

Pracovní list 1:

Jaroslav Šafer

1. Read the following Texts:

Jaroslav Šafer

CURRICULUM VITAE AND WAY ABROAD

Jaroslav Šafer was born in Prague on the 26.06. 1946. He graduated from the Faculty of Architecture of the Czech Technical University in Prague 1971, then from the Academy of Fine Arts in Prague in 1972. Šafer left the Czech Republic because of his studies and to have possibility to design architecture he liked, which was not practicable here. From 1978 to 1979 he studied at the Polytechnic university of Central London. Šafer worked in excellent architect studios in London, Boston, and Barcelona. With some good friends- architects he decided to move to Australia where he worked as a design director of a leading Australian company. He is member of the RIBA a professional association of architects in the United Kingdom. Jaroslav Šafer returned to Czech Republic in 1991. In 1992 he became a professor at Faculty of Architecture ČVUT Prague

WORK AND SELECTED PROJECTS

During his stay in London from 1975 to 1979 Jaroslav Šafer worked for Robert Matthew, Johnson-Marshall and Partners. Later he left the company and from 1980 to 1981 he designed for Payette Associates in Boston. From 1982 he worked in Melbourne, in the Studio of Daryl Jackson. Since 1991 he has been living and working in Prague, where he has founded his studio, after 1993 known as SHA-Šafer Hájek Architects. From 1984 to 1990 he had a teaching appointment at the University of Melbourne. In 1991 he was appointed professor at the FA ČVUT-Czech Technical University, Faculty of Architecture Prague, where from 1992 to 2000 he was in charge of department of architecture as the head of the Institute of Architectural Design. Nowadays he is an external member of the academic court at the Czech Technical University in Prague.

"The world- trend is to concentrate housing and work at one and the same place. No blocks with offices that will depopulate when it turns six p.m. No cumulated terraced houses in satellite towns that are dead during the day," Jaroslav Šafer claims. He adds that Czech clients, too, have started to require this lifestyle. They want to live in the areas where the baker's, hairdresser's as well as a kindergarten are round the corner. "Every settlement must have its natural centre, which can be reached on foot or possibly by bicycle, offering shops with basic goods, services as well as schools. A playground for children should be within a 150- metre distance", Šafer demands. The first housing estates and satellites of family houses that were mushrooming in the 1990s lack natural centres of everyday life, and this is why their inhabitants are now leaving them and seeking to move back to town centres. "



INVESTICE DO ROZVOJE VZDĚLÁVÁNÍ

Pracovní list byl vytvořen v rámci projektu

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FAMOUS BUILDINGS



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Visual Arts Center, Monash University, Melbourne

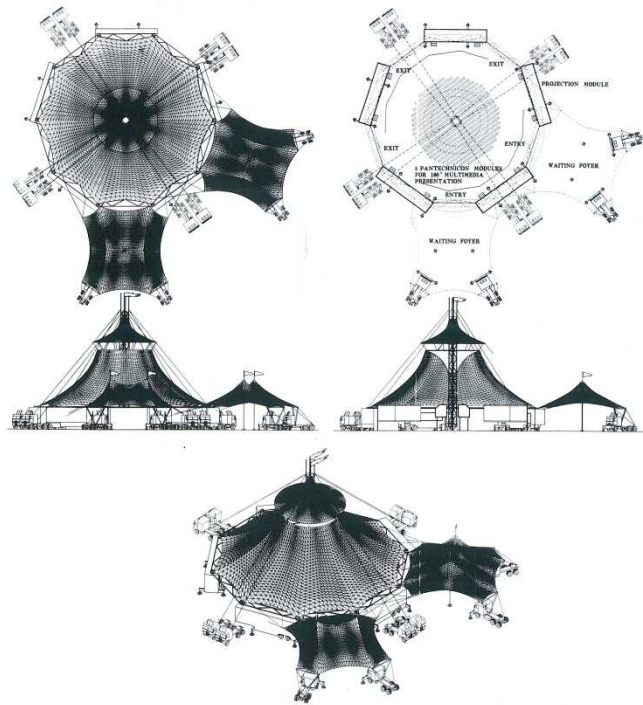
The Monash Multi - disciplinary Centre, which houses a number of small facilities and art gallery, creates an edge and a sense of entry to the Monash University campus. As a small building, it required a strong presence to deal with the surroundings. A curved form responding to the sweep of the ring road is in formal contrast to the Cartesian grid that orders the campus. A grid overlays the curve as a reference to the campus and as a means of generating a complex composition. The orthogonal form of the ground floor art gallery extends from the primary curved form to address the courtyard and the campus. Internally, the meshing of orthogonal and curve generates a circulation spine of variety- a spatial narrative along a path. Voids over the circulation stair tie together the various disciplines on the upper levels in volume and light. The curved forms at each end are elevated as a gateway to emphasize the dynamism of the composition and allow passage underneath.



Administrative skyscraper, Melbourne, 120 Collins Street is a 265-metre

- **Administrative skyscraper, Melbourne, 120 Collins Street, Melbourne, Victoria**

It was being built from 1989 to 1991 and comprises 50 levels of office accommodation and 4 levels of indoor gardens. The building was designed by the architectural firm Hassell, in association with Daryl Jackson. 120 Collins Street is a post-modern style building, paying homage to New York's grand Art Deco buildings, such as the Empire State Building and the Chrysler Building. This influence can be seen in the building's granite facade, its setbacks and its central mast. The new construction required an independent expression with formal reference to the old (the Victorian church and office building retained on Collins Street). The tower is set to the rear corner of the site and connected to the streets by low-scale atrium and cloister spaces. The fill in the street edge, offers a street address and accommodating church offices, professional suites and shops. The tower has a tripartite reading of base, middle and top, stepping inward as it rises up to create a skyline profile that expresses the lift and service cores.



Travelling exhibition on 200th Anniversary of Australia

- **Travelling exhibition on the 200th Anniversary of Australia- Australian Bicentennial exhibition**

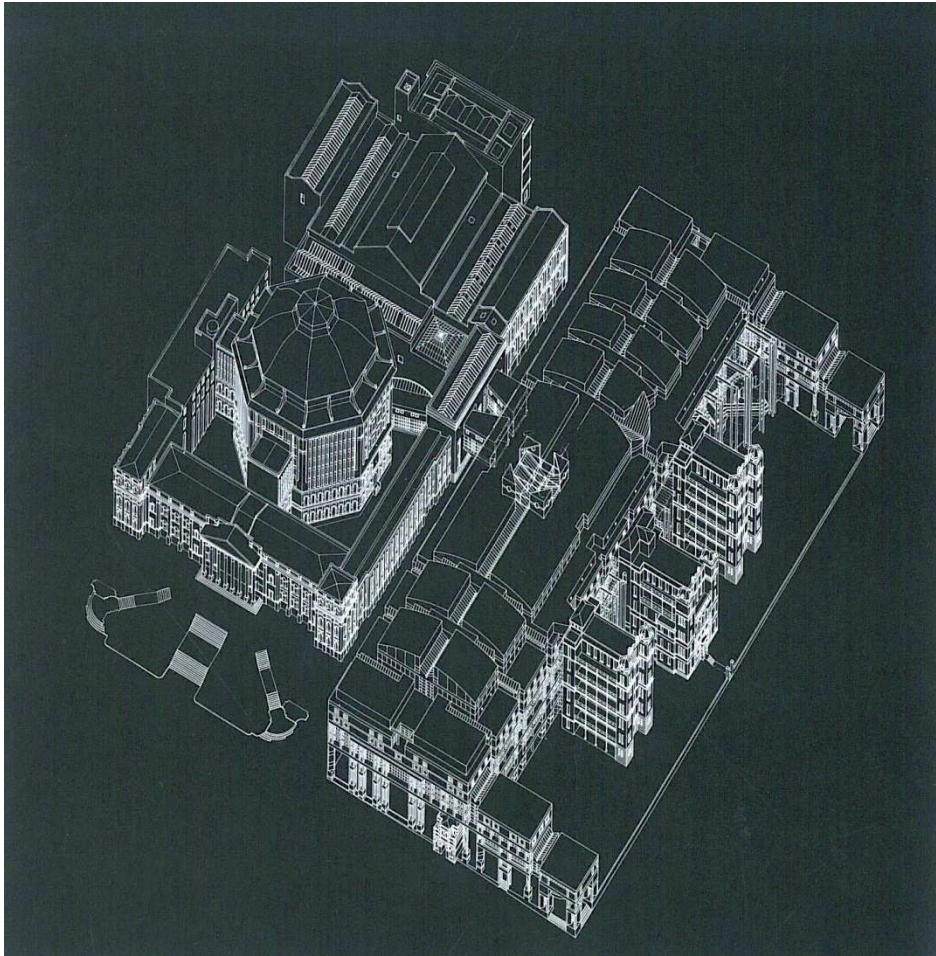
In January 1988, a fleet of 70 vehicles carrying structures, exhibitions and staff began a tour of 34 country and city centres around Australia as part of the Bicentennial Travelling Exhibition. The exhibition comprised an innovative tent theatre, exhibition arcades and various other tents for displays and entertainment. The light, floating conical fabric structures and their stick- like supports demonstrate an economy of form and spirit, and reveal the structural principles and methods of assembly. The system had to be easy and reliable to erect, dismantle and transport



Station Pier, Melbourne

- **Station Pier, Melbourne**

Two large piers remain at Port Melbourne as useful reminders of Melbourne's original form of international connection. They are no longer used to accommodate outgoing Australian travellers or incoming immigrants. Their planned re-use is for a mixture of leisure, recreation and housing. Connecting the piers back into their hinterland are a new commercial mixed-use village on one side and a carpet of low-rise housing planned around new waterways on the other. The stretch of water between the piers accommodates aquaria, a major marina, museums and a funfair. The marina incorporates a series of townhouses built over the water. The axes of the piers are reversed into the landform to construct one layer of plan organisation. Surrounding street alignments are brought into the scheme to draw existing and new morphology together.



State Library - Museum of Victoria, Melbourne

This competition entry illustrates an expansion of the State Library and Museum to an adjacent site across Little Lonsdale Street. Three wings of a former Edwardian hospital were to be conserved and integrated. The design explores the “transfer” of the library’s central octagon as a displacement, which unites old and new and anchors the composition. There is no replication. The library section of the scheme explores the idea of a top-lit series of floor plates, dividing the book stacks and offering identity to each section. The ground floor is an open gallery, which serves the library’s public information and exhibits area. Each upper level element is served via centrally placed escalators and lifts offering the visitor an interior experience through the linear gallery.

- **Anzac Parade, urban planning project, Canberra**

Canberra’s principal urban avenue, and the one that Walter Burley Griffin intended to house the key symbols of his prize- winning design for Australia’s capital city, is indeed of renewal or rather completion. This project has to include a number of existing monuments to be fallen. In a rhythmic way it uses them to provide greater urban- landscape density to the movement of visitors. Within the parade, the seven Australian States are represented as a series of individually designed yet matching partners. The plaza before the National War Memorial is flagged, with the seven- pointed “star”.

Where the parade crosses Griffin 's Constitution Avenue, a large square is established to mark the coming together of "memory of the fallen" and "recognition of the living". The parade ends in a large grass triangle, which abuts Lake Burley Griffin. Out in the water, that distinctive constellation of stars, the Southern Cross, lights up at night to reflect back into the sky.

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2. Describe the pictures

Choose one of the buildings of J.Šafer and answer the following questions:

- What is in the picture?
- Where is it?
- Describe the building or his picture in details.

3. Write an Announcement (leták, upoutávka)

Next month there will be a meeting with the famous architect Jaroslav Šafer in our school and in the same time there will be an exhibition of the models and pictures of his work. Try to write an announcement in which you:

- . describe what the meeting will be about
- . you will give the date and the time of this exhibition
- . you will explain invited persons who the exhibition is about and why is it worth visiting
- . describe the best way how to come to the exhibition

Citace:

JACKSON, Daryl. *Daryl Jackson Architecture Drawing and Photographs*. Melbourne: Southbank Printing Services, 1984.