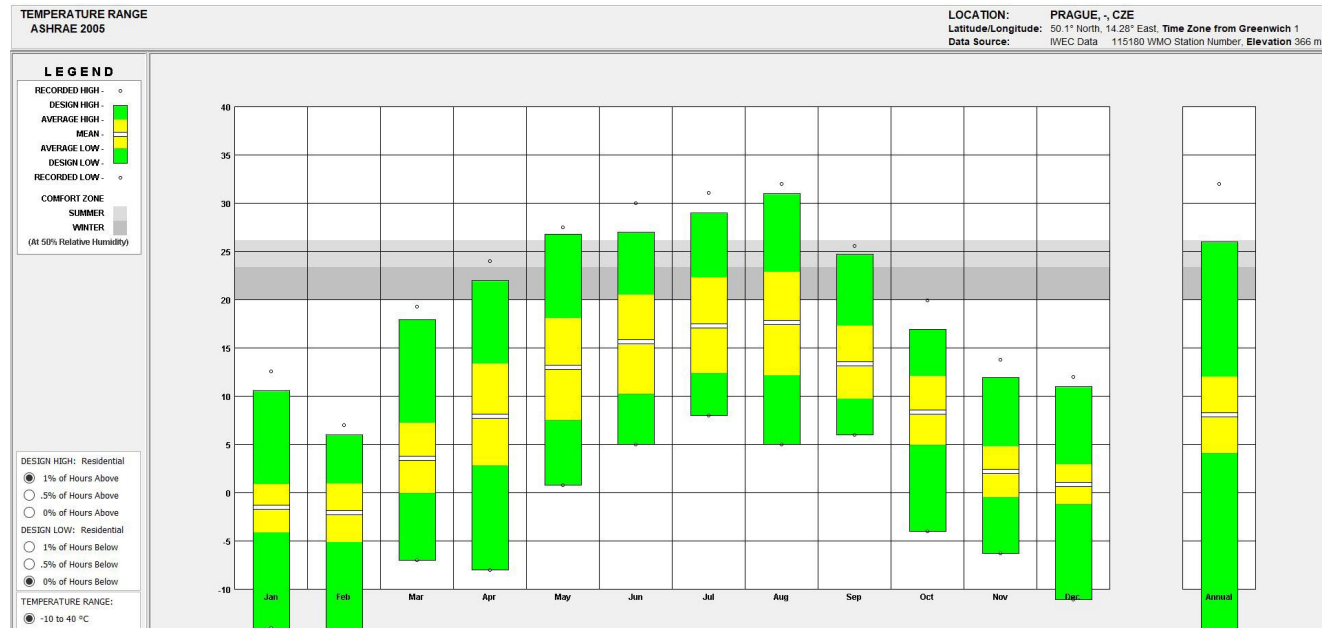
15. CLIMATE ANALYSIS

Adaptive reuse is highly challenging as a clear understanding of the existing site condition and the structural strength is necessary. In order to develop a sustainable design, analysing the climatic data of the region is important.

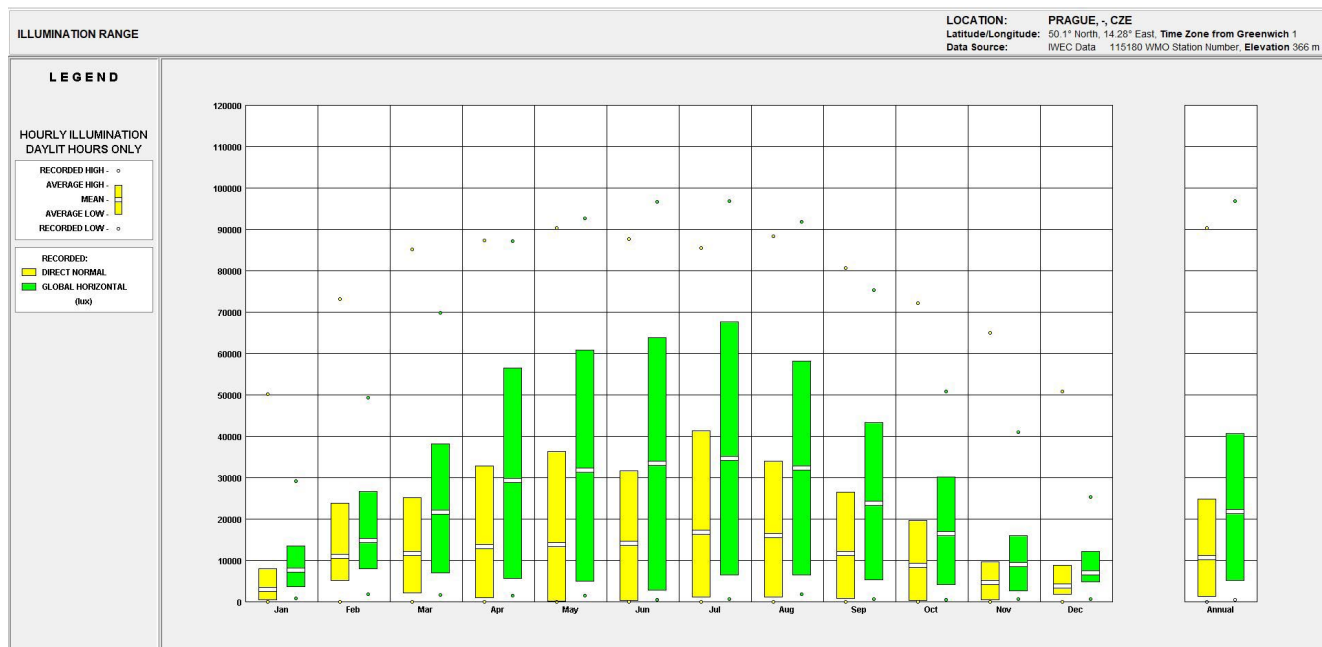
The climatic factors such as wind movement, sun path, average and extreme temperatures plays a crucial role in proposing a suitable design criteria.

In the case of adaptive reuse the possible design criterias is further limited due to the existing structures in the site.

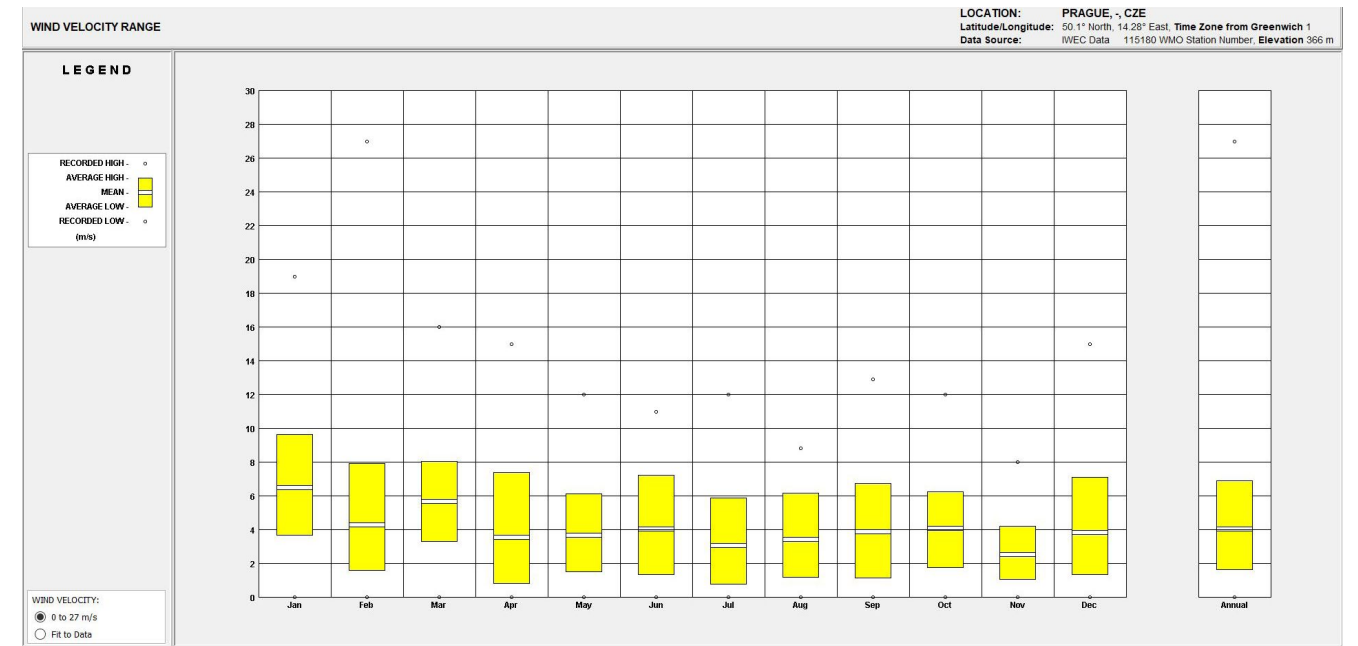
TEMPERATURE RANGE



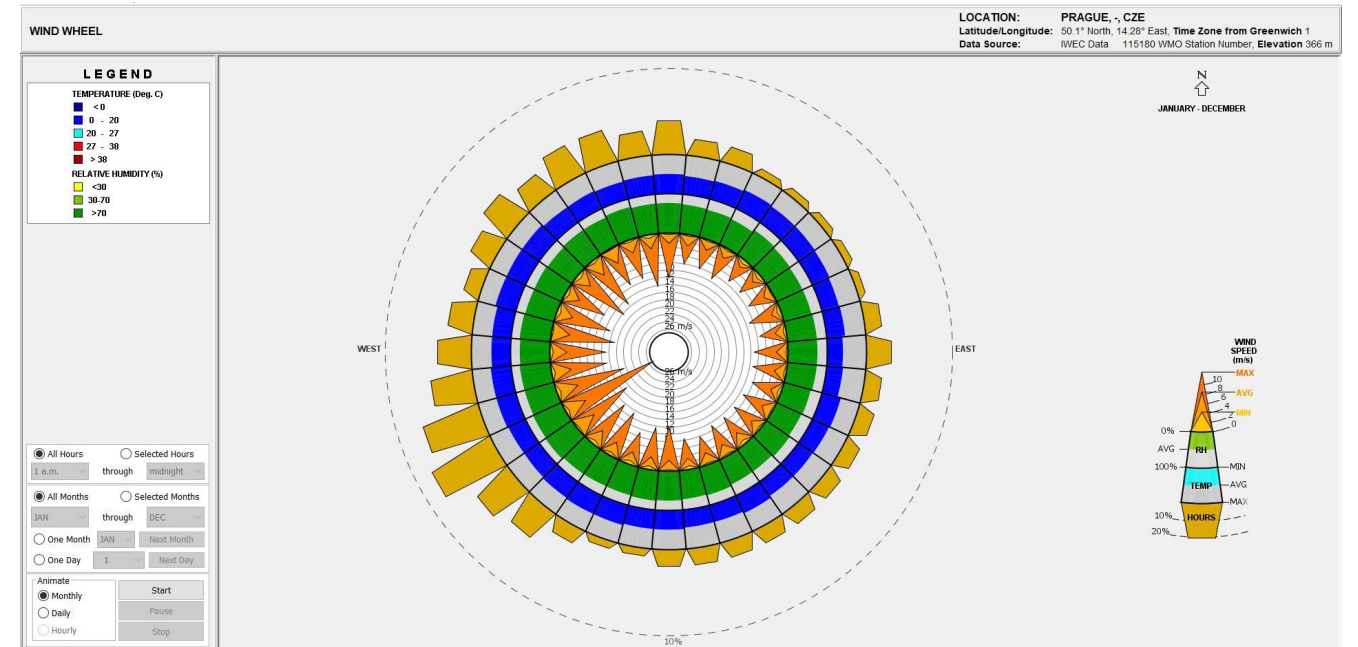
ILLUMINANCE RANGE



WIND VELOCITY RANGE



WIND WHEEL



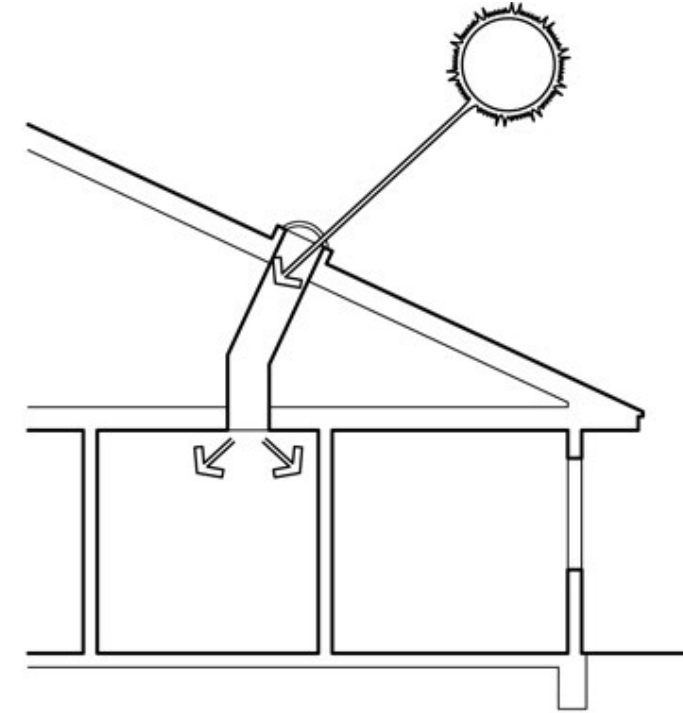
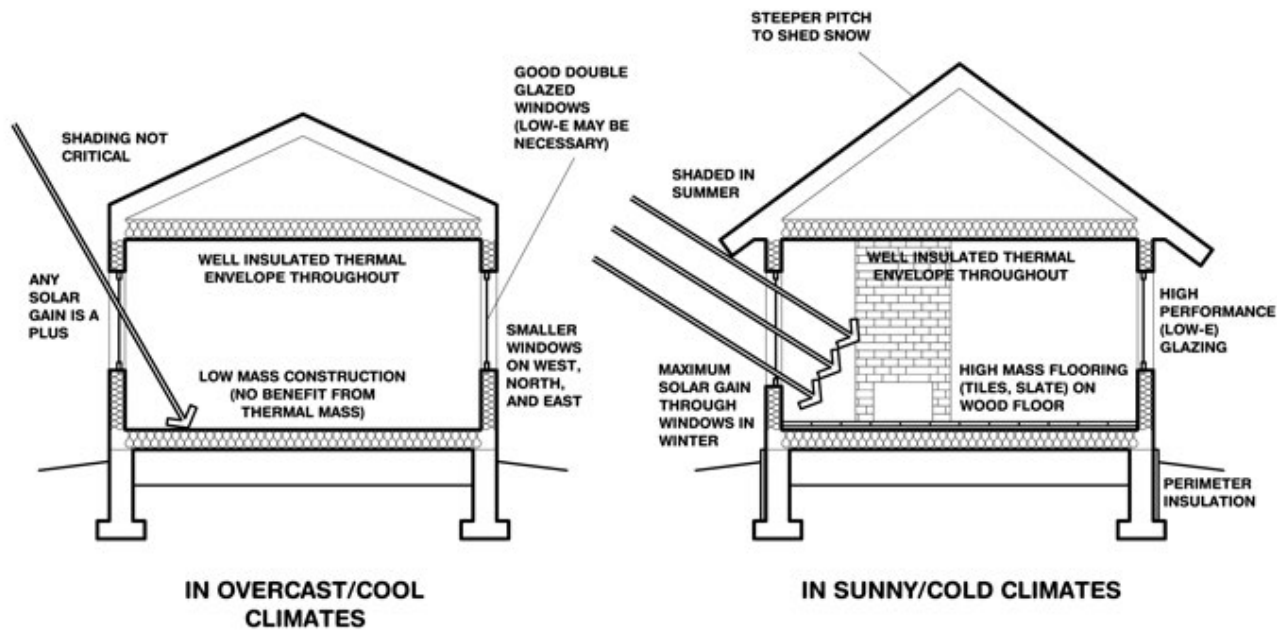
In Prague, the summers are comfortable; the winters are very cold, snowy, and windy; and it is partly cloudy year round. Over the course of the year, the temperature typically varies from -3°C to 25°C and is rarely below -12°C or above 31°C.

The warm season lasts for 3.4 months, from May 29 to September 9, with an average daily high temperature above 20°C. The hottest month of the year in Prague is July, with an average high of 24°C and low of 14°C.

The length of the day in Prague varies extremely over the course of the year. In 2022, the shortest day is December 21, with 8 hours, 4 minutes of daylight; the longest day is June 21, with 16 hours, 23 minutes of daylight.

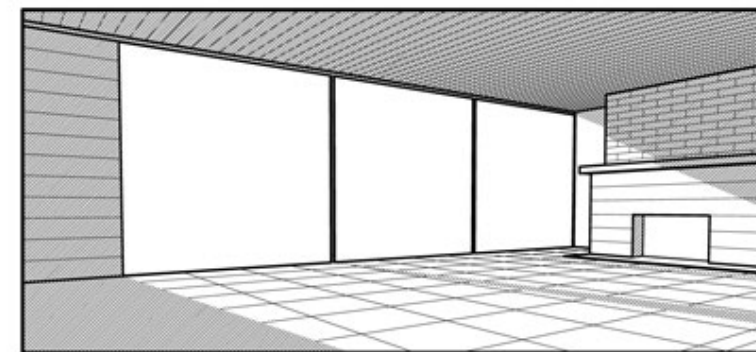
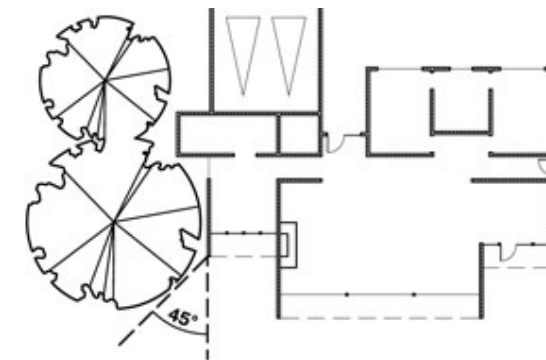
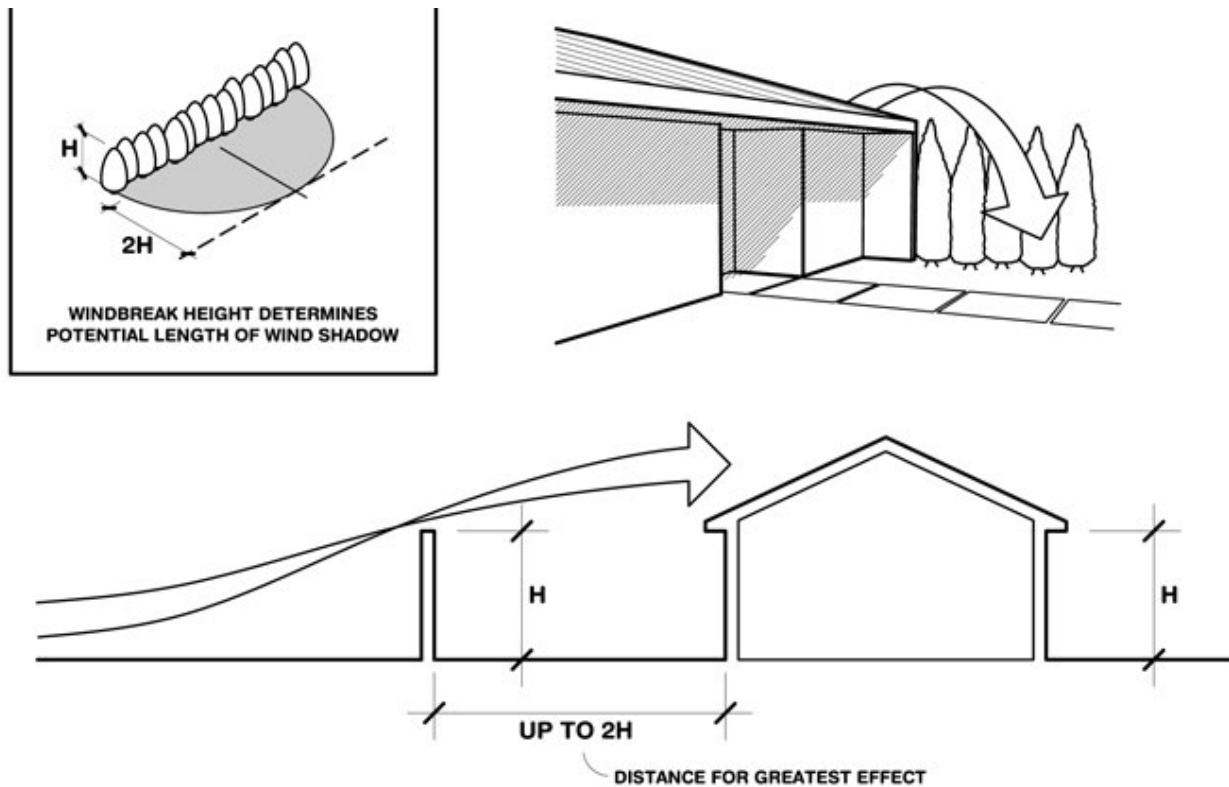
The predominant average hourly wind direction in Prague is from the west throughout the year.

16. DESIGN CRITERIA



Tiles or slate (even on wood floors) or a stone-faced fireplace provides enough surface mass to store winter daytime solar gain and summer nighttime 'coolth'

Small well-insulated skylights (less than 3% of floor area in clear climates, 5% in overcast) reduce daytime lighting energy and cooling loads



Exterior wind shields or dense planting can protect entries from cold winter winds (wing walls, wind breaks, fences, exterior structures, or land forms)

Organize floorplan so winter sun penetrates into daytime use spaces with specific functions that coincide with solar orientation

17. ADAPTIVE REUSE REFERENCES

Bay Art School & Chin House / 3andwich Design / He Wei Studio

I like the combination of materials, it presents an interesting whole, despite the fact that it consists of various types of more vernacular structures with visible spans, beams and white, probably brick walls. Such combinations are especially interesting in the case of buildings of the Academy of Fine Arts or art schools.



VHILS STUDIO ARTIST WORKSHOP AND OFFICE / FURO + PEDRITA

Architects: FURO, Pedrita
Area: 1150 m²
Year: 2016

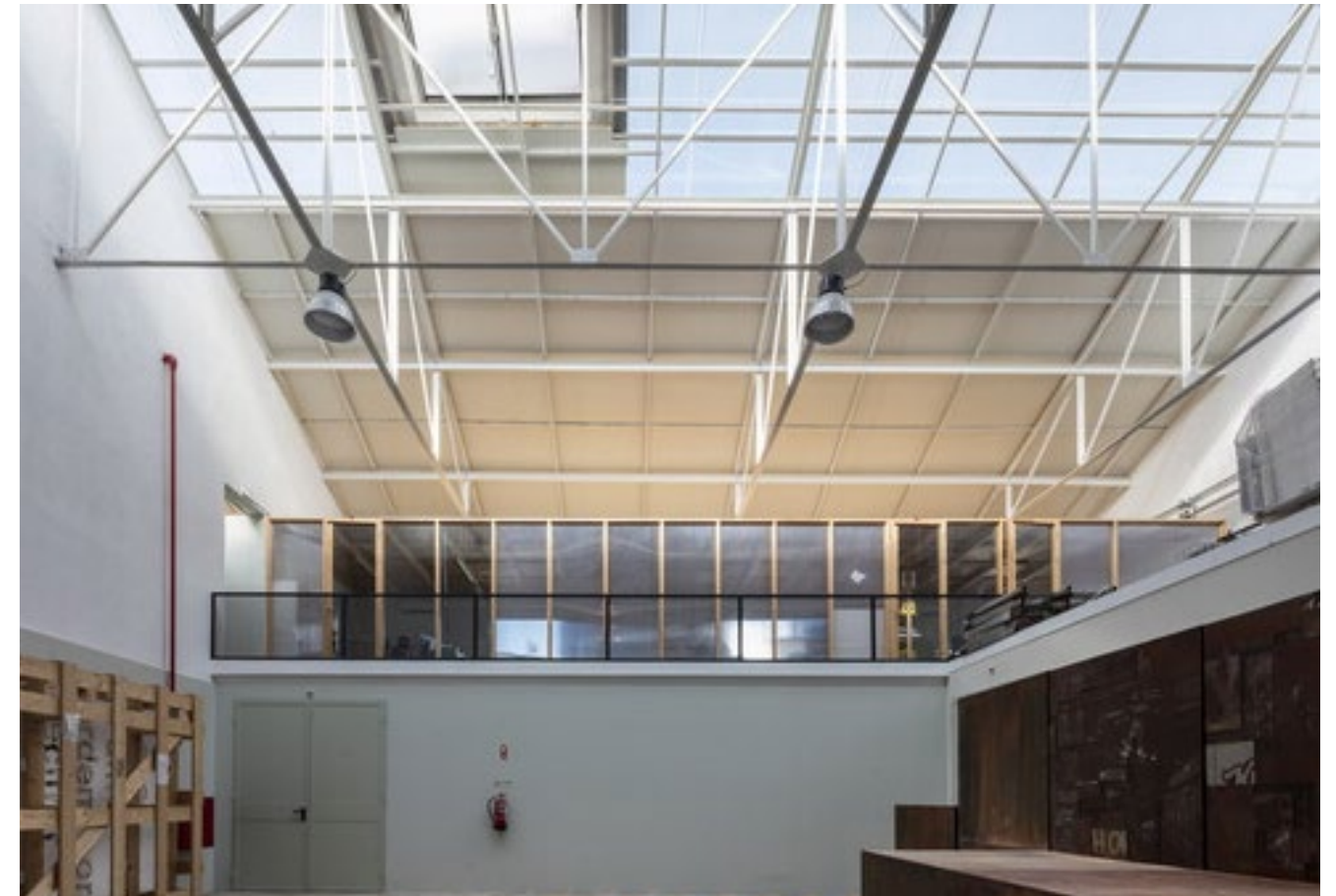
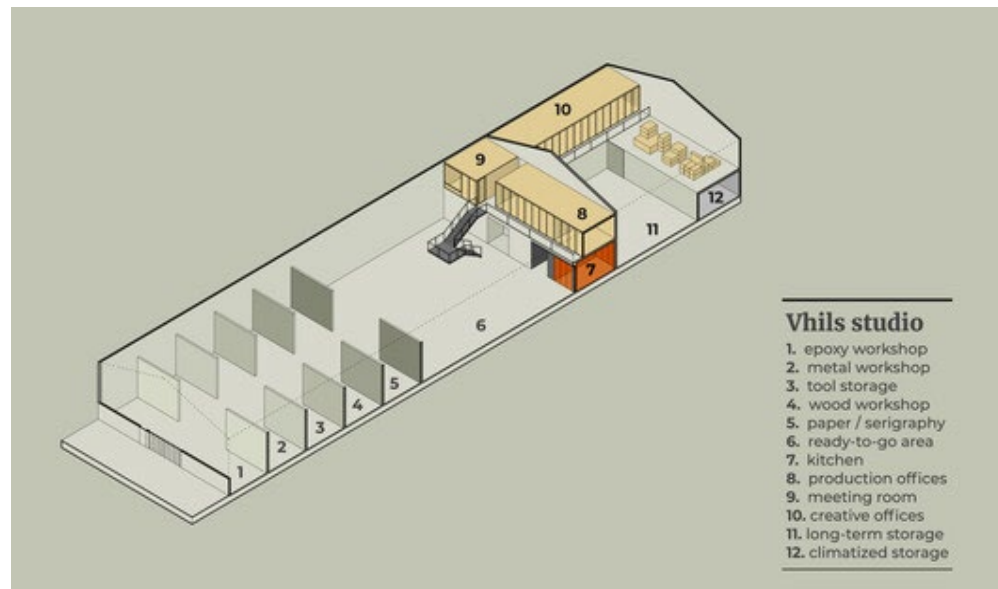
An anonymous warehouse, an old recycling complex located in the industrial neighborhood in Barreiro, was selected as the new headquarters of the artist Alexandre Farto a.k.a Vhils, and his team. The new studio should articulate areas of heavy work with materials like wood and metal with office areas for the production team and social areas for everybody.



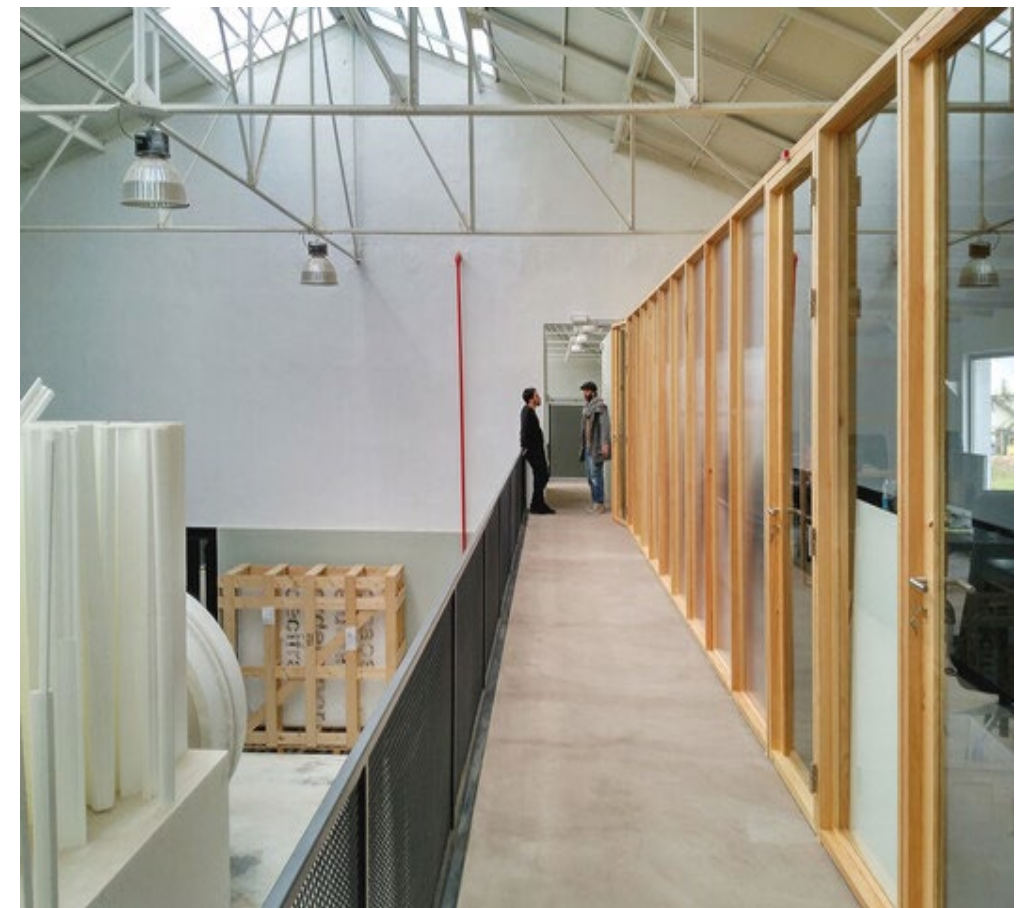
The warehouse was a big aisle with a gable roof divided into two main spaces. The proposal uses the existent division to put the workshop areas on the main space and the storage and exhibition areas on the smaller part. All the office areas were located on a new mezzanine that connects the two areas.

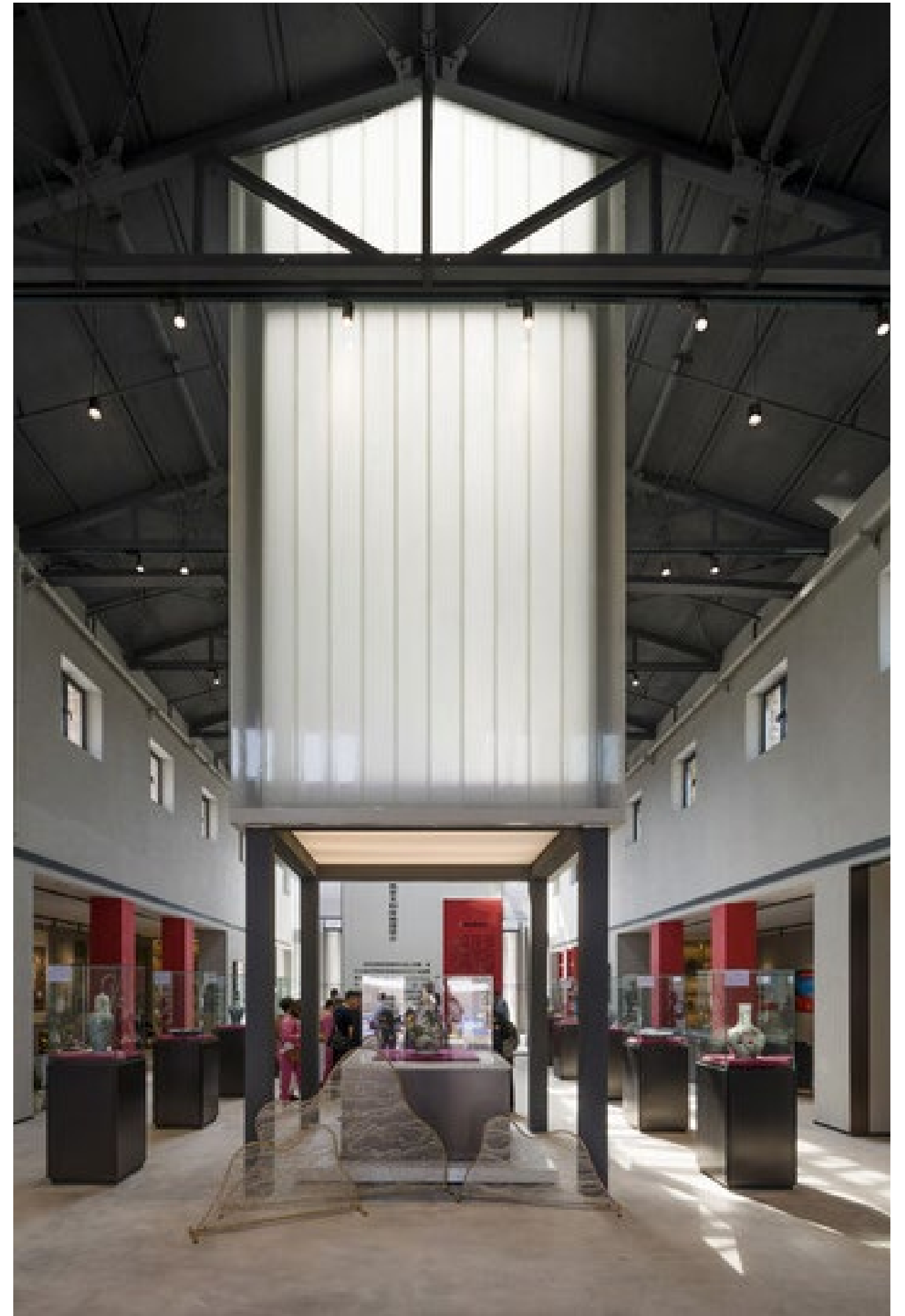
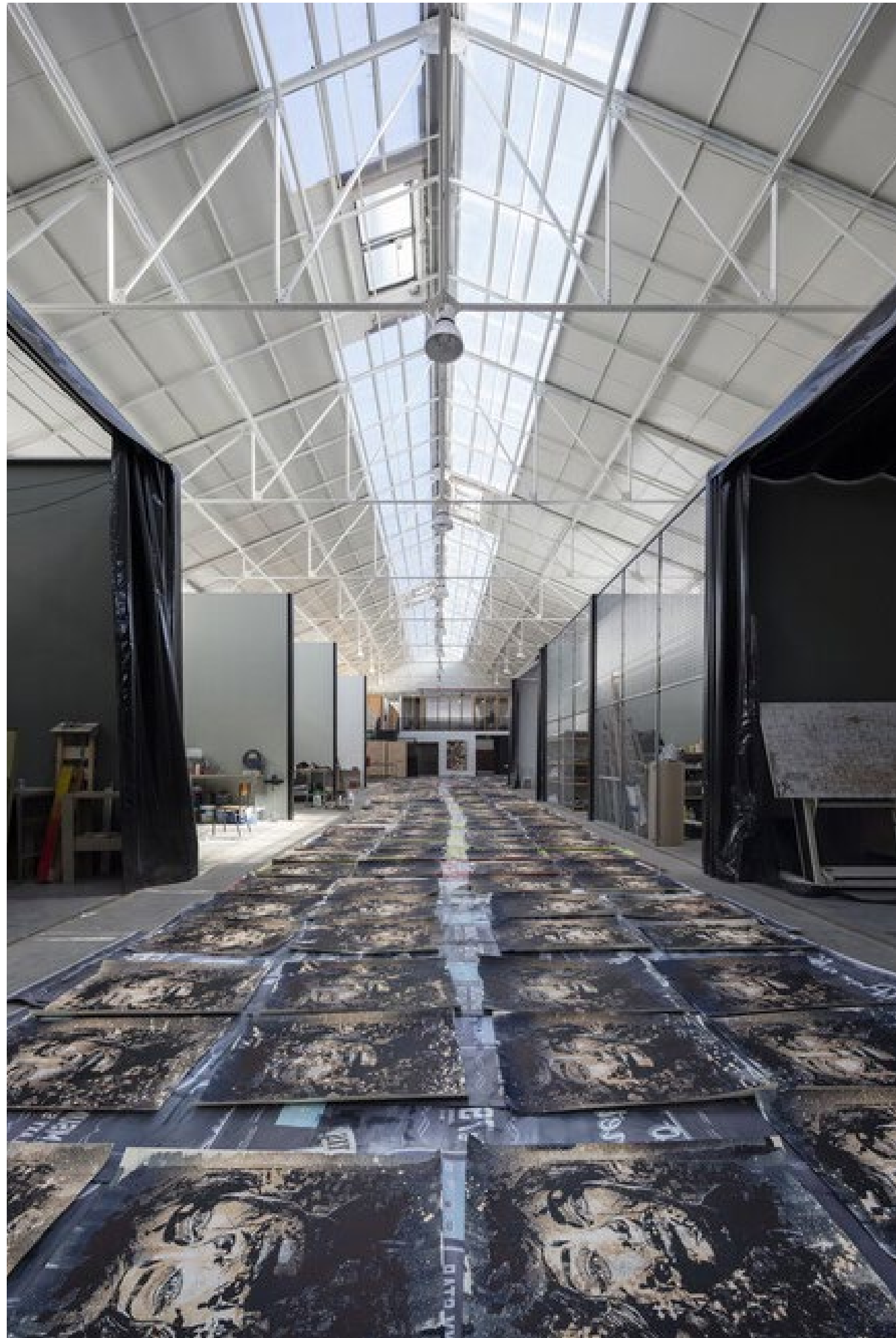
On the ground floor, the option was to respect the existing partitions. We distributed the workshops of wood, serigraphy, photography, and metals on the existing boxes and all the support programs - such as kitchen and restrooms - on the diving area.

On the mezzanine level, all the constructions were of poor quality and the option was to demolish and to design a new façade in wood and polycarbonate that protects the office rooms from the noise of the studio.



The delicate design of this new façade balanced the roughness of the rest of the space that we wanted, above all, to be functional and resilient to the demanding use that was expected. It was introduced a new staircase to connect the two levels. The staircase was located in a way that its intermediate level could function as an elevated point of view over the studio activity.





MANUFATURA COMPLEX / LODZ/ POLAND

Architects: Apsys

Area: 50000 m²

Year: 2006

Manufaktura - the largest cultural, shopping and entertainment center in Poland - is a place that can be considered a symbol of successful revitalization. The project, unique on a European scale, made it possible to bring back to life the area of the former textile factory, which today is the showcase of Łódź. It covers as much as 27 ha. During the 8-year construction, over 50 thousand. m² of walls. The total area of the revitalized post-industrial buildings amounts to 180 thousand. m².

In Poland, the importance of revitalization is greatest in cities where the industrial revolution led to the creation of numerous factory areas. A perfect example of such a place is Łódź, which experienced its "golden age" in the nineteenth century, becoming the national capital of the textile industry, the Promised Land for manufacturers creating textile empires. One of them was Izrael Poznański. In the years 1860-70 he became the main trader of cotton fabrics in the largest textile company in Łódź and a full member of the elite of traders in the city. At the end of the 19th century, a small workshop established in 1852 became a real factory that continued to grow in the following years. At that time, a weaving workshop, a laundry, a foundry, a machine repair shop, and then a coal factory, dye-house, textile printing house, warehouses, barracks for fire brigades and a railway depot were established. This allowed Poznański to become independent from any other suppliers. Two years before Poznański's death, in 1901, his company changed its status and became a cooperative. The sons who inherited the company from their father were not as successful as he was. The company went bankrupt and in the 1930s passed into the hands of Italian shareholders, and in 1942 - German shareholders.

After World War II, the factory became the property of the Polish state and changed its name to "Poltex". In the 1970s, "Poltex" was one of the largest plants in Poland, employing nearly 12,000 people. Most of the production was exported to the countries of the socialist bloc. Lodz was then the capital of the Polish "textile kingdom". At the end of the 1980s, due to radical political changes, related to, inter alia, the loss of Soviet markets and in the face of competition from other European and Asian markets, the factory collapsed, and in 1997 it was closed.

When Manufaktura was opened on May 17, 2006, it was the largest revitalization project in Europe. The cooperation of architects, construction companies and investors, as well as over EUR 200 million allocated to the implementation of this spectacular undertaking, allowed to create a new public space in the center of Łódź. The vision of the project implementers was not only space development, but above all a long-term investment, inspired by the city's advantages. The idea was to give a noble expression to post-industrial wastelands, while taking into account the strong working-class roots of the city and the attachment of residents to its glorious past. The implementation of this project required the integration of various aspects of the project (commercial, economic, social, cultural and artistic) into one common vision corresponding to the specific requirements of the place. In 1997, when Apsys and his investment partners discovered the site, Manufaktura was a "patchwork" of various architectural styles, where the original industrial architecture of 1870 was lost under buildings from later eras added in the 1930-90s. It was a huge and inaccessible complex of buildings, surrounded by great barriers and evoking a place of backbreaking work. Apsys wanted, above all, to preserve the character of a place strongly marked by history. The starting point was to decipher the specific "genetic code" of the object and extract from it its fundamental historical and cultural values, while taking into account the trends that will prevail in the future. Apsys appointed a special team, supported by numerous consultants-experts (architects, designers, graphic designers, etc.), who for many years used their knowledge and worked on the final image of Manufaktura. Manufaktura buildings are huge. The large spinning mill in the northern part of the facility has a length comparable to that of the Eiffel Tower if placed horizontally, and a volume comparable to that of the SS Norway passenger ship. The building, which

today is occupied by a disco, has a size comparable to the volume of the Arc de Triomphe. The aim of Apsys was to restore Manufaktura to the inhabitants of Łódź and thus open this space to the city. The barriers surrounding the factory have been removed, making the facility accessible to all. Buildings of no historical significance (built after 1900) were demolished and brick buildings reconstructed to match their original appearance. After these works were completed, a huge space appeared, filled with historic buildings that seemed to have no connection with each other. So it was necessary to find the right idea to combine them into a logical and coherent whole. I. Poznański's works, as well as his palace, were designed by Hilary Majewski (a graduate of the Tsarist Academy of Fine Arts in Saint Petersburg). The architecture of Manufaktura is characterized by two main styles: industrial (red brick buildings) and Art Nouveau (monumental entrance gate to the factory restored by Apsys). The mission of reconstructing buildings entered in the register of monuments and creating a shopping center was entrusted to architects from the Sud Architects studio from Lyon, represented by Jean-Marc Pivot, cooperating with Polish-French architect Andrzej Mrowiec. In total, 45,000 m² of red, 19th-century brick façades have been restored, which is a real source of pride. The conservator of monuments has done a great deal of work here. During the renovation, their specific format, adapted to the size of the hand of the worker, was preserved. The missing bricks were supplemented, and the damaged ones were filled with sand and colored in a uniform color. The work done on the joints allowed to achieve the volume effect through gradation (joints are light on the market, darker and darker the further we move away from it). The companies from Lodz have also performed an exemplary renovation of cast and wrought iron structures.

In the western part of the building, which has been open until now, a new building has been entered, harmonizing with the historic surroundings: a shopping mall. Outside, its architecture is simple. Inside, the spirit of the place is expressed primarily in the reinterpretation of the glazed industrial wall, called Shed: a wing wide open to the light of the northern part, which intensifies the arched shapes along the entire length of the promenades, and thanks to the opening to the south side and the pan, it gives the effect of a play of light with sun rays, creating streaks or points of light depending on the time of day. In the same zone there are large beams forming the entire length of the vault of internal avenues (without walls). The floor also plays an important role in this sensual and gentle reinterpretation of symbols, which until now have been associated with austerity and were marked by industrial aesthetics. A parquet with an area of 9 thousand m² from the Lapacho tree (exotic, very strong and durable, grown to combat the phenomenon of forest destruction). The handrails of the balustrades are also made of solid wood. The four branches of the promenades reflect four themes related to Manufaktura: industrial architecture, design, cinema and the textile industry. The concept of developing the shopping center was entrusted to Program & Partners, whose founder, Thibaut Vincent, joined Apsys during the operation to create a high-class department for architecture and integrated design. Manufaktura was opened on May 17, 2006. The ribbon was symbolically cut by the oldest resident of Łódź at that time, 108 years old, a former employee of Zakłady Poznański. Thanks to the commitment of all project implementers, it turned out to be an unprecedented success, taking into account the size of the investment and its scale. In the first year after its opening, the cultural, shopping and entertainment center was visited by 16 million visitors, the number growing year by year (18.7 million in 2008). Today in Manufaktura you can find over 300 shops, boutiques, restaurants, cafes, pubs, two museums (the Art Museum with an excellent collection of modern art; the historic building was donated by Apsys for exhibition purposes free of charge), a two-level disco, interactive Discovery Center "Experymentarium", Fitness club, climbing wall, games center, bowling alley and cinema. In spring this year. The first four-star Andel's hotel in Łódź was opened in the center. Manufaktura is a laureate of numerous Polish and foreign awards.



CZECH TECHNICAL UNIVERSITY

ARCHITECTURE & URBANISM

DIPLOMA PROJECT

REINVENTING INTERNATIONAL FASHION SCHOOL

IN PRAGUE

Practical, professional and lifetime study's institute

1. INTRODUCTION - WIDE CONTEXT
2. DIPLOMA THESIS ASSIGNMENT
AUTHOR'S DECLARATION
METHODOLOGY
3. PROGRAM - FORMING OF THE PROJECT, ANALYSIS AND CONNECTIONS
4. SCHWARZPLAN
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6. FLOOR PLANS
7. ELEVATIONS
8. SECTIONS
9. CIRCULATION
10. AXONOMETRY
11. DETAILS
12. MODULE PAVILION
13. VISUALISATIONS OF INTERIOR
14. VISUALISATIONS OF EXTERIOR
15. SOLUTIONS WITHIN THE PROJECT
16. BIOGRAPHY



1. INTRODUCTION - WIDE CONTEXT

THE ORIGINAL ASSUMPTION OF THE DIPLOMA PROJECT WAS TO CREATE THE INTERNATIONAL FASHION SCHOOL AND THIS GUIDING IDEA REMAINED, BUT THANKS TO WHAT THE BUILDING OFFERED, THE PROGRAM WAS EXPANDED WITH ADDITIONAL FUNCTIONS AND SPACES. THEREFORE, THE FINAL PROGRAM OF THE FACILITY IS: FASHION SCHOOL, A COMMON PART, OPEN TO THE PUBLIC - A BREWERY AND AREA DEVOTED TO FASHION WEEK, BUT ON A DAILY BASIS SERVING AS AN ART GALLERY, A DORMITORY WITH A GYM AND A CANOPY, AND A GENERAL STORE WHERE STUDENTS WILL BE ABLE TO SELL THEIR CLOTHES OR CREATIONS.

AS IT WAS PREVIOUSLY PRESENTED IN THE DIPLOMA SEMINAR, THE PROJECT INCLUDES THE REVITALIZATION OF HALL 18 IN PRAGOVKA, AS WE KNOW, IT IS THE SO-CALLED "PRAGOVKA ART DISTRICTS", THANKS TO WHICH THE LOCATION OF THE INTERNATIONAL FASHION IDEAL SCHOOL FITS THE CHARACTER OF THE PLACE AND ITS PURPOSE. THERE IS NO SHORTAGE OF THE ACADEMY OF FINE ARTS IN PRAGUE, ALTHOUGH THERE IS NO SCHOOL THAT WOULD BE ONLY RELATED TO THE FASHION INDUSTRY, THEREFORE THE FACILITY HAS A GREAT CHANCE OF BEING FULFILLED IN A GIVEN SPACE BY OFFERING PLACES FOR 120 STUDENTS IN 5 YEARS.

THE WHOLE IS COMPLEMENTED BY THE FACT THAT IT IS A REVITALIZATION AND AT THE SAME TIME AN ADAPTATION OF THE POST-INDUSTRIAL HALL 18, WHICH HAS A UNIQUE CHARACTER, SHAPE AND LOCATION, CLOSE TO THE RIVER AND PARK, NEAR THE METRO, WITH GOOD ACCESS TO THE CENTER. THERE WERE SOME CHANGES, BUT WHAT MATTERED MOST TO ME - THE CHARACTERISTIC SHAPE OF THE ROOF - REMAINED.

THE BUILDINGS DO NOT HAVE A STANDARD BASEMENT, DUE TO THE FACT THAT IT IS AN OLD BUILDING, IT IS PRACTICALLY IMPOSSIBLE TO BE ABLE TO HOLLOW THE FLOORS UNDERNEATH IT, IT WOULD BE VERY EXPENSIVE. FOR THIS REASON, THE CAR PARK IS UNDERGROUND, IN FRONT OF THE BUILDING AND HAS NO INTERNAL CONNECTION WITH THE FACILITIES, BUT NEVERTHELESS MEETS THE FIRE AND SAFETY REQUIREMENTS, PROVIDES ACCESS FOR PEDESTRIANS, CARS AND DISABLED PEOPLE. THERE IS A WASTE STORAGE AREA NEAR THE EXIT OF THE CAR RAMP.

FASHION SCHOOL
THE BUILDING WAS DESIGNED IN ACCORDANCE WITH PREVIOUS RESEARCH AND DISCUSSIONS WITH BOTH STUDENTS AND LECTURERS OF SIMILAR UNIVERSITIES IN THE CZECH REPUBLIC AND POLAND. THE MAIN BUILDING IS DIVIDED INTO TWO BY A BLOCK WITH AN AUDITORIUM, ONE PART IS MORE ADMINISTRATIVE ON THE GROUND FLOOR, THE OTHER FOR STUDENTS, THE

FOR WORK OR REST, A CINEMA ROOM, A KITCHEN, A LAUNDRY ROOM, AS WELL AS A GYM, WHICH IS SO NECESSARY IN TIMES OF CONTINUOUS WORK AT THE COMPUTER. TWO ATRIUMS RUN THROUGH THE SPACE, ILLUMINATING THE SPACES.

FASHION STORE
THANKS TO THIS IDEA, STUDENTS WILL BE ABLE TO SELL THEIR OWN PRODUCTS AND CLOTHES, EARNING MONEY FOR STUDY OR LIVING. IN ADDITION, THE SPACES WILL BE ACCOMPANIED BY A CAFE AND THE SMELL OF FRESHLY GROUND COFFEE. THERE IS A CANTEEN FOR STUDENTS ON THE GROUND FLOOR.

SPACES BETWEEN BUILDINGS
THE SPACES INCLUDE PAVILIONS THAT FUNCTION AS PLACES TO WORK ON SUNNY DAYS, AS WELL AS FOR THE ORGANIZATION OF WEEKLY MARKETS FOR THE RESIDENTS OF PRAGOVKA. THE ROOF, WHICH HAS BEEN PARTIALLY RESTORED, IS THE PERFECT COMPLEMENT TO SUCH A SPACE.

G R E E N E R Y
TO THE SOUTH OF THE EDGE OF THE BUILDING THERE IS A GARDEN LEADING TO THE BIOLOGICALLY ACTIVE SPACE - THE ROKYTKA RIVER. THESE AREAS ARE EXTREMELY EXPANDING, PROVIDING NEW SPACES FOR RESIDENTS, ABUNDANT IN GREENERY AND WATER. IN THE GARDEN YOU WILL FIND PERGOLAS WHICH ARE MADE OF OLD ELEMENTS OF BUILDINGS THAT EXISTED IN THIS PLACE. ADDITIONALLY, THE PARK HAS AN EXHIBITION PAVILION I CREATED, WHICH IS A MOBILE PAVILION.

MAIN CONCEPT
THE MAIN IDEA FOR ME WAS TO CREATE A SMALL TOWN, A COMPLEX OF INTERCONNECTED BUILDINGS, BUT SEPARATED BY SPACES THAT WILL ALSO BE OTHER FUNCTIONS, SUCH AS AN OPEN RESTAURANT ROOM, WORKPLACES AND CORRIDORS. I WANTED TO KEEP THE SHAPE OF THE MAIN ROOF OF THE BUILDINGS AND STRUCTURES, WHICH REMAINED IN 90%, IN SOME PLACES COLUMNS OR BEAMS WERE REQUIRED TO BE ABLE TO LAY ADDITIONAL FLOORS. 95% OF THE WINDOWS REMAINED UNCHANGED WITH THEIR PREVIOUS POSITION AND DIMENSIONS. THE MAIN WALLS REMAIN, IN ADDITION TO THE ADDED PARTS ON BOTH SIDES OF THE BUILDING. I WANTED THE AXIS SYSTEM TO BE VISIBLE AND REMAINED, THAT THE STRUCTURE WAS NOT ONLY A FUNCTION, BUT ALSO A DECORATION, THAT THE BRUTAL CHARACTER OF THE INTERIOR REMAINED, BUT ALSO THE FROG SPACES WERE PLEASANT TO WORK, LIVE AND PLAY. THE AXIAL ARRANGEMENT WAS EXTREMELY IMPORTANT FOR ME WHEN DESIGNING THE FACILITY, AS WELL AS THE AXIAL LOCATION OF THE STAIRCASES AND THEIR DELIBERATE EXTENSION BEYOND THE OUTLINE OF THE BUILDING.

2. DIPLOMA THESIS ASSIGNMENT



NAME: BOGDAN BOGUSŁAW JĘDRZEJCZAK
MAIL: OFFICE@BOGDANJEDRZEJCZAK.COM

I DECLARE THAT I HAVE ELABORATED THE SUBMITTED DIPLOMA SEMINAR AND THAT I HAVE STATED ALL INFORMATION SOURCES IN ACCORDANCE WITH THE METHODOLOGICAL INSTRUCTIONS ON ETHICAL PREPARATIONS OF UNIVERSITY FINAL THESIS.

PROJECT ASSIGNMENT DESCRIPTION AND EXPECTED SOLUTION:
THE AIM OF A PROJECT IS TO CREATE THE PLACE FOR EVERYDAY MEETINGS FOR PEOPLE OF ALL GENERATIONS IN THE MAIN GALLERY, TO INTRODUCE NEW PEOPLE IN THE BREWERY OR DURING EXHIBITIONS OR FASHION WEEK ORGANISATIONS, TO CREATE A GREAT SPACE FOR STUDENTS TO LEARN, LIVE AND ENTERTAIN THE TIME DURING THEIR STUDIES, WITH OUTSTANDING SOLUTIONS AND PLACES TO LEARN AND REST, TO MAINTAIN THE CONSTRUCTION AND CREATE AN ADAPTATION OF THE EXISTING BUILDING. THE AIM IS QUALITY ARCHITECTURAL SOLUTIONS WITH LOW OPERATION COSTS.

PROGRAM:
FASHION SCHOOL
FASHION WEEK AREA / GALLERY
BREWERY + RESTAURANT
STUDENT ACCOMODATION - DORMITORY + GYM + CANTEEN
FASHION STORES
OPEN AIR MARKET PLACES
OPEN AIR LEARNING PAVILIONS
GARDEN WITH MOBILE PAVILION

3. PROGRAM - FORMING OF THE PROJECT, ANALYSIS AND CONNECTIONS

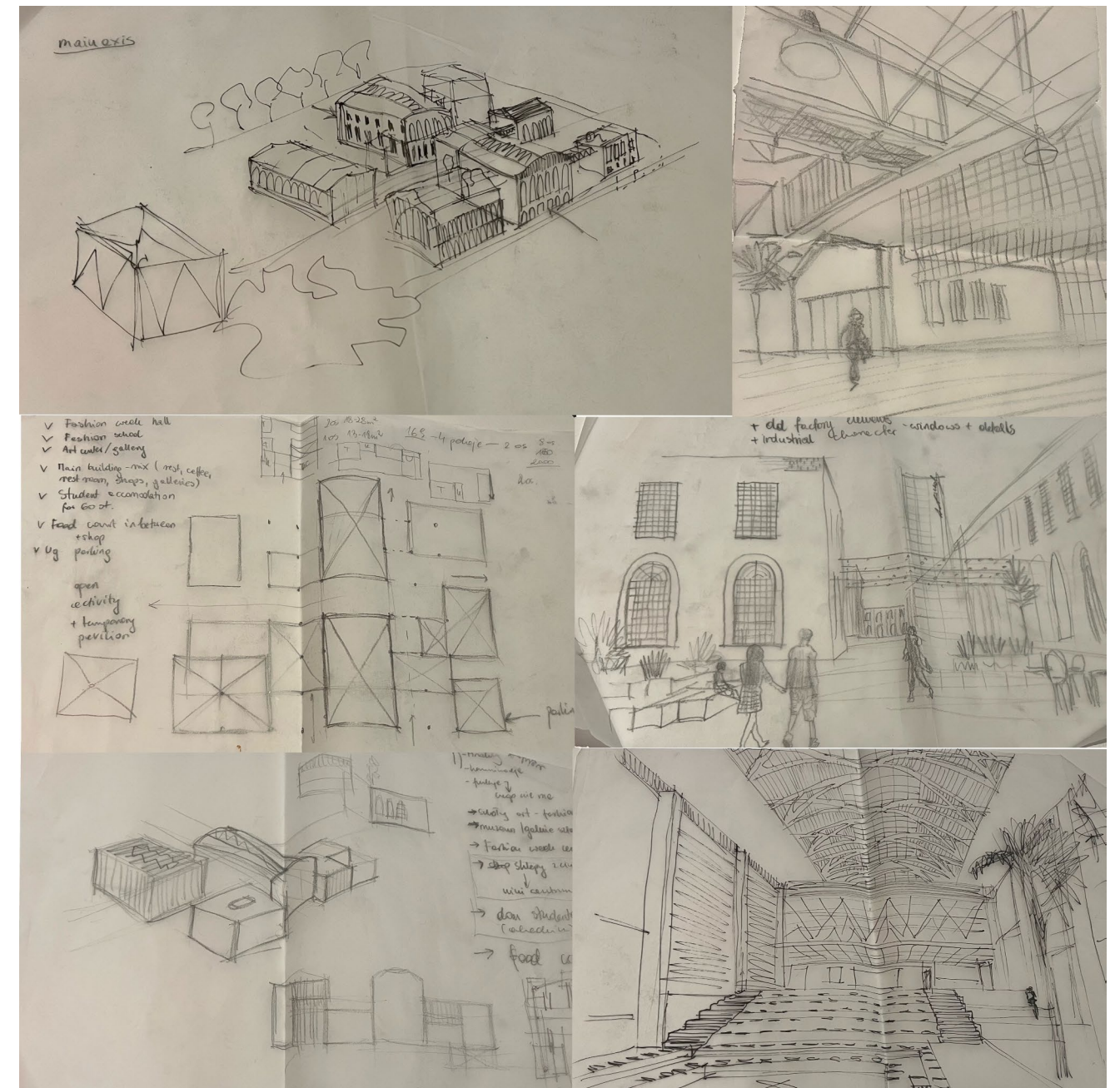
PICTURES FROM THE SITE



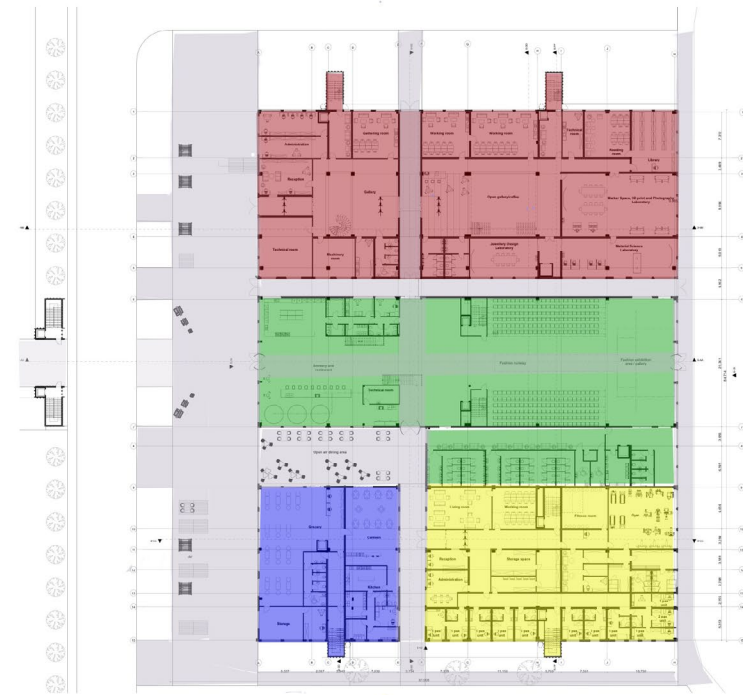
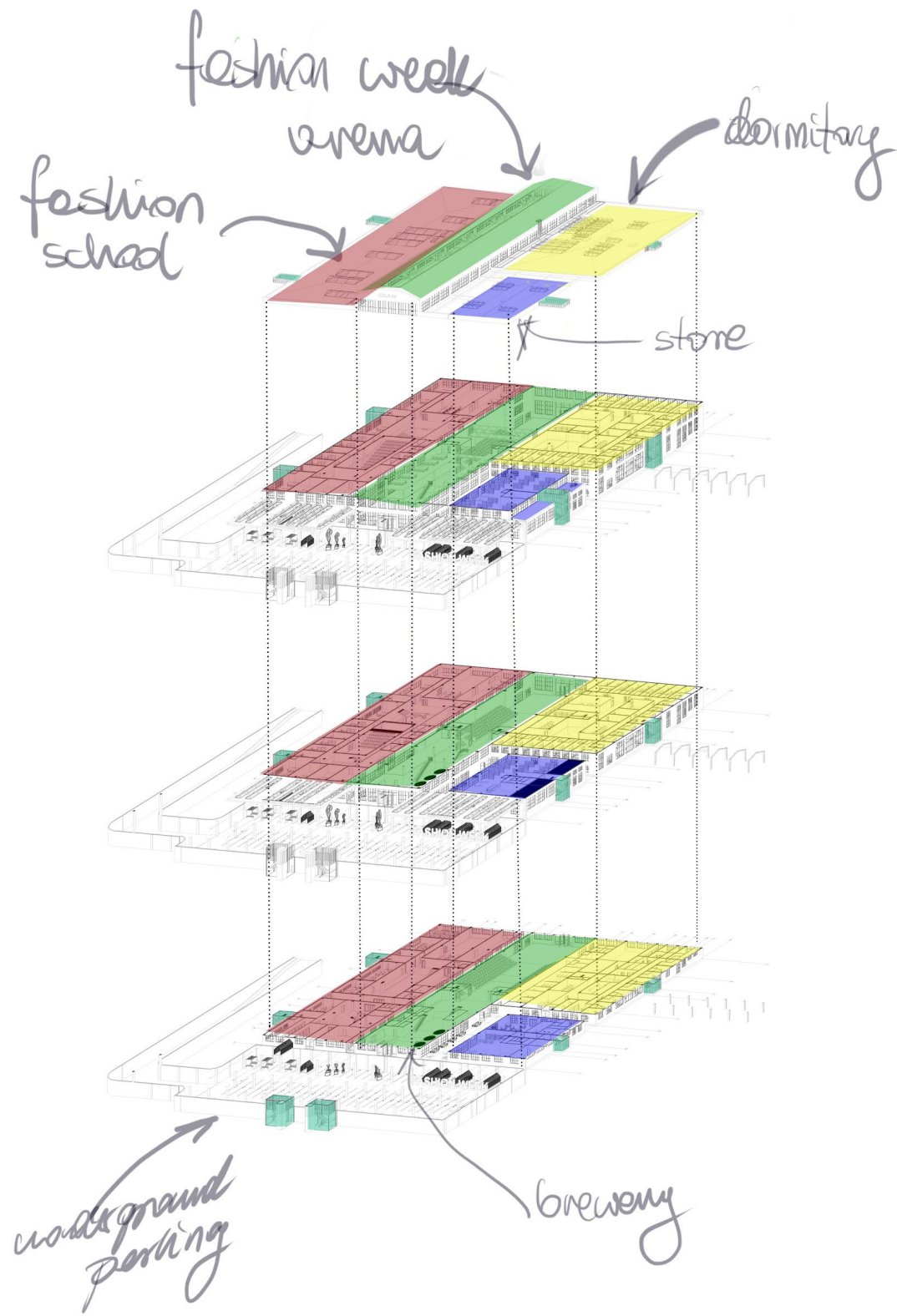
FORMING OF THE PROJECT



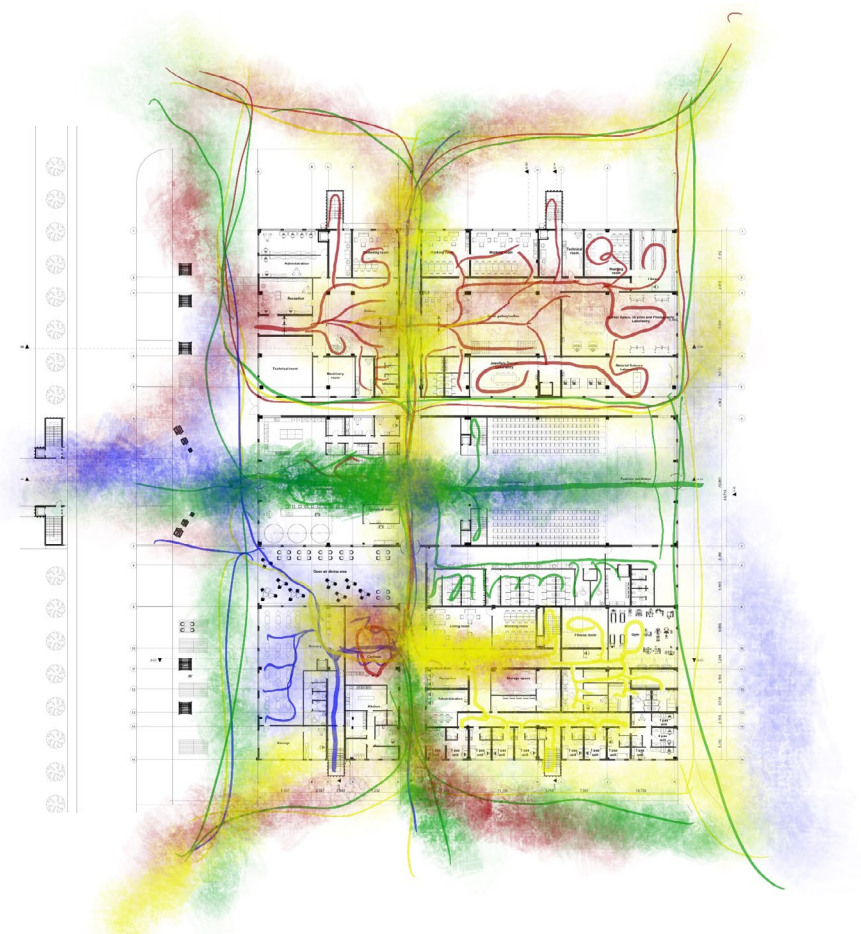
AT THE BEGINNING HAD AN IDEA TO JUST CREATE THE CITY, BUT THEN THE PROJECT EVOLVED TO MAKE IT MORE COMPLEX WITH MORE FUNCTIONS. HOWEVER, I WANTED THE CHARACTER OF THE PLACE TO REMAIN, AND WITH THAT IT TOOK ME THE MOST TIME AND WORK TO PRESENT THIS EFFECT. FROM SMASHING THE ENTIRE FACILITY INTO A NEW, SMALLER ONE, TO TRYING TO ADD SOMETHING EXTREMELY NEW, TO THE FINAL DESIGN THAT BRINGS OUT WHAT PRAGOVKA OFFERS THE BEST - BRUTALITY, BUT AT THE SAME TIME GRACE, MONUMENTALISM AND HIT CHARACTER.



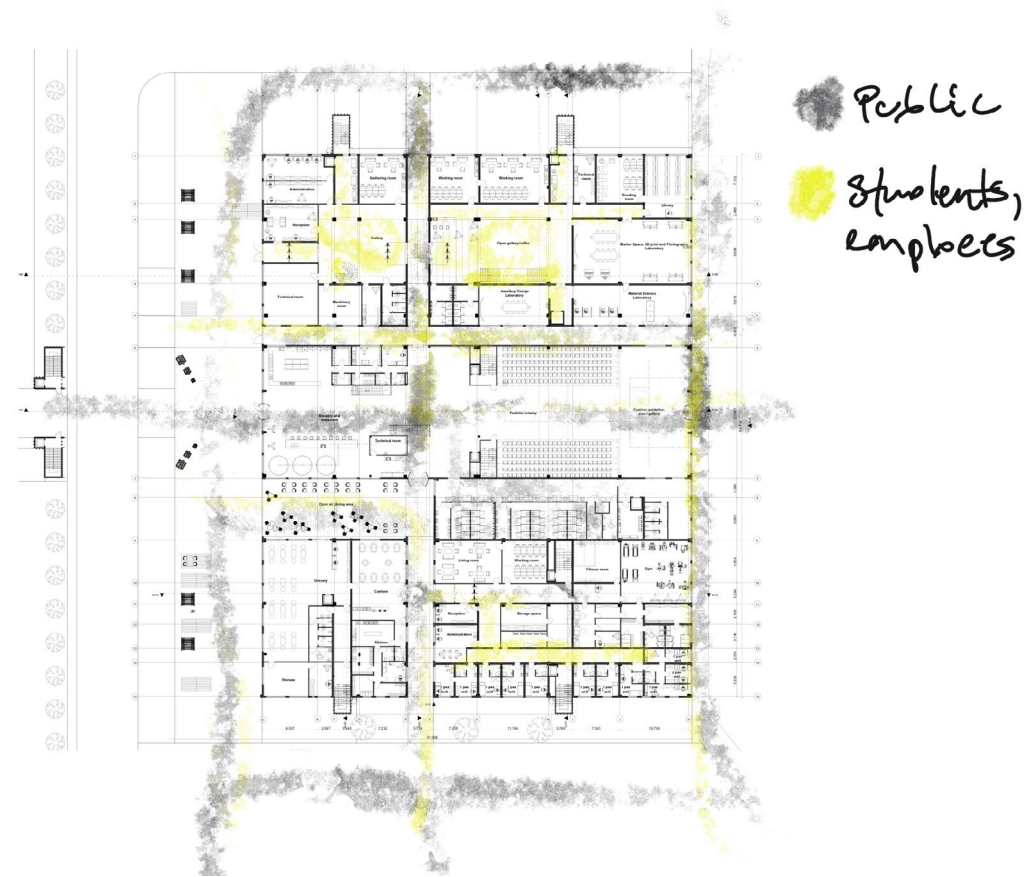
ANALYSIS OF THE FUNCTIONS



CIRCULATION

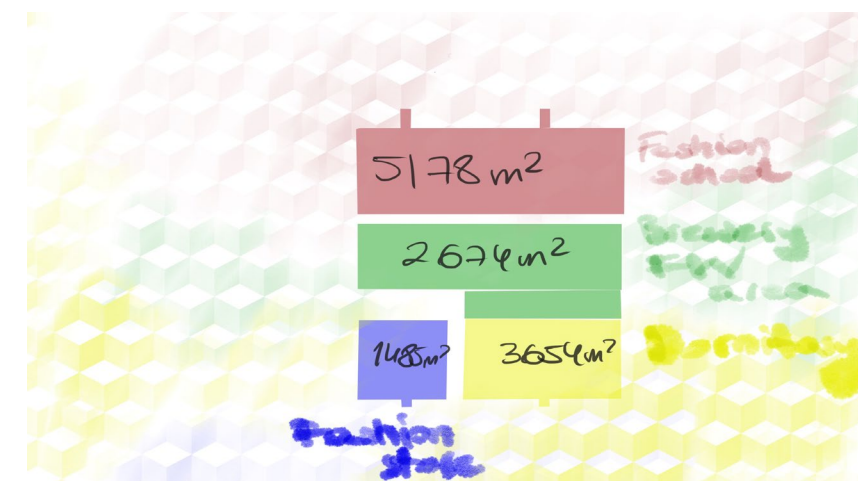
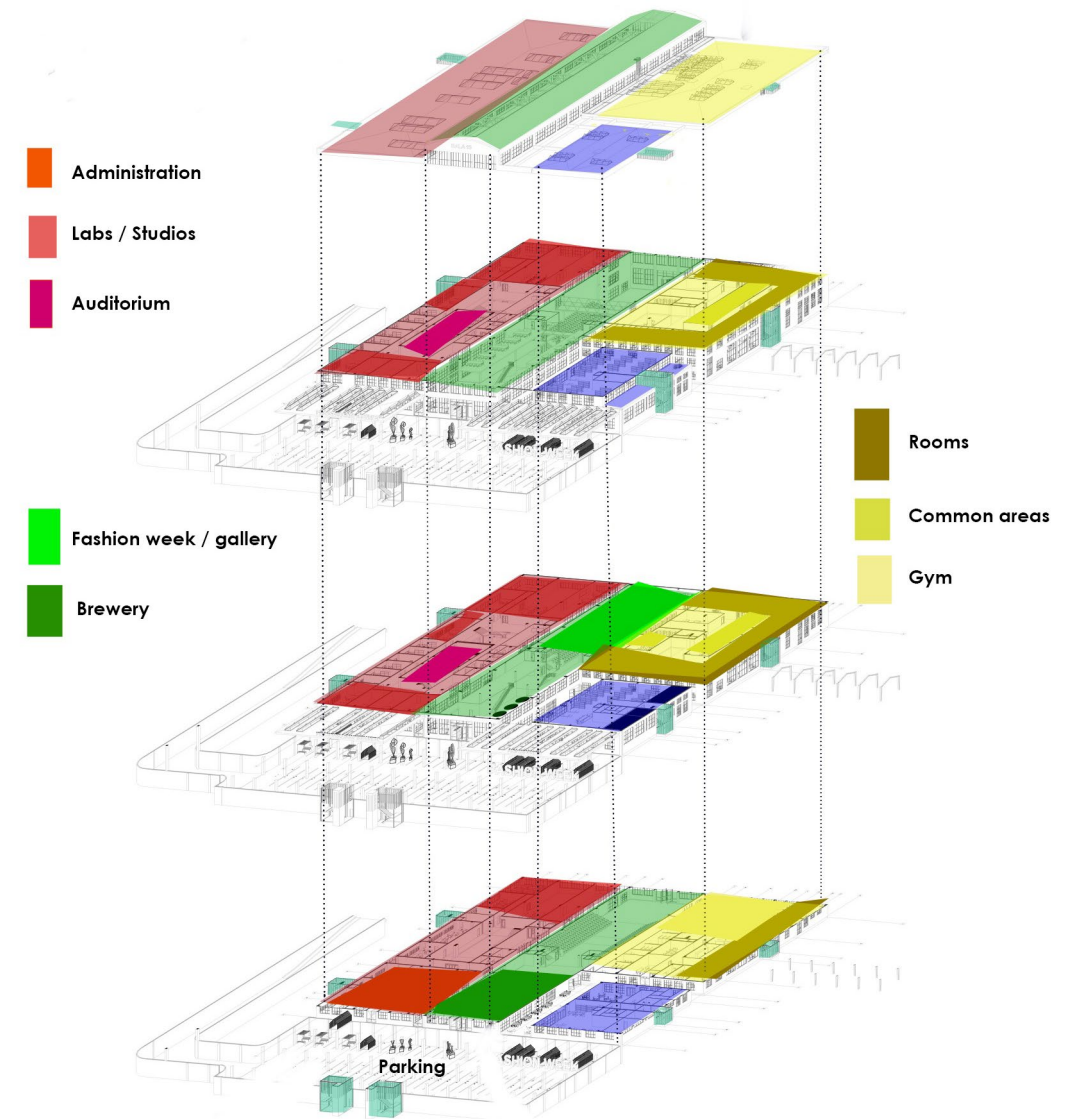


CONNECTIONS PUBLIC / STUDENT



AT THE BEGINNING HAD AN IDEA TO JUST CREATE THE CITY, BUT THEN THE PROJECT EVOLVED TO MAKE IT MORE COMPLEX WITH MORE FUNCTIONS. HOWEVER, I WANTED THE CHARACTER OF THE PLACE TO REMAIN, AND WITH THAT IT TOOK ME THE MOST TIME AND WORK TO PRESENT THIS EFFECT. FROM SMASHING THE ENTIRE FACILITY INTO A NEW, SMALLER ONE, TO TRYING TO ADD SOMETHING EXTREMELY NEW, TO THE FINAL DESIGN THAT BRINGS OUT WHAT PRAGOVKA OFFERS THE BEST - BRUTALITY, BUT AT THE SAME TIME GRACE, MONUMENTALISM AND HIT CHARACTER.

PROGRAM SIZES & PLACEMENT

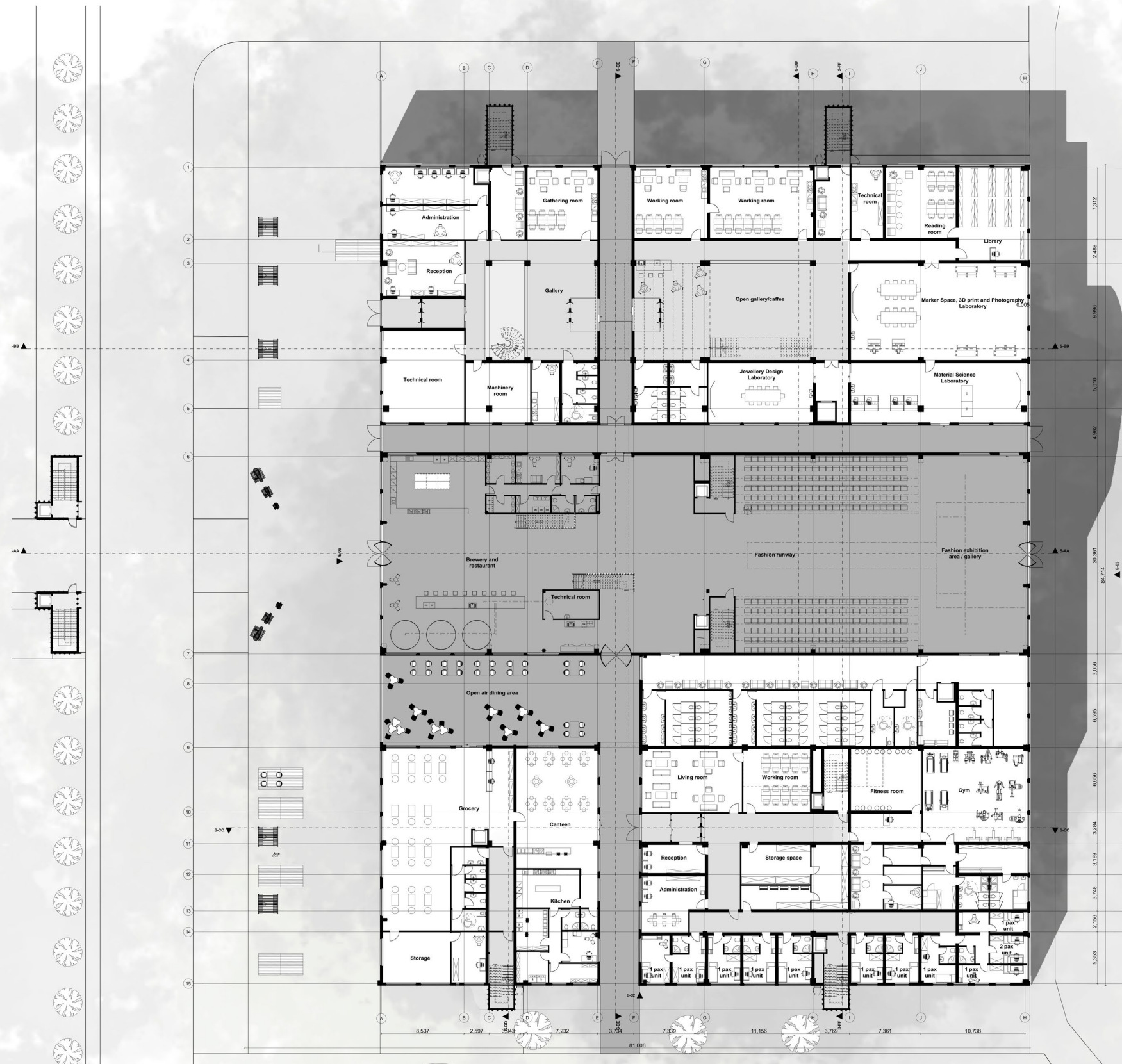




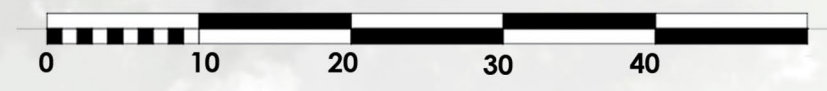
5. SITE PLAN 1:1000, PLUS ROOF



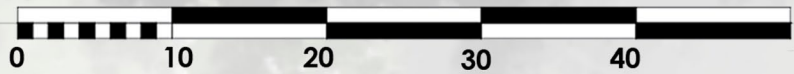
6. FLOOR PLANS - GROUND FLOOR 1:500



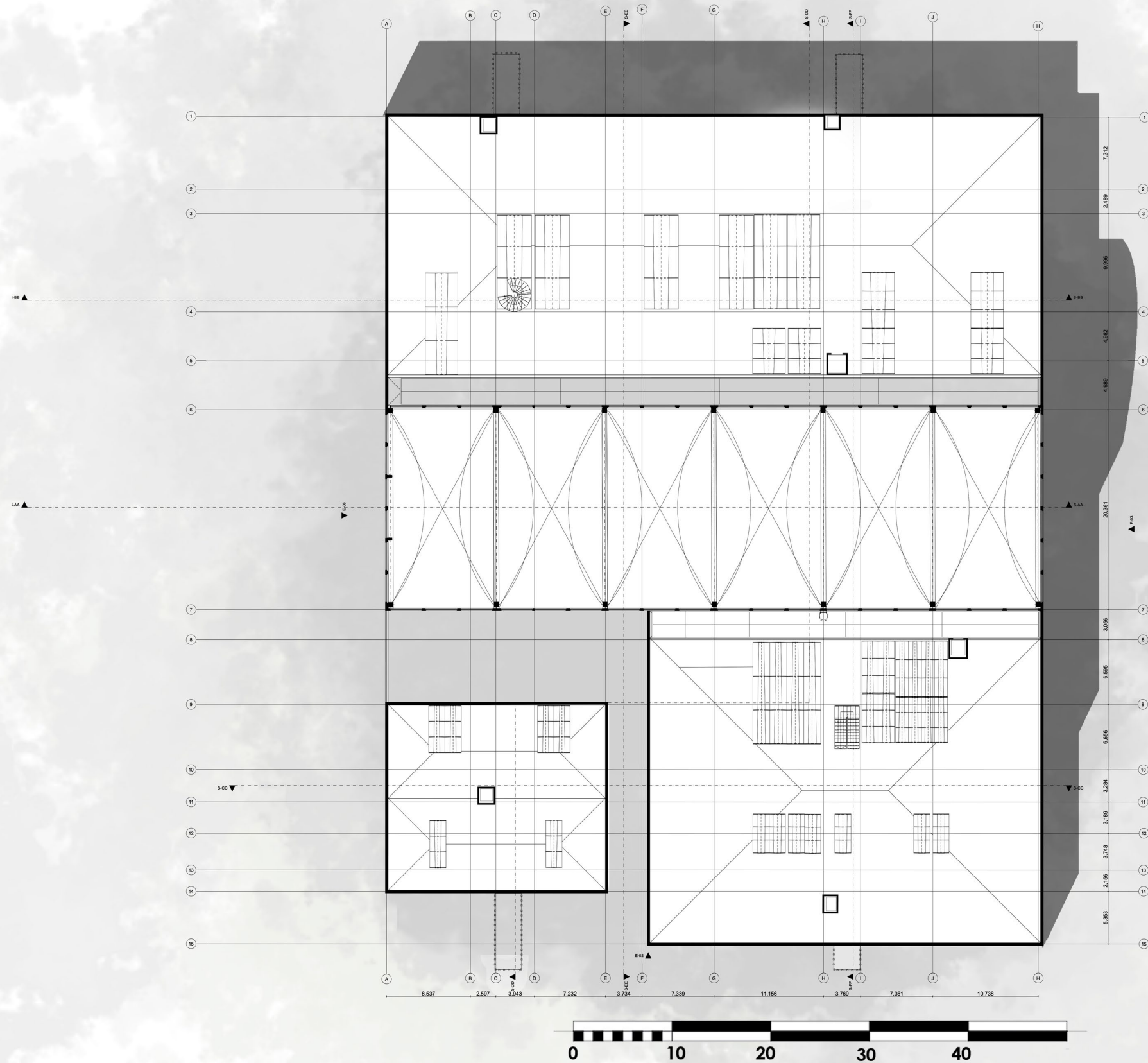
6. FLOOR PLANS - FIRST FLOOR 1:500



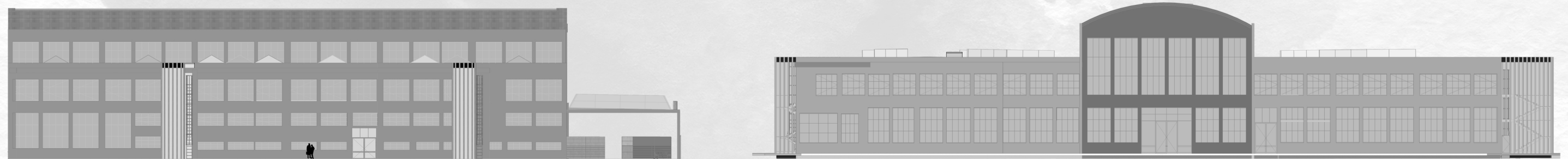
6. FLOOR PLANS - SECOND FLOOR 1:500



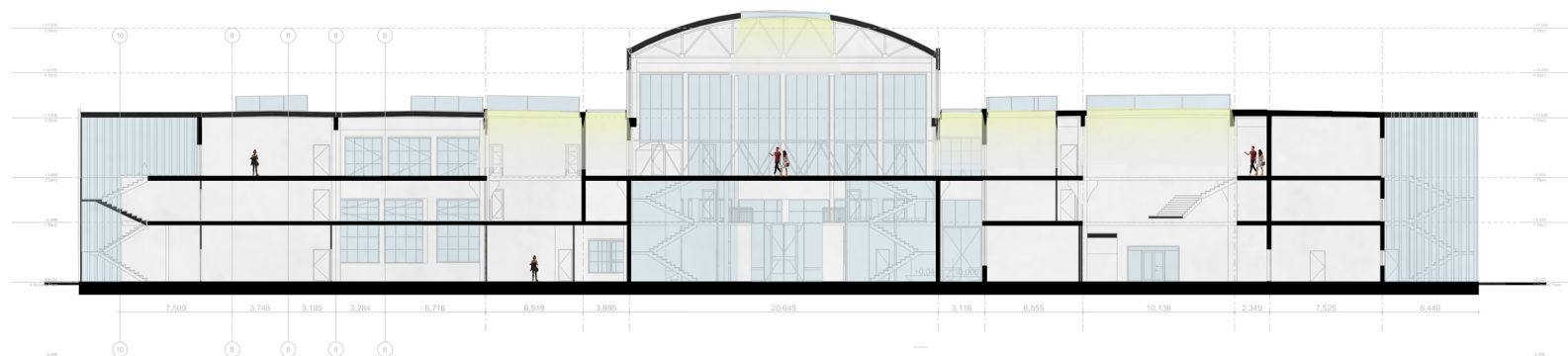
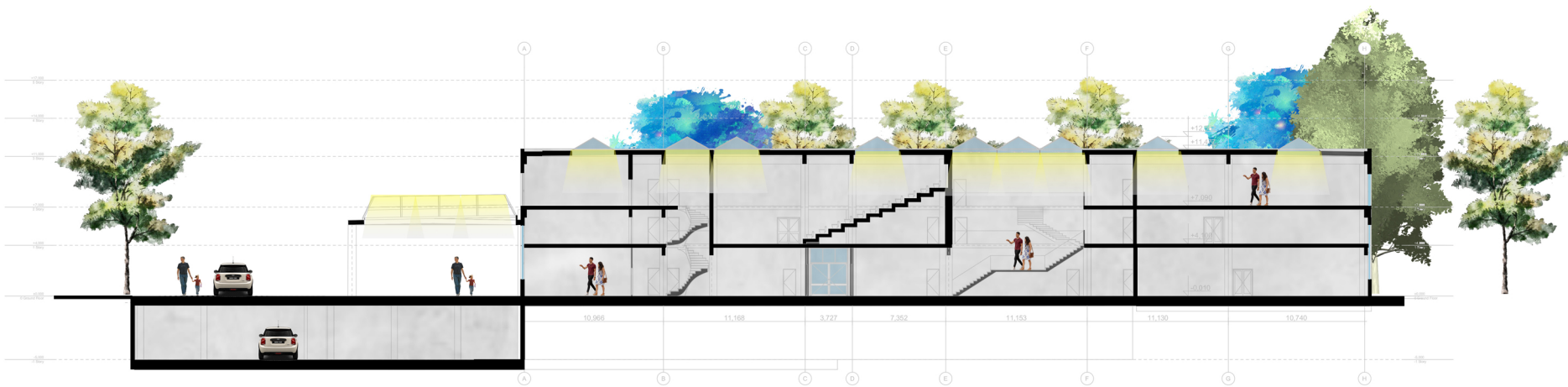
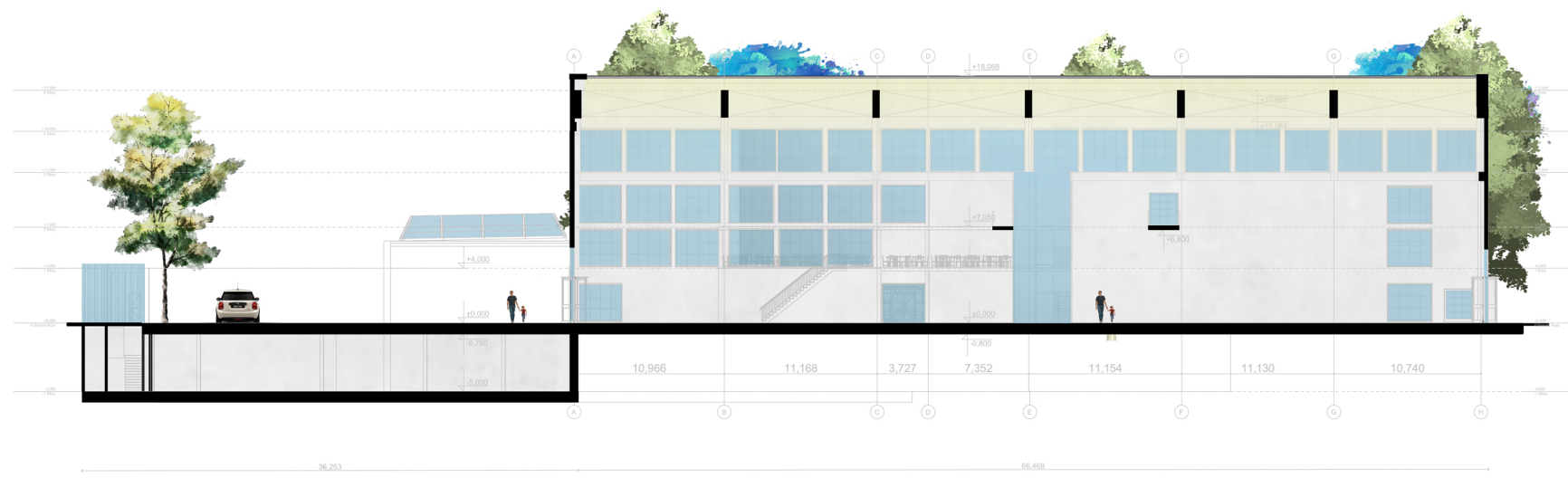
6. FLOOR PLANS - THIRD FLOOR 1:500



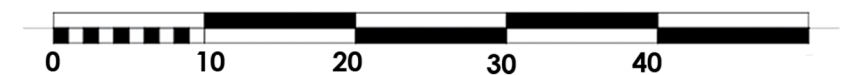
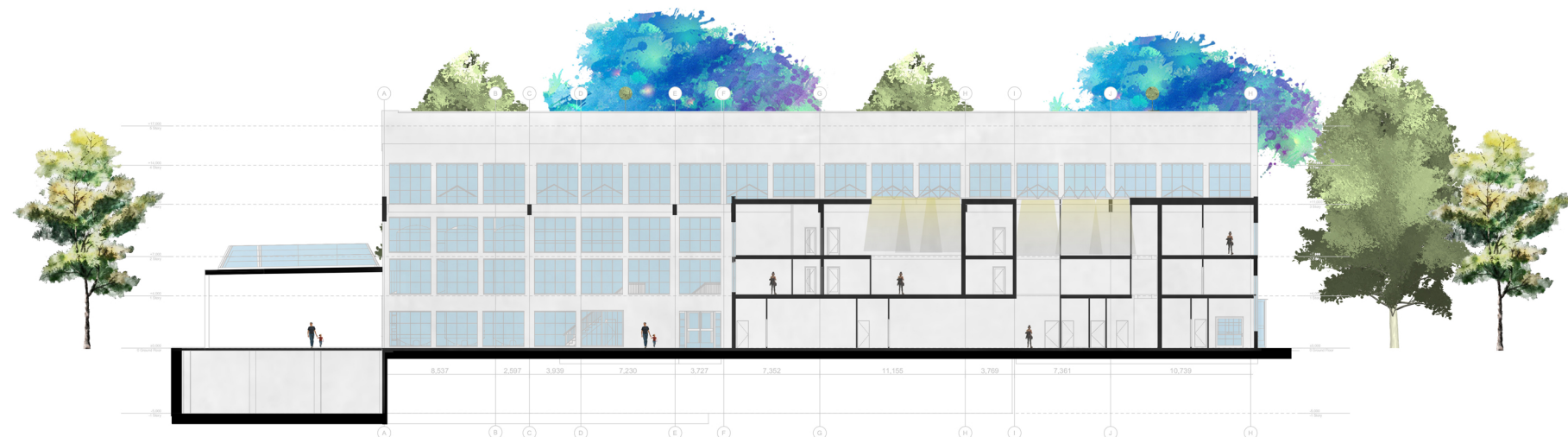
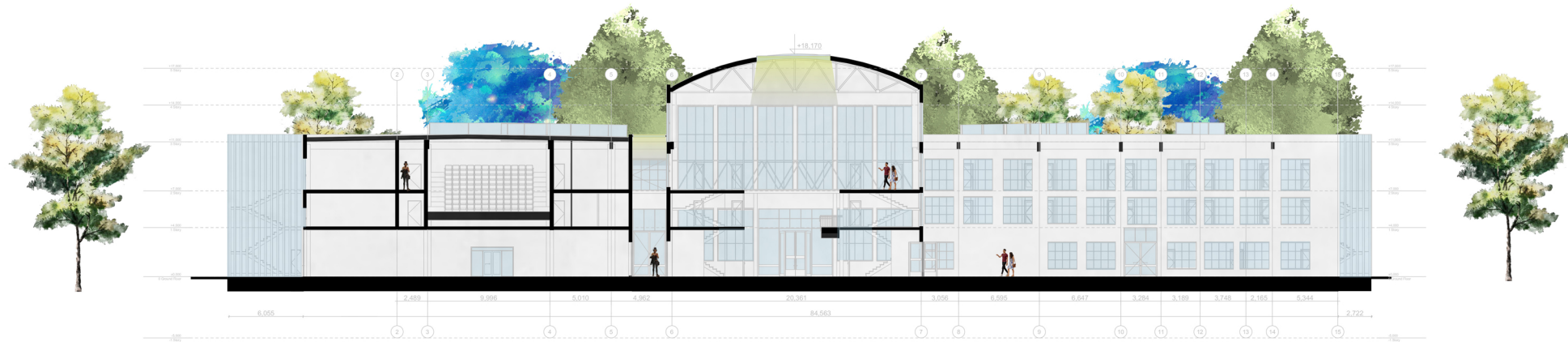
7. ELEVATIONS



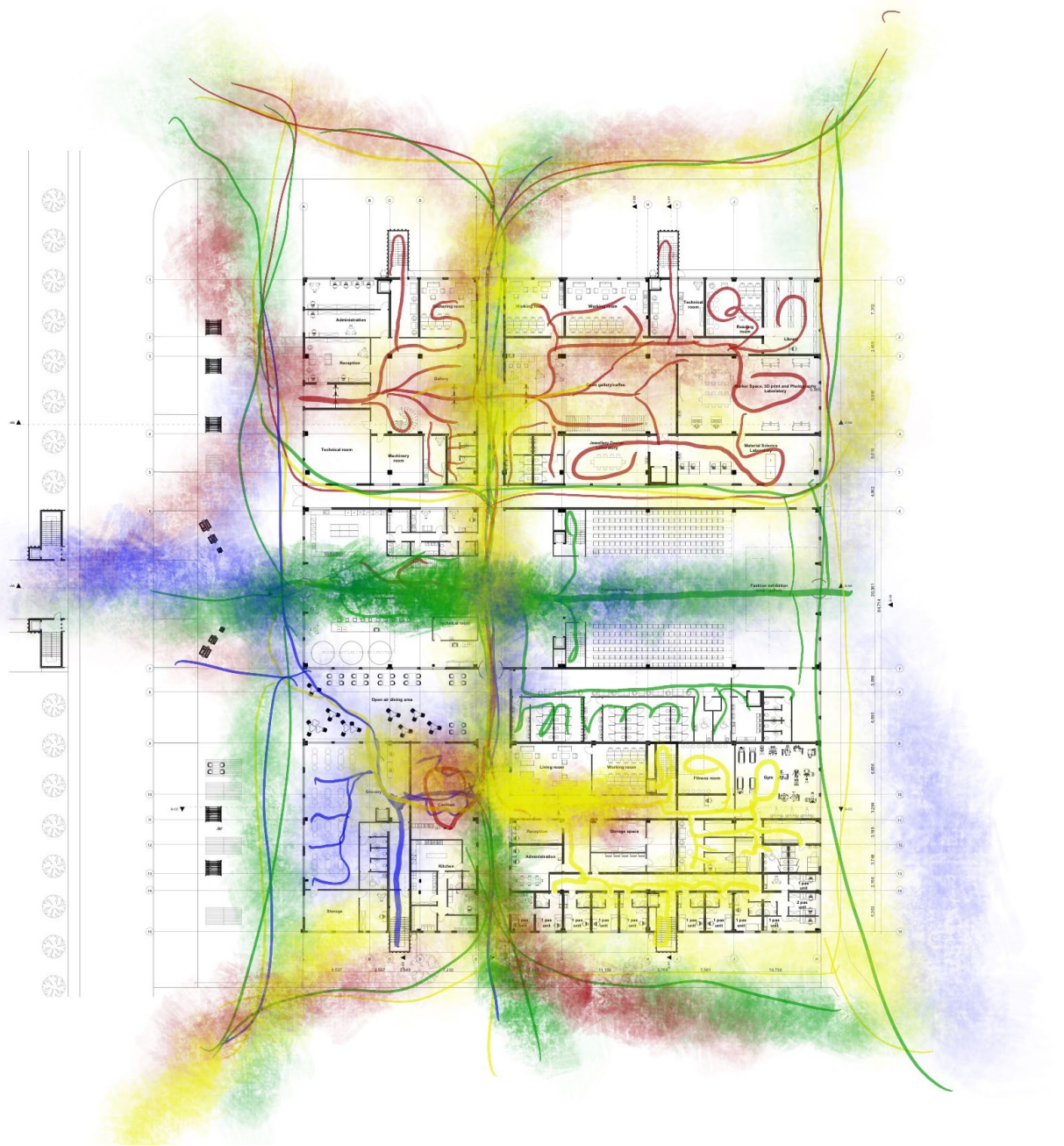
8. SECTIONS



8. SECTIONS

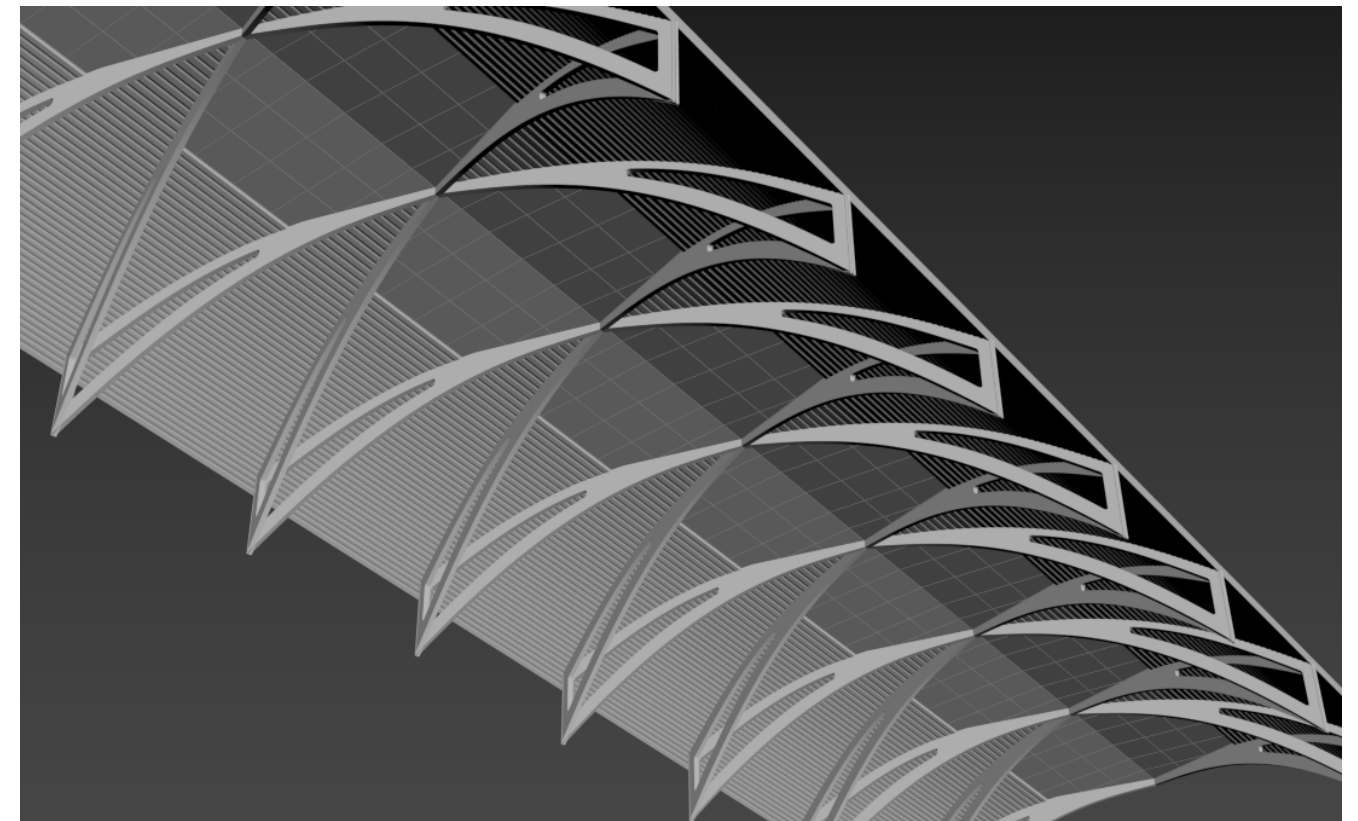
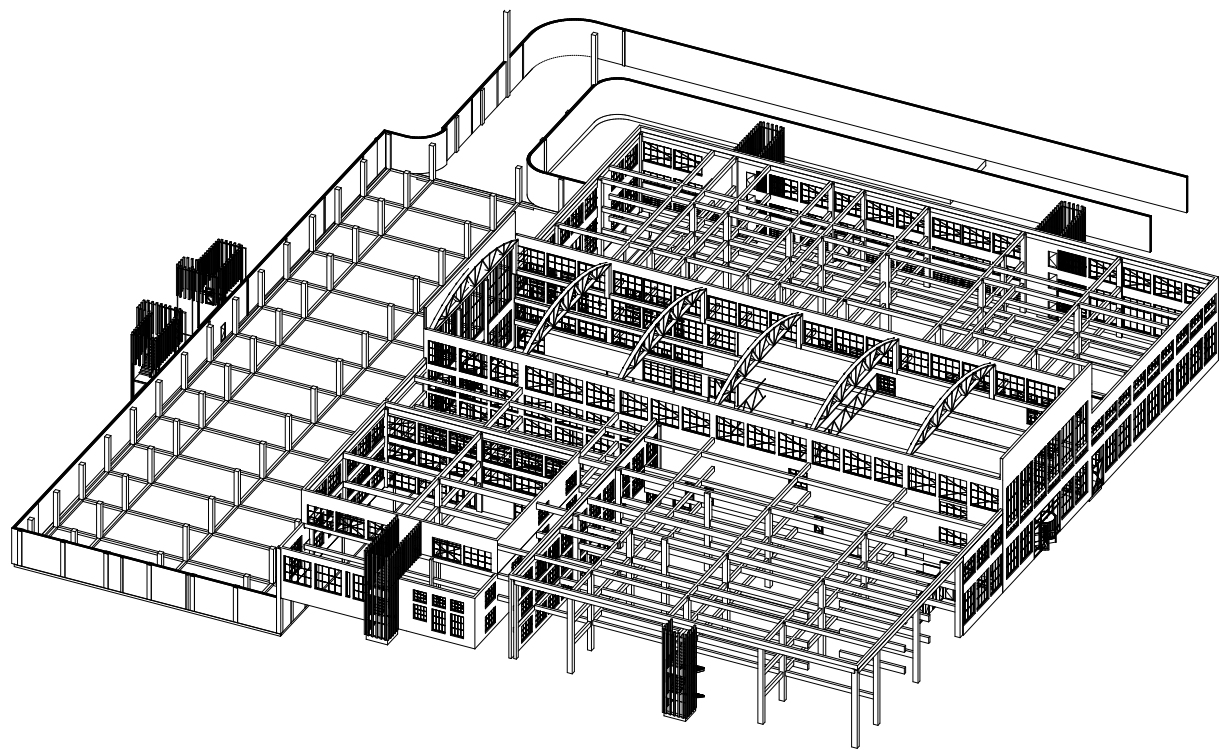
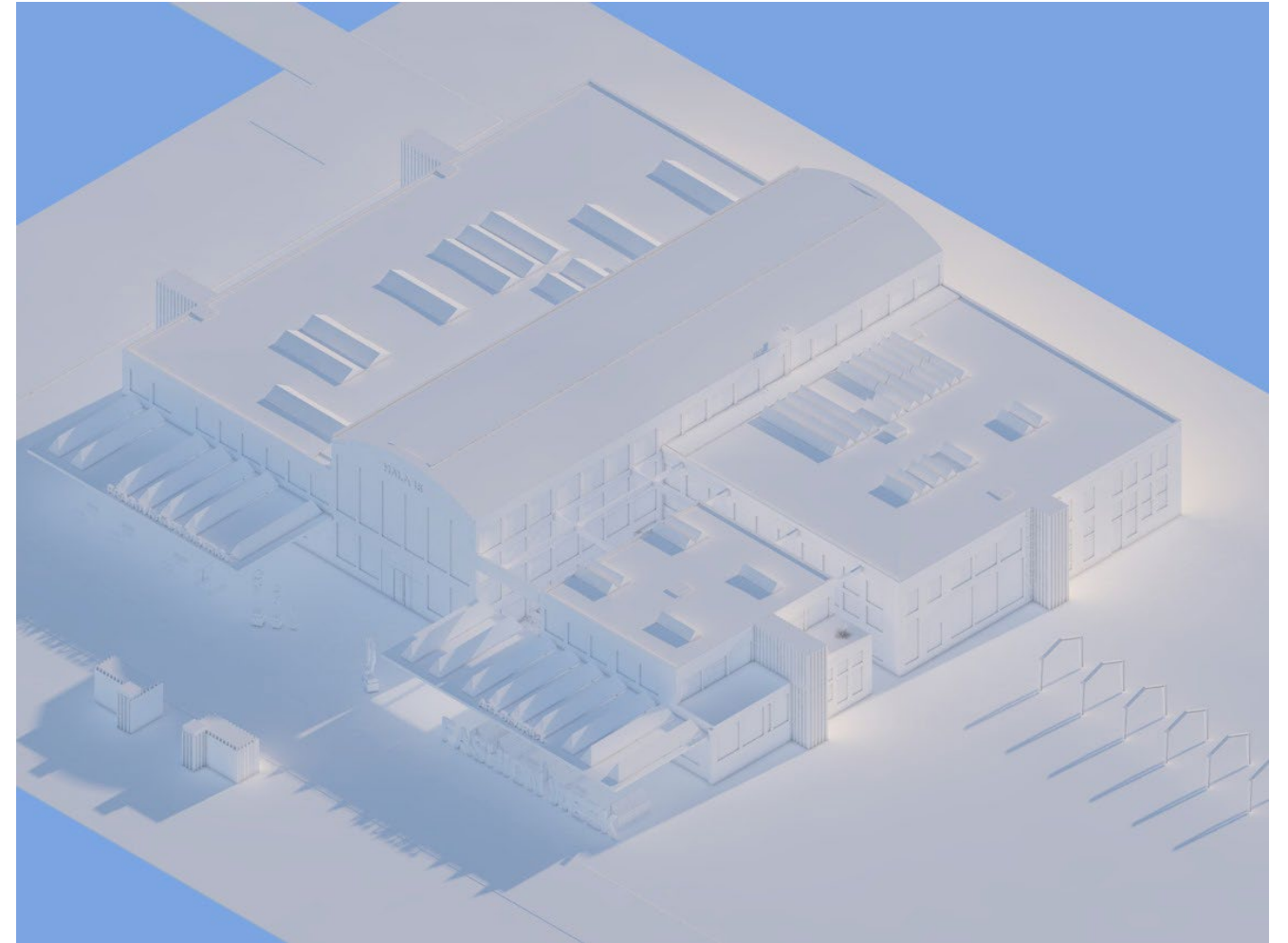
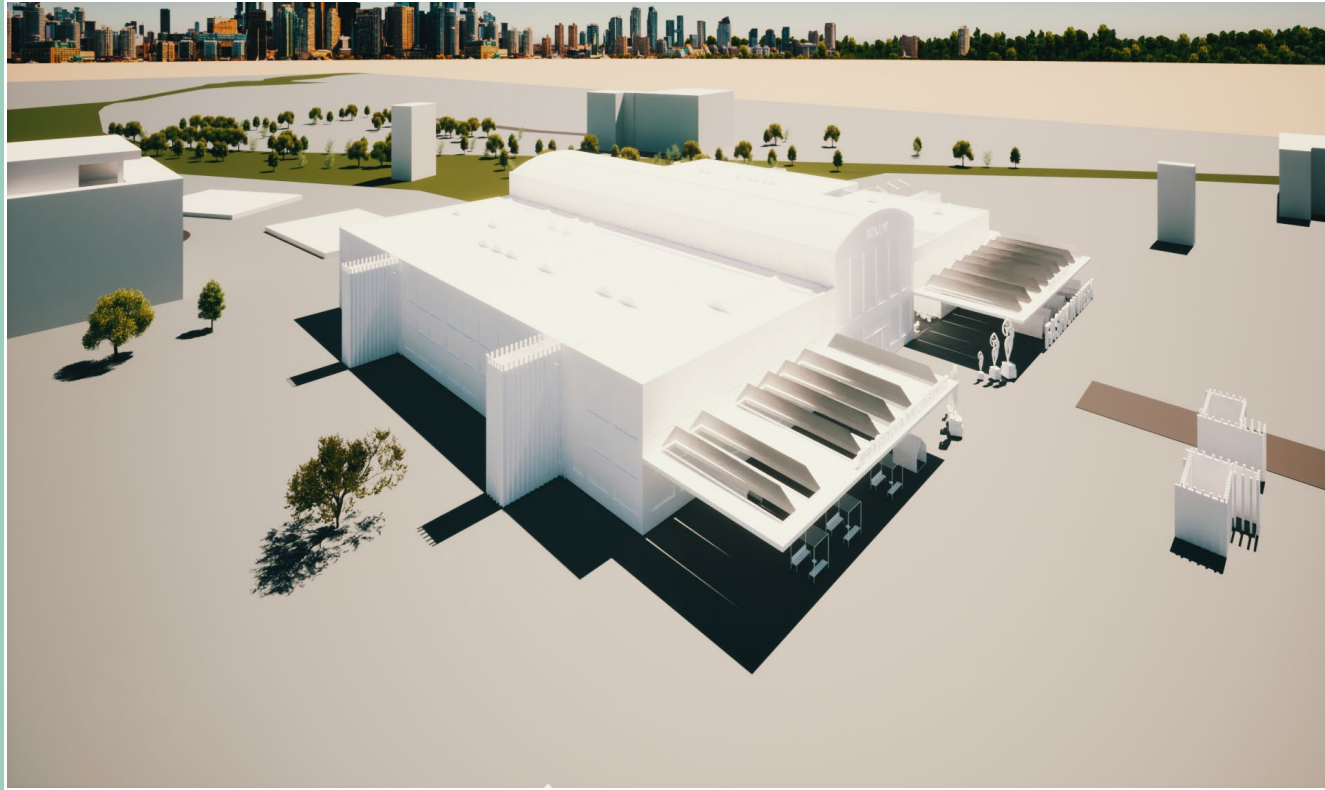


9. CIRCULATION

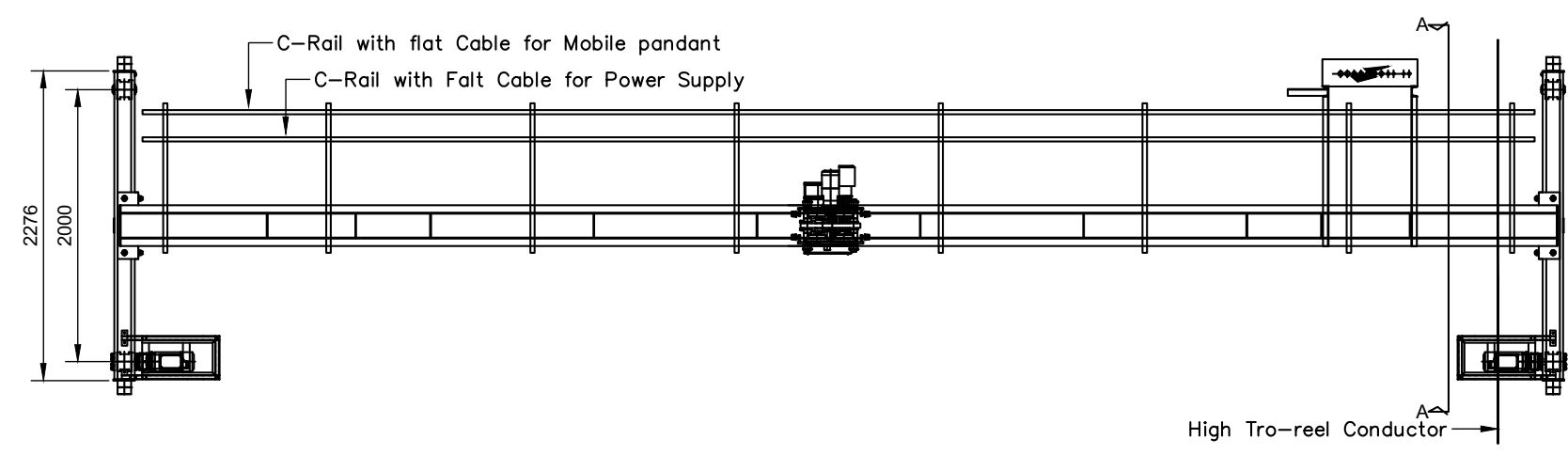
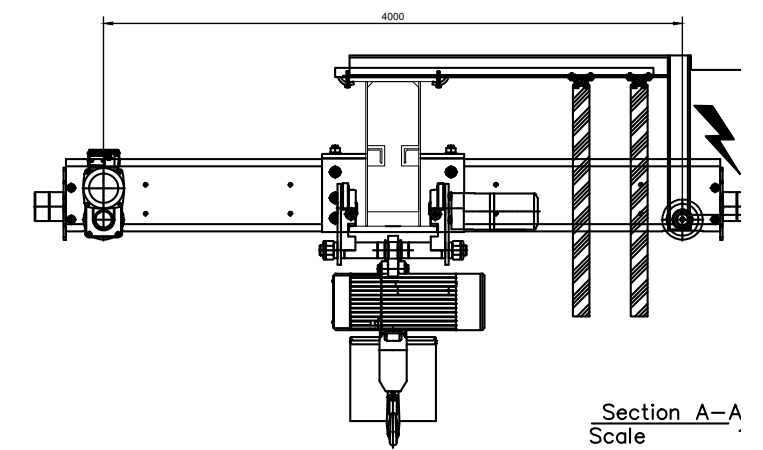
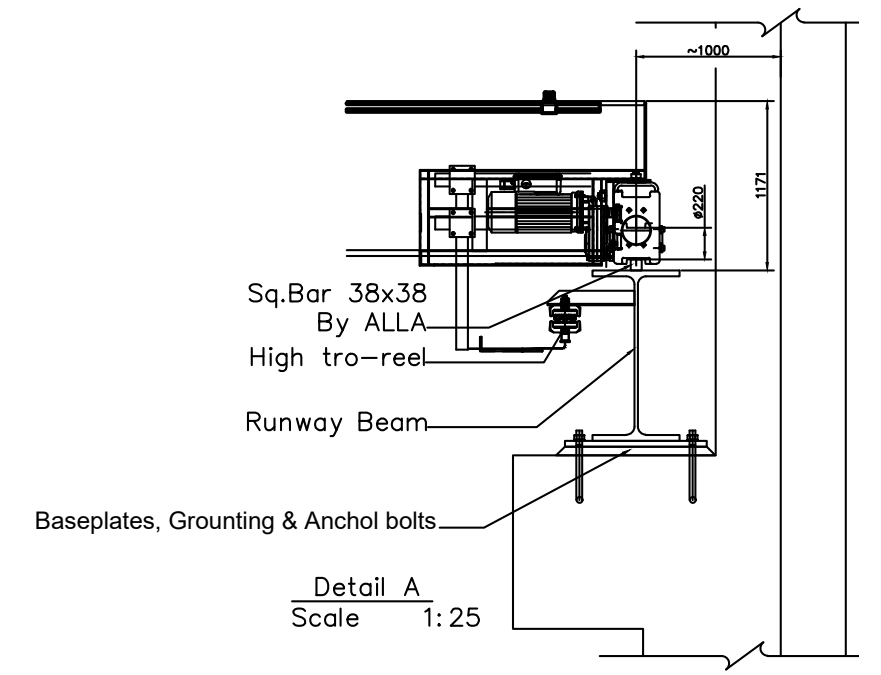
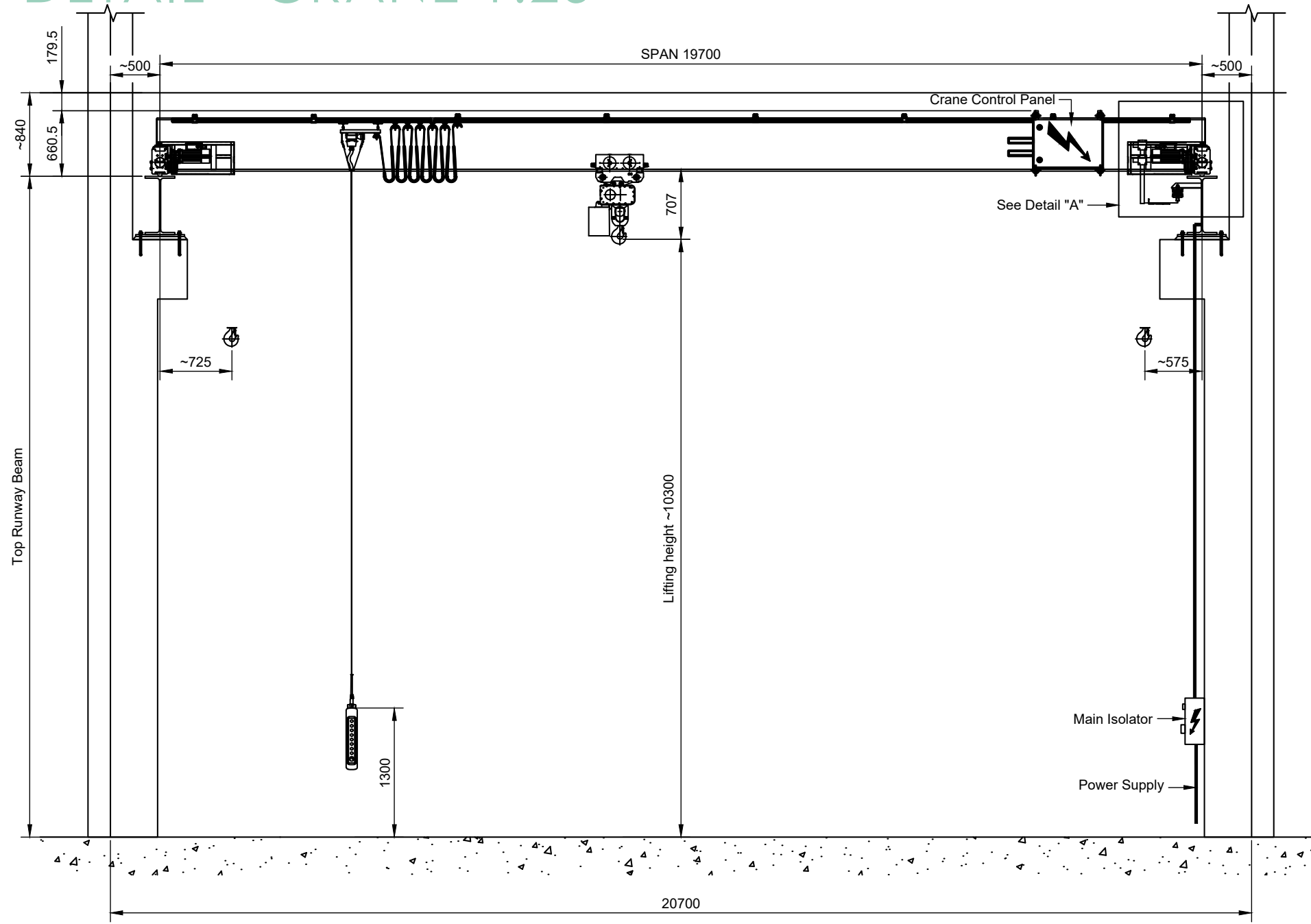


Public
Students,
employees

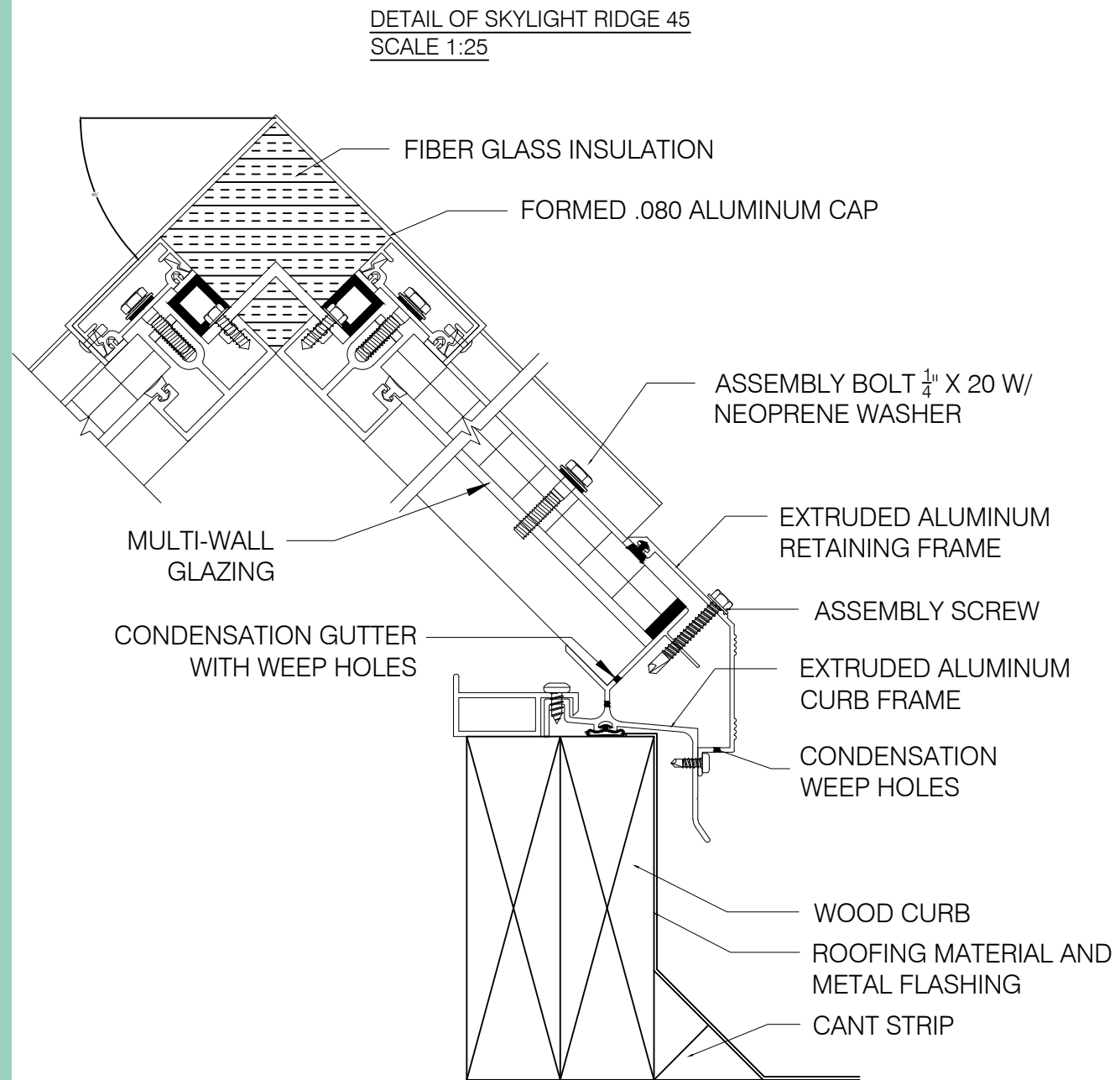
10. AXONOMETRY + CONSTRUCTION



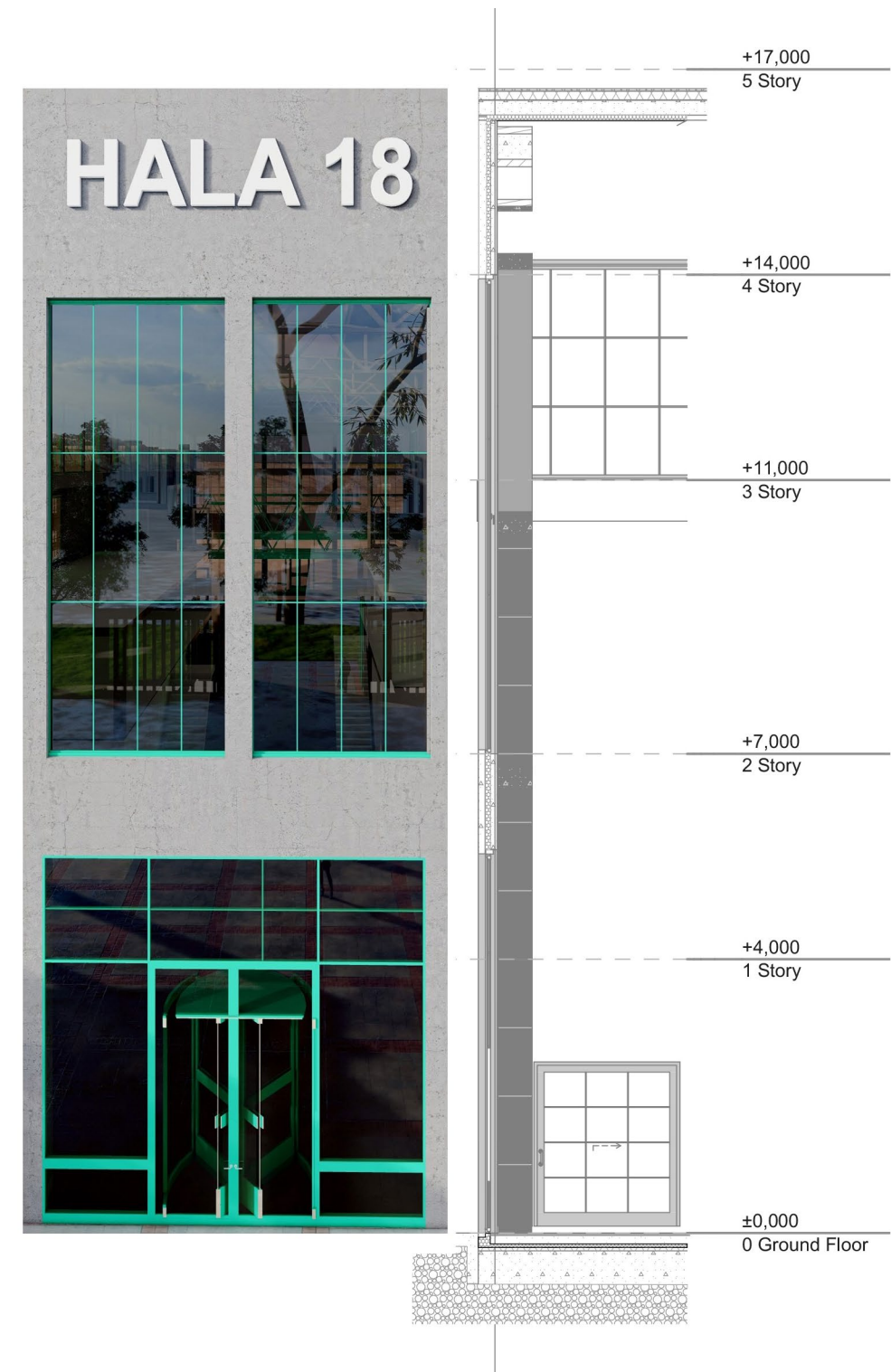
11. DETAIL - CRANE 1:25



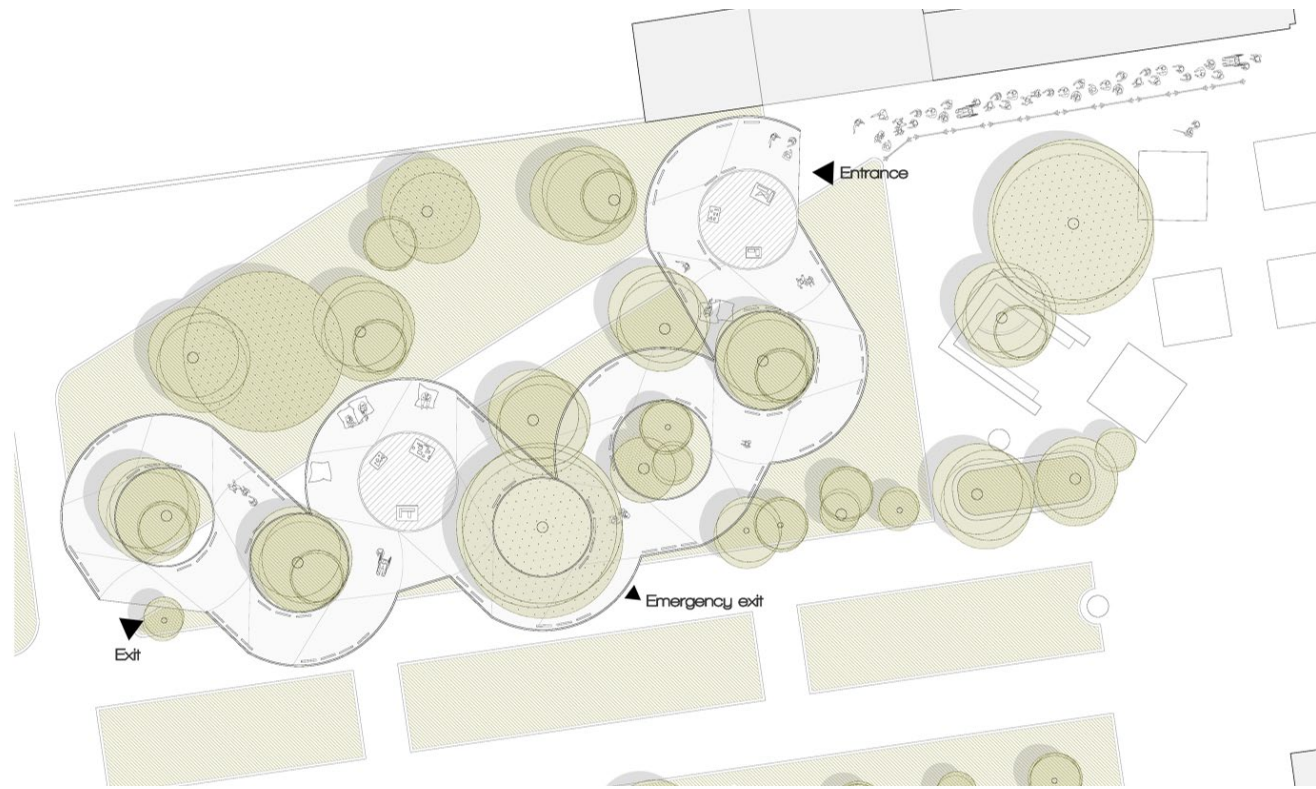
11. DETAIL - SKYLIGHT 1:25



11. DETAIL - ELEVATION 1:25



12. MOBILE PAVILION

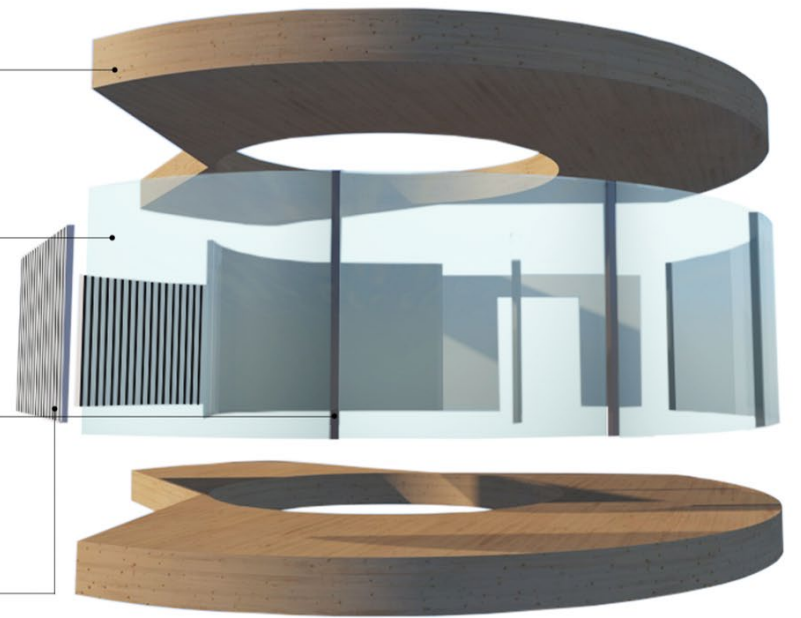


Larch wood

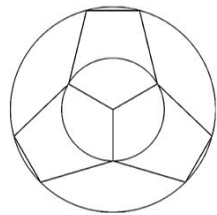
Polycarbonate

Aluminum

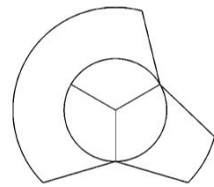
Wood stripes



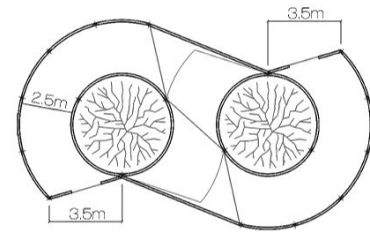
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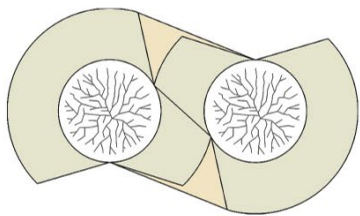
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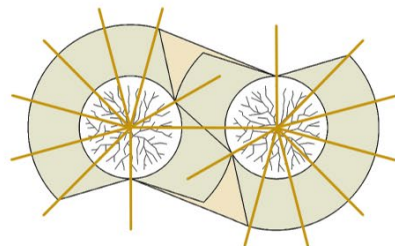
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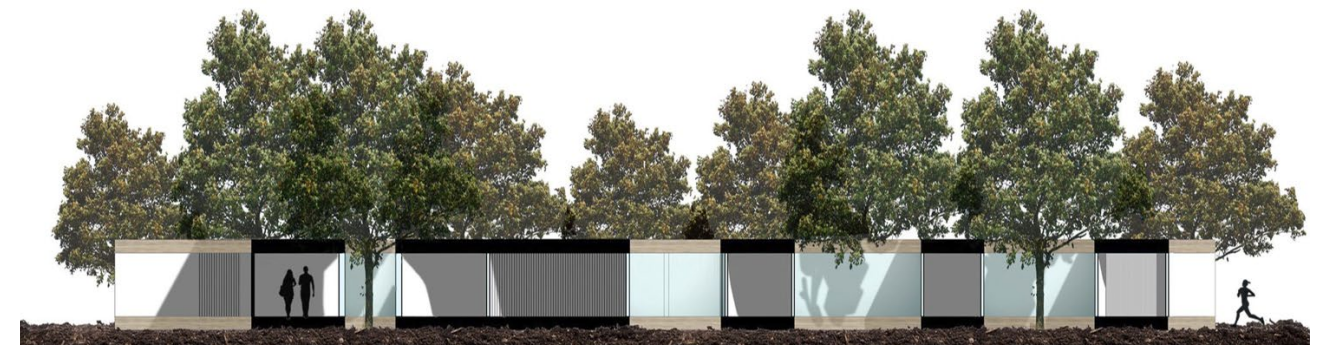
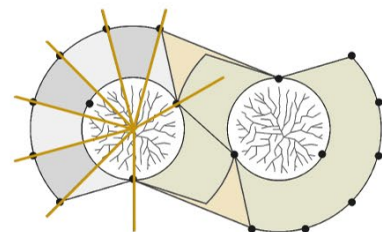
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5



6



13. INTERIOR VISUALISATIONS









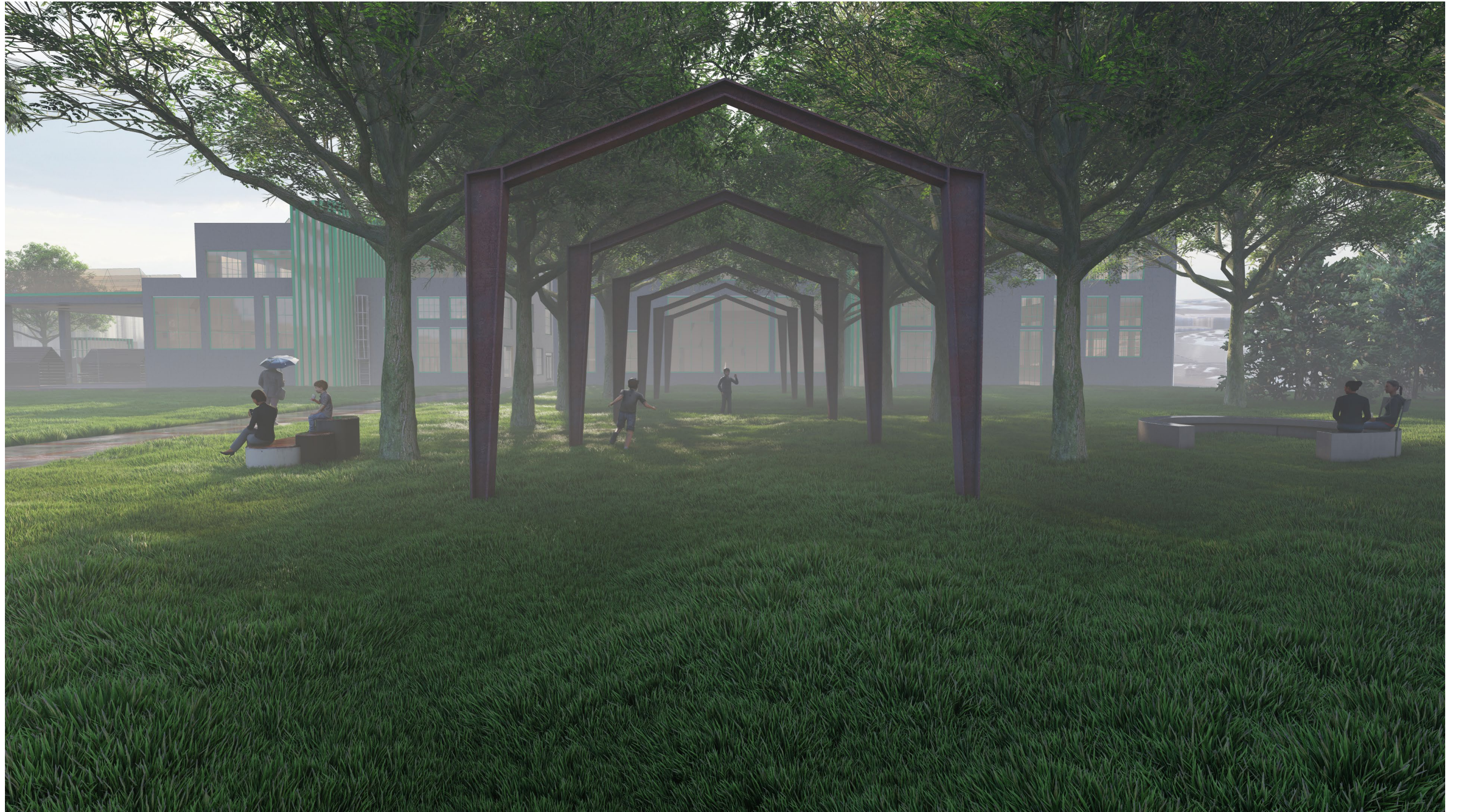


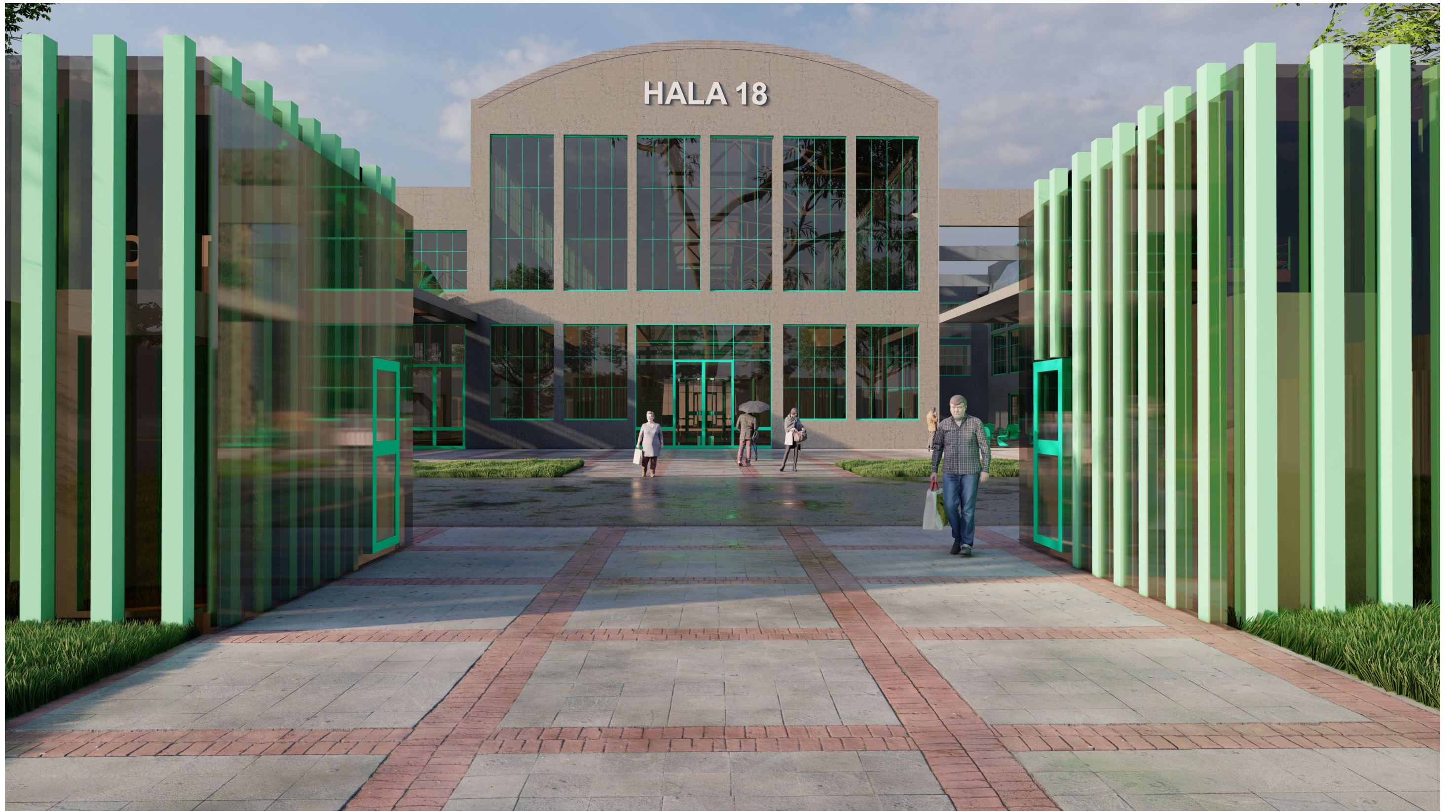


13. EXTERIOR VISUALISATIONS















15. SOLUTIONS

COMPACTED LAWN AREAS. RAIN GARDENS RELY ON PLANTS AND NATURAL OR ENGINEERED SOIL MEDIUM TO RETAIN STORMWATER AND INCREASE THE LAG TIME OF INFILTRATION WHILE REMEDIATING AND FILTERING POLLUTANTS CARRIED BY URBAN RUNOFF. RAIN GARDENS PROVIDE A METHOD TO REUSE AND OPTIMIZE ANY RAIN THAT FALLS, REDUCING OR AVOIDING THE NEED FOR ADDITIONAL IRRIGATION. A BENEFIT OF PLANTING RAIN GARDENS IS THE CONSEQUENTIAL DECREASE IN AMBIENT AIR AND WATER TEMPERATURE, MITIGATION THAT IS ESPECIALLY EFFECTIVE IN URBAN AREAS CONTAINING AN ABUNDANCE OF IMPERVIOUS SURFACES THAT ABSORB HEAT

IN A PHENOMENON KNOWN AS THE HEAT-ISLAND EFFECT.

CONSTRUCTION, TECHNICAL AND ENERGY SOLUTIONS

THE SUPPORTING STRUCTURE OF THE BUILDING IS MONOLITHIC REINFORCED CONCRETE WITH BEAMS AND COLUMNS INSULATED WITH CONTACT INSULATION WITH PLASTER IN THE PASSIVE BUILDING STANDARD. THE INSTALLATION OF A CONTROLLED VENTILATION SYSTEM WITH RECUPERATION CAN BRING SAVINGS IN HEATING AND IMPROVE THE QUALITY OF INDOOR AIR IN PERIODS OF PROBLEMATIC WINTER OR SMOG. THE BUILDING IS BUILT IN A REINFORCED CONCRETE STRUCTURE, WITH COLUMNS AND BEAMS IN THIS TECHNOLOGY, WHICH ALLOWS FOR QUITE A LOT OF FREEDOM IN CREATING INTERIOR SPACES.

STAIRS

ALL STAIRS ARE MADE OF MONOLITHIC TECHNOLOGY REINFORCED CONCRETE, CONSIST OF STEPS, LANDINGS AND RISERS, EXCEPT ONE IN THE RECEPTION HALL WHICH ARE OPEN AND HAS THEIR OWN CANTILEVER DESIGN. THEY ARE MADE IN ACCORDANCE WITH EU LAW. THEY HAVE DIFFERENT SHAPES – AN “L”, “U” SHAPE AND STRAIGHT. THE COMPLEX HAS 11 INDEPENDENT LIFTS FOR DISABLED.

FIRE PROTECTION

REQUIRED FIRE RESISTANCE CLASS IN ACCORDANCE WITH §213, DEFINED IN §212 OF THE REGULATION OF THE MINISTER OF INFRASTRUCTURE, THE REQUIREMENTS CONCERNING THE FIRE RESISTANCE CLASS OF THE DESIGNED BUILDING IS APPLIED. FIRE RESISTANCE CLASS FOR THE BUILDING IS CLASS B/C. BUILDING

INSULATION SYSTEM HAS NRO APPROVAL. VENTILATION DUCTS ARE MADE OF NON-COMBUSTIBLE MATERIALS. THE CLASS OF THE PROJECT IS COMPLEX – ZL II, III AND ZLV, – AS A LOW BUILDING WHERE AT THE SAME TIME MORE THAN 100 PEOPLE CAN BE AT THE SAME TIME. FROM EACH COMPLEX'S PART WE CAN LEAVE NOT ONLY THROUGH THE ENTRANCE DOOR, BUT ALSO THROUGH THE TERRACES AND WINDOWS. THE LONGEST WAY TO THE EMERGENCY EXIT DOES NOT EXCEED (40M + 2 * 50% OF 40M = 80 METERS). IN THE CASE OF FIRE PROTECTION, THE ENTIRE MULTIGENERATION BUILDING, CULTURAL CENTER AND STUDENT ACCOMMODATION ARE TREATED AS THREE FIRE ZONE. ALL PASSAGES, CORRIDORS AND CEILING HEIGHT HAVE BEEN DESIGNED IN ACCORDANCE WITH THE ORDINANCES. IN CASE OF DANGER, AN EMERGENCY LIGHTING SYSTEM, AUTOMATIC FIRE EXTINGUISHING SYSTEM AND SMOKE EXTRACTION ARE INSTALLED. GRAVITATIONAL VENTILATION IS INSTALLED IN A SHAFT AND EVERY ROOM IS ALSO EQUIPPED WITH IT. DUE TO THE REGULATIONS, THE KITCHEN MUST HAVE SEPARATE, MECHANICAL VENTILATION - HOODS AND VENTILATORS.

HEATING SUPPLY

THE COMPLEX IS A FUNCTIONING FACILITY EVERY DAY, ALL YEAR LONG, WITHOUT INTERRUPTION, THEREFORE IT SHOULD BE SECURED FOR ANY OCCURRENCE. A HIGH-VOLTAGE POWER LINE IS ADJACENT TO THE PLOT, SPACE FOR A GENERATOR SETS IS PROVIDED FOR CERTAINITY. ANOTHER ASPECT IS WATER-MUNICIPAL WATER SUPPLY IS USED IN HERE. THE COMPLEX IS ALSO EQUIPPED WITH A DEEP WELL WITH A WATER HEAT PUMP THAT PROVIDES HEATING OF TAP WATER AS WELL AS IN RADIATORS. THE ADVANTAGE IS INDEPENDENCE FROM THE TYPE OF BUILDING, LOW INSTALLATION INERTIA AND LOW SERVICE LEVEL. SOLAR COLLECTORS ARE ANOTHER PROTECTION. ALL AREAS IN THE COMPLEX ARE PROVIDED WITH MECHANICAL VENTILATION VIA THE ENERGY RECOVERY UNIT AND HEAT PUMPS. REGULARLY OCCUPIED SPACES ALSO HAVE OPERABLE WINDOWS.

SENSORS MONITOR THE OUTDOOR TEMPERATURE AND HUMIDITY, AND GREEN LIGHTS INDICATE WHEN OPENING A WINDOW IS APPROPRIATE.

DISABLED PEOPLE ADAPTATION

THE COMPLEX IS FULLY ADAPTED TO THE NEEDS OF THE DISABLED. SUFFICIENTLY WIDE ENTRANCE DOORS ARE USED FOR ALL HOTEL ZONES, ALL BUMPS AND THRESHOLDS ARE LEVELLED TO THE MINIMUM. THERE ARE THREE LIFTS SUITABLE FOR DISABLED PEOPLE. THE DISABLED MAY BE CARED FOR IN THE GARDEN. PARKING SPACES ARE AVAILABLE FOR THEM IN THE PARKING LOT. LIGHTING LED AND FLUORESCENT LIGHTING WITH DAYLIGHT AND STEPPED DIMMING AND OCCUPANCY SENSORS. THERE IS MECHANICAL AND GRAVITATIONAL VENTILATION, IN ADDITION, ALL INTERIORS AND ROOMS HAVE CENTRAL AIR-CONDITIONING INSTALLATIONS WITH INDIVIDUAL TEMPERATURE CONTROL. GRAVITATIONAL VENTILATION IS INSTALLED IN A SHAFT AND EVERY ROOM IS ALSO EQUIPPED WITH IT.

DUE TO THE REGULATIONS, THE KITCHEN MUST HAVE SEPARATE, MECHANICAL VENTILATION - HOODS AND VENTILATORS.

ECOLOGICAL WATER FLOW RECOGNIZING THAT MOST PEOPLE DO NOT TYPICALLY THINK ABOUT WHERE THE WATER GOES, AS LONG AS IT DOES NOT CAUSE FLOODING, WE WANT TO MAKE THE WATER PROCESS VISIBLE TO RAISE COMMUNITY AWARENESS ABOUT USING WATER AND THE IMPORTANCE OF KEEPING WATER ONSITE. WATER IS UNIQUELY PRESENTED AND CELEBRATED AT THE RAIN CHAINS AS IT GOES THROUGH EITHER PERMEABLE PAVERS AND INTO THE WETLAND OR A RAIN GARDEN. NET ZERO WATER IMPERATIVE ALL WATER SUPPLIED TO THE BUILDING IS PROVIDED BY THE ONSITE WELL, AT A QUANTITY THAT HAS LITTLE IMPACT ON THE AQUIFER. NET POSITIVE ENERGY IMPERATIVE

THE MAIN ENERGY CONSUMPTION SOURCE IN THE BUILDING IS THE HEATING, VENTILATION, AND AIR CONDITIONING SYSTEMS (HVAC), SO THE PRIMARY MODE OF ENERGY REDUCTION IS AN EXTREMELY EFFICIENT GEOTHERMAL HEATING AND COOLING SYSTEM.

RETENTION GARDEN / TANK

RAIN GARDENS, ALSO CALLED BIORETENTION FACILITIES, ARE VARIOUS PRACTICES DESIGNED TO TREAT POLLUTED STORMWATER RUNOFF. RAIN GARDENS ARE DESIGNED LANDSCAPE SITES THAT REDUCE THE FLOW RATE, TOTAL QUANTITY, AND POLLUTANT LOAD OF RUNOFF FROM IMPERVIOUS URBAN AREAS LIKE ROOFS, DRIVEWAYS, WALKWAYS, PARKING LOTS, AND

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CZECH TECHNICAL UNIVERSITY IN PRAGUE
Faculty of Architecture

International Office
Thákurova 9, 166 34 Prague 6, Czech Republic



Czech Technical University in Prague, Faculty of Architecture

ASSIGNMENT of the Diploma project

Master degree

Date of Birth: 03.05.1996

Academic Year / Semester: B1212 / 2022

Department Number / Name: 151281 Dep. of Arch. Design II

Diploma Project Tutor: doc. Ing. arch. Petr Kordovský

Diploma Project Theme:

See the Application Form for DP

Reinventing International Fashion School in Prague

Assignment of the Diploma Project:

1/description of the project assignment and the expected solution objective

2/description of the final result, outputs and elaboration scales

3/list of further agreed-upon parts of the project (model)

To this list further attachments can be added according if necessary.

Date and Signature of the Student: 17.02.2022 *Isaijuel Bogdan*

Date and Signature of the Diploma Project Tutor: *[Signature]* 17.2.

Date and Signature of the Dean of FA CTU: 25.2.2022 *[Signature]*

1. The Reinventing International Fashion School in Prague will be a practical, professional, and lifetime study institute. It will be made as the adaptation of the Hall 18 in Pragovka, which is destined to be transformed into a multi-functional building for working together, educating, and generating new ideas. Students have access to a variety of study and workspaces, including ateliers for a variety of purposes. In addition, it will allow the organization of Fashion Week events. The expected solution is to create an environment where students can work on live scales in-studio laboratories and learn the skills. The program is designed for 100 to 120 students (bachelors, masters, and foreigners).

2. The final result will consist of a main building and outdoor spaces where the program will be implemented. The site of Hall 18 is located in Pragovka. A floor area of minimum 4400m² will be required for the realization of the program.

3. The final output will consists of analyses of the site, floor plans, schematic and detailed sections, structural drawings, elevations, and more relevant detail drawings. The project will be presented in both 3D and physical model, posters, booklet etc.



CZECH TECHNICAL UNIVERSITY IN PRAGUE
FACULTY OF ARCHITECTURE

AUTOR, DIPLOMANT:
AUTHOR OF THE DIPLOMA WORK / DIPLOMA PROJECT
Academic Year2/2022..... Semester

TITLE OF THE DIPLOMA WORK / DIPLOMA PROJECT
(IN CZECH LANGUAGE) MEZINÁRODNÍ MÓDNÍ ŠKOLA V PRAZE

TITLE OF THE DIPLOMA WORK / DIPLOMA PROJECT
(IN ENGLISH LANGUAGE) REINVENTING INTERNATIONAL FASHION SCHOOL IN PRAGUE
LANGUAGE OF THE DIPLOMA WORK / DIPLOMA PROJECT: ENGLISH

Diploma Work / Diploma Project Supervisor Ústav: Department of Arch. Design II, 15128/ doc. Ing. Arch. Petr Kordovsky

Diploma Work / Diploma Project Opponent

Key Words (Czech) RESTAURACE, ADAPTAČE, RENOVAČE, MÓDA, ŠKOLA, UNIVERZITA, TOVÁRNA, PRŮMYSL

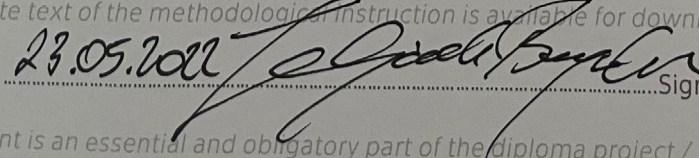
Annotation (Czech) CÍLEM PROJEKTU JE V HLAVNÍ GALERII VYTVOŘIT MÍSTO PRO KAŽDODENNÍ SETKÁNÍ LIDÍ VŠECH GENERACE, PŘEDSTAVIT NOVÉ LIDÉ V PIVOVARU NEBO BĚHEM VÝSTAV ČI ORGANIZACE MÓDNÍHO TÝDNE, VYTVOŘIT A VYTVOŘIT SLUŽBU ZABAVTE ČAS PŘI STUDIU, VYNIKAJÍCÍ ŘEŠENÍM A MÍSTAMI K UČENÍ A ODPOČINEKU, K ÚDRŽBĚ STAVBY A VYTVOŘENÍ ÚPRAVY STÁVAJÍCÍ BUDOVY. CÍLEM JE KVALITNÍ ARCHITEKTONICKÁ ŘEŠENÍ S NÍZKÝMI PROVOZNÍMI NÁKLADY.

Annotation (English) THE AIM OF THE PROJECT IS TO CREATE A PLACE FOR EVERYDAY MEETINGS FOR PEOPLE OF ALL GENERATIONS IN THE MAIN GALLERY, TO INTRODUCE NEW PEOPLE IN THE BREWERY OR DURING EXHIBITIONS OR FASHION WEEK ORGANISATIONS, TO CREATE A GREAT SPACE FOR STUDENTS TO LEARN, LIVE AND ENTERTAIN THE TIME DURING THEIR STUDIES, WITH OUTSTANDING SOLUTIONS AND PLACES TO LEARN AND REST, TO MAINTAIN THE CONSTRUCTION AND CREATE AN ADAPTATION OF THE EXISTING BUILDING. THE AIM IS QUALITY ARCHITECTURAL SOLUTIONS WITH LOW OPERATION COSTS.

The Author's Declaration

I declare that I have elaborated the submitted diploma work / diploma project independently and that I have stated all the used information sources in coherence with the "Methodological Instruction for Ethical Preparation of University Final Works".

(The complete text of the methodological instruction is available for download on <http://www.fa.cvut.cz/En>)

In Prague on 23.05.2022  Signature of the Diploma Project Author

This document is an essential and obligatory part of the diploma project / portfolio / CD.