

Filling Voids
“The Prague Forum”
Diploma Thesis

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i. Preamble

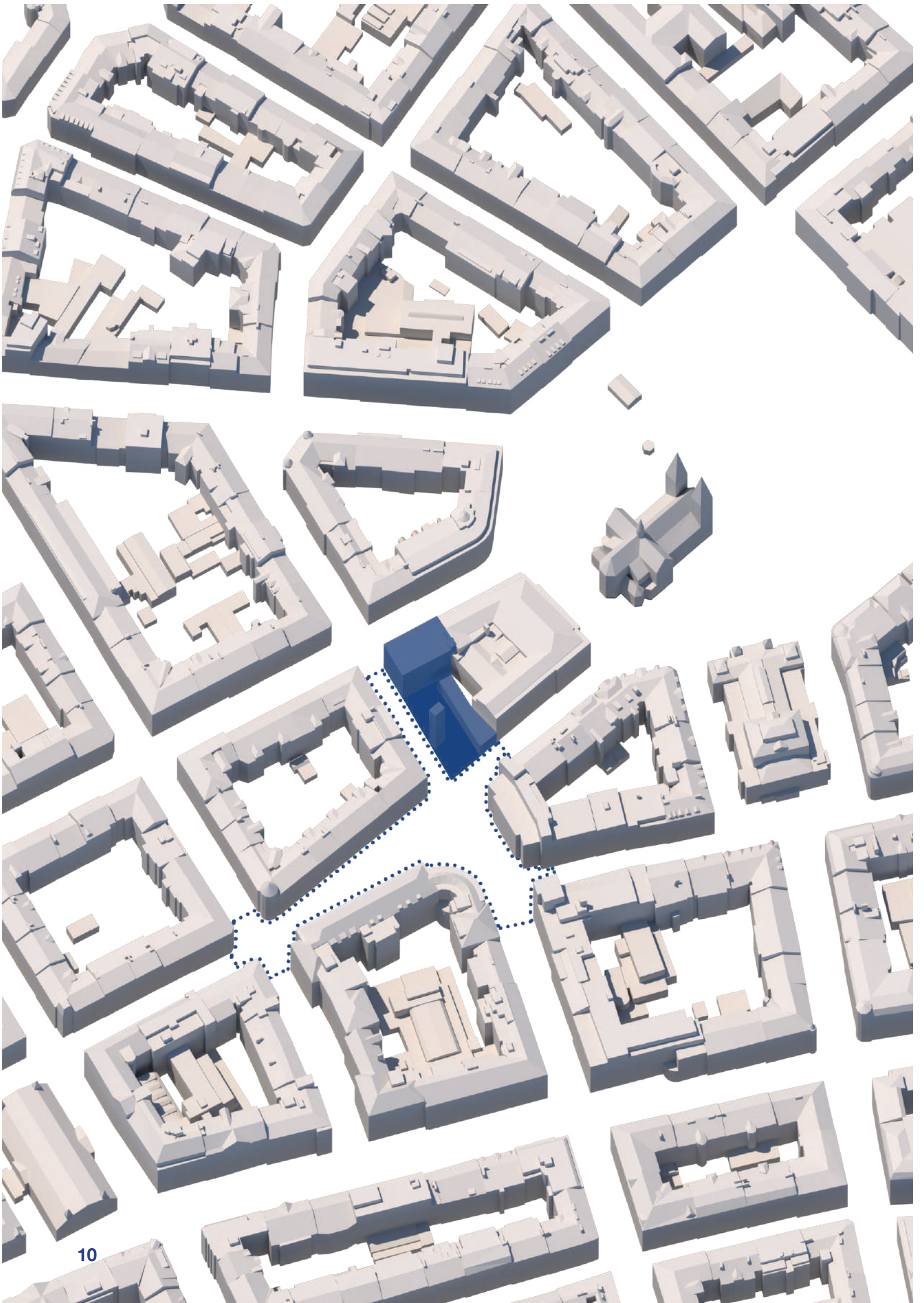
The following project concerns an urban site of many layers. Nestled in the heart of the 19th century district of Vinohrady in Prague, the criss-crossing histories of the project area have given rise to an indeterminant space. This space is bounded by coherences, in urban morphology, social structure, density, and accessibility, yet none of these coherences are applicable within this anomalous site.

For a district known throughout its history as a bourgeois residential neighbourhood, this unusual site is surrounded, instead, by public and commercial administrative edifices. For a district that falls neatly into a street-grid, old trade routes intersect and spoil here. For a district regularly built up to the 6th floor, here lies an open, vacant plot. For a district known today for its trendy eateries and active streets, here will be found empty shopfronts and seas of parked cars.

The site, placed in the heart of the city, is neglected and ignored by even its closest neighbours. Even the future itself disregards it, as consideration for its purpose to the city falls through the cracks of bureaucratic considerations. It has, however, everything to gain from this proximity.

The following project sets forth a desire to create an identity for this site, and through this place-making gesture, to encourage a new form of urban space and social use. This new identity, in its urban, societal and symbolic form, aims to be distinguished from 19th century afterthoughts, Socialist engineering and post-socialist neo-liberalism, while nonetheless acknowledging their impacts upon this place. If one looks closely at these multi-layered cross-roads of dissimilar and disparate components, a new generator for Vinohrady's development and expression can coalesce.

Introduction





Brief

An anomaly in the rigorously uniform urban fabric of the core of Vinohrady has led to the appearance of both problems and opportunities. In this unique dense area of one of Prague's most important neighbourhoods, is a gap in the urban fabric.

The confluence of natural paths and 19th century urbanistic visions has caused a disruptive lack of both identity and purpose in this section of the city's structure.

A site-specific solution to the quandary -- of this unbuilt, yet manifest, absence in the city and its life -- is therefore necessary: a new public building for the neighbouring residents and wider city. Missing from this area since its disappearance in 1925 is a representative city library; a foyer for discourse for the citizens of the city. But what is a library in the 21st century; what services and programs must it offer in this digital age?

This project, upon multi-layered cross-roads, must reflect its situation in the city, amongst the society, and in its time. It addresses the question of its context, surrounded by institutional solitaires within a stabilized sea of residential blocks. It revitalizes the social life of the area, providing a place of exchange and specifically a destination for pedestrians who are expected to use the planned adjacent metro station. It also addresses the functionality and image of a contemporary public institution, as an artifact of future heritage, set within the boundaries of an historical enclave.

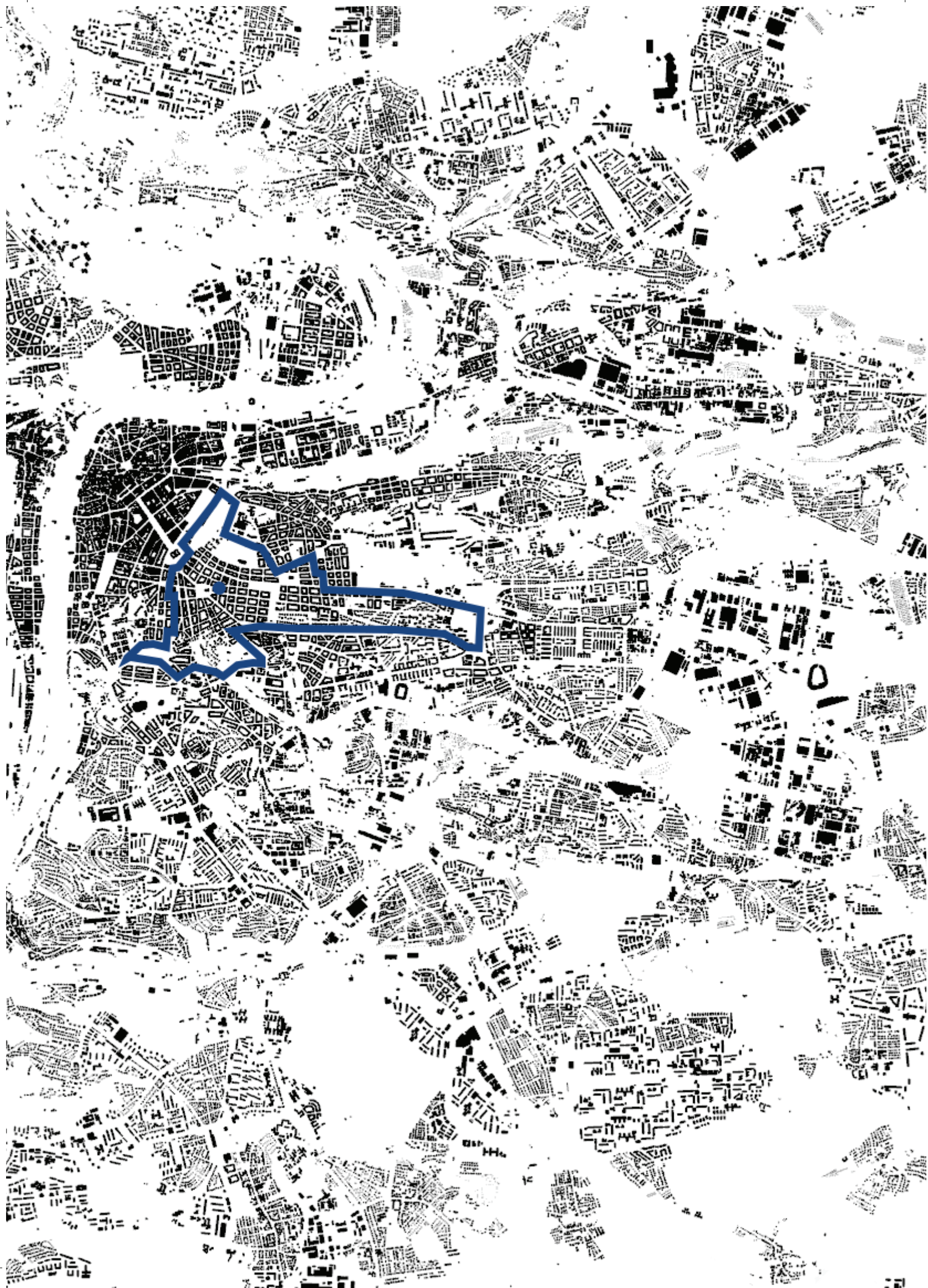
Author's Statement

The site itself sits on various layers of petrified historical inputs. These inputs have influenced public opinion on the purposes of the site, before ultimately being forgotten, as new layers of inputs modified and transformed the area. From its position on the 19th century axis of culture, the site was turned into an outdoor beseda, once considerations for a theater proved the site too cramped. Innovations in the concepts of informal entertainment commandeered a section of the plot for the purpose of a pre-War cinema. As the culture of the interwar generation was violently expunged by the horrors of WW2, so too was this site. The post-War considerations of the Socialist regime, and their views on so called "bourgeois" pastimes, saw the restaurant closed and garden chopped down. Even its memory as a relaxed, recreative space corrupted as the structures were converted to "socially useful" workshops and parking lots, communications buildings and ventilation shafts. Today, even 30 years after the reassertion of the values of the bourgeois in Vinohrady, the site remains dormant, Pompeii before de Alcubierre, patiently waiting to come alive again, even if in different forms.

Moreover, Vinohrady is also in need of social infrastructure. The Post War denigrations of intra-city living, in favour of towers in parks, mean what was lost after the War was never restituted, and the Visions of the city's founders were never achieved.

I want to create a space in the city here for the public. I want to uncover the layers of this site to use them to complete Vinohrady morphologically and socially. I want to complete the block by inserting a void, a forum for the inhabitants that is not unduly structured and ritualized as the formal nexi of culture of yesteryear, nor as commercialized and consumerized as the privately established cafes are today, themselves poor similitudes of the cafe society in its heyday. I want this space to be inseparable from its surroundings, to anchor it in such a way as to preserve this layer from future denigration. As such I want this space to be the foyer of a new Vinohrady, a new community, rather than the current mediocre attempt to regress into the stratification of the 19th century. I want this space to enable the much-needed interactions that will forge new bonds between people and their environments.

Site





Historical Overview

Vinohrady's modern urban footprint sits on the territory of earlier vineyards, which were founded by Holy Roman Emperor and Bohemian King Charles IV. in 1348. These vineyards, which were outside the city walls, and therefore not part of Prague, would later be immortalized in the name of the district itself. The staunch agricultural definition of the area would remain constant and was reinforced by the construction of Prague's Baroque city walls, which carried with them legal prescriptions that forbid construction of any structure aside from low farmhouses within 600 fathoms of them, ensuring a deep esplanade and reducing the strategic advantage of Vinohrady's rolling terrain.

However, demographic recovery following the Thirty Year's War and War of the Austrian Succession in which Prague was besieged multiple times and Vinohrady was set alight, allowed for a long period of recovery and further economic development. In the second half of the 18th century, the vineyards began to be replaced by smaller homesteads and summer retreats for the wealthy. By the early 19th century, the area of Vinohrady became one of the city's favourite recreative zones, as these settlements coalesced into large pleasure gardens which were opened to the public for promenades by their owners. Chief among these were for instance Eichmanka, Pštrosska, or Kanálka, but smaller ones existed as well, including Saracinka Kravín and later Seidlovo pole.

The first half of the 19th century saw Prague begin to bulge out as the center reached capacity and new industrial suburbs were established in Karlin. By the beginning of the second half of the century, development intensified, which also required more administrative specialization. In 1848, the municipality of Viničné Hory was established following the unification of communities beyond Prague's city walls. The area here was considered already at that time one of the best positioned in the city, with healthy air and gentle slopes that would allow for comfortable living and respectable returns on investment. This unlocked new potential for development of the area, which developed in the form of comfortable detached homes and villas, especially near Vršovice and Strašnice, as these were already existing communities stretching back to the 11th century and thus would have some infrastructure.

However, development of what is today the core of Vinohrady was still impossible, as, following the revolts in Prague in 1848, Emperor Franz Josef I ordered the city walls strengthened to repel possible future rebellions, despite the wall's already then technological obsolescence. Only the loss of the Prussian-Austrian War of 1866 made him realize this, and he finally acquiesced with the demolition that year. However, economic issues over the right-of-sale and parcellation meant that the walls only began to be demolished around 1875 which was also the year the esplanade prescription was rescinded. This was also the year Vinohrady was administratively split from what is today Žižkov.

The western side of Vinohrady subsequently developed very rapidly, with the entire area near Tylovo Square and the future Narodni Muzeum rising in less than 4 years. The new city's character from this point onward would be multistory apartment buildings organized into economic rectangular city blocks. The 1880's saw development chiefly in the southern reaches of the district, overlooking the working class Nusle Valley, and the anchoring of the most important urbanistic center of the locality, Náměstí Míru, then called Purkyňovo náměstí.

Development would then fan out further into the East in the 1890s, with new nexi forming around other emerging public spaces, such as Náměstí Jiřího z Poděbrad. Immigration was popular and strong even from the old city, as wealthier, typically German-speaking families moved in, owing to displacements from urban renewal within the city proper. These decades also saw the strongest and fastest development of most of the city's infrastructure, both technical, social, and administrative.

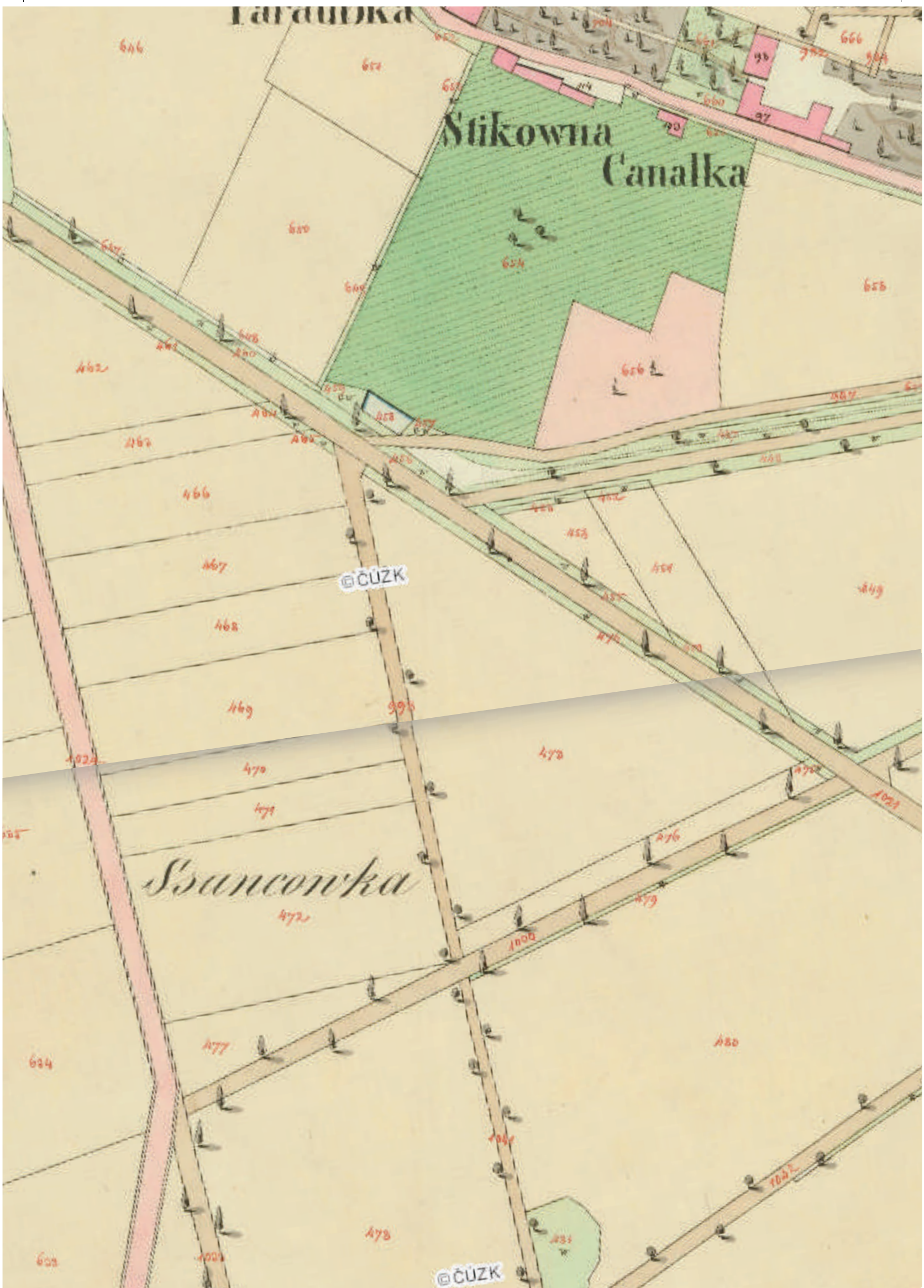
In 1922, following Czechoslovakia's Independence from Austria-Hungary and Prague's establishment as the capital city, Vinohrady was incorporated into the city as part of the Greater Prague scheme.

The district's population had grown 6 times since 1880, from 14,000 to 90,000 by 1922. The interwar period saw the disappearance of the last homesteads and fields from the district, and moreover the development of the far eastern half of the city, near Flora and Olsany.

Vinohrady was the most heavily affected district of the city by aerial bombings in the Second World War which hit and destroyed numerous monuments, which stood out well in the regular rectangular urban plan. The post-war period saw the district fall into dilapidation, as Socialist authorities attempted to suppress its Bourgeois character and population.

As a result, the district was divided numerous times administratively, first into 2 in 1949, then into 5 in 1960. Its official name of Královské Vinohrady (Royal Vineyards) was then shortened to just Vinohrady in 1968.

Therefore, little to no investment in maintenance or further development of the area was attempted. Following the end of Communism, most of the structures in the district were renovated and most inhabitants were keen to resurrect the area's previous prestigious bourgeois identity, which had led to quicker gentrification of the area in the present day, compared to Prague's other old industrial suburbs.



Laradulka

Stikownia
Canalka

Szancowka

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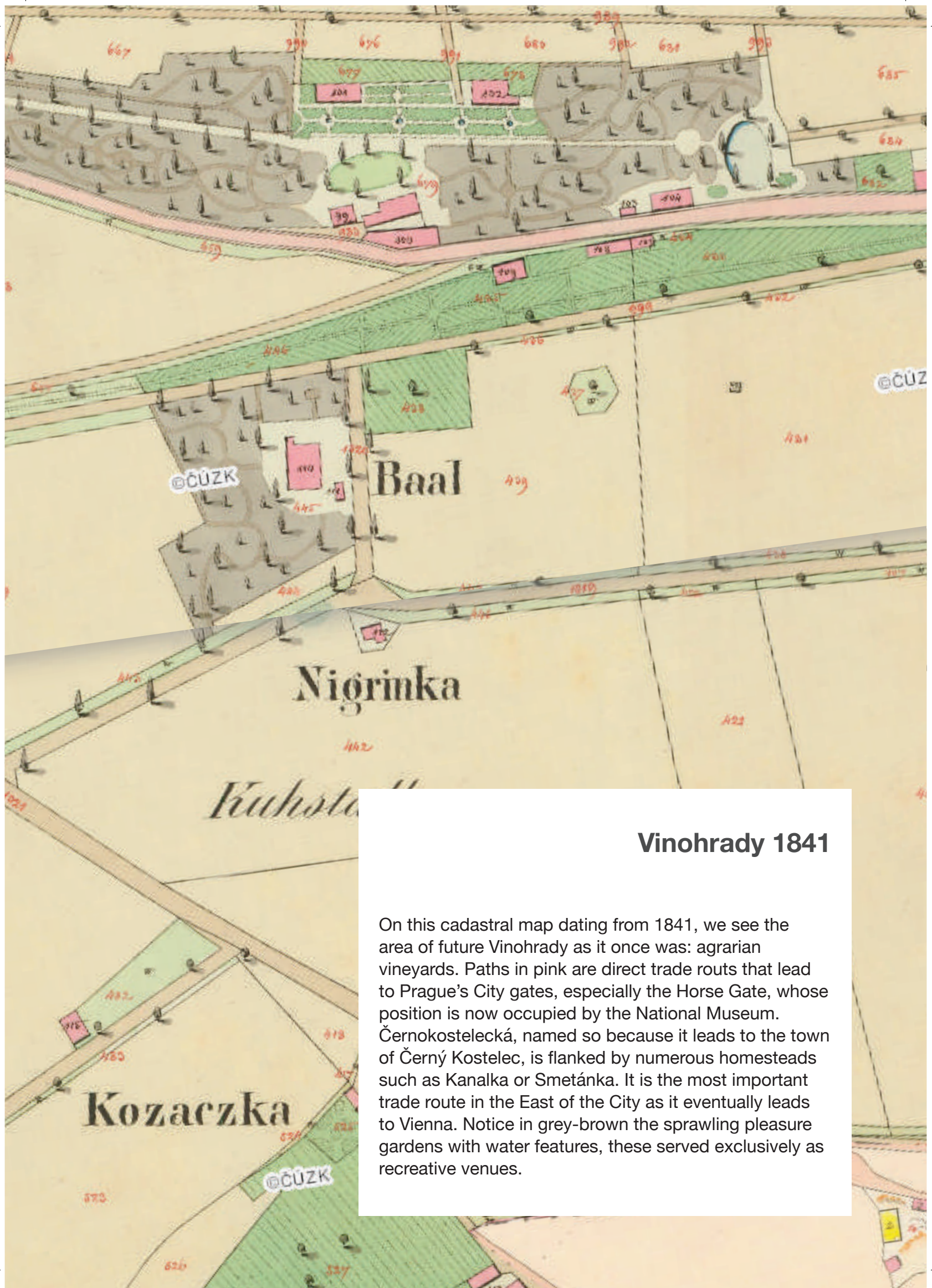
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Vinohrady 1841

On this cadastral map dating from 1841, we see the area of future Vinohrady as it once was: agrarian vineyards. Paths in pink are direct trade routes that lead to Prague's City gates, especially the Horse Gate, whose position is now occupied by the National Museum. Černokostelecká, named so because it leads to the town of Černý Kostelec, is flanked by numerous homesteads such as Kanalka or Smetánka. It is the most important trade route in the East of the City as it eventually leads to Vienna. Notice in grey-brown the sprawling pleasure gardens with water features, these served exclusively as recreative venues.



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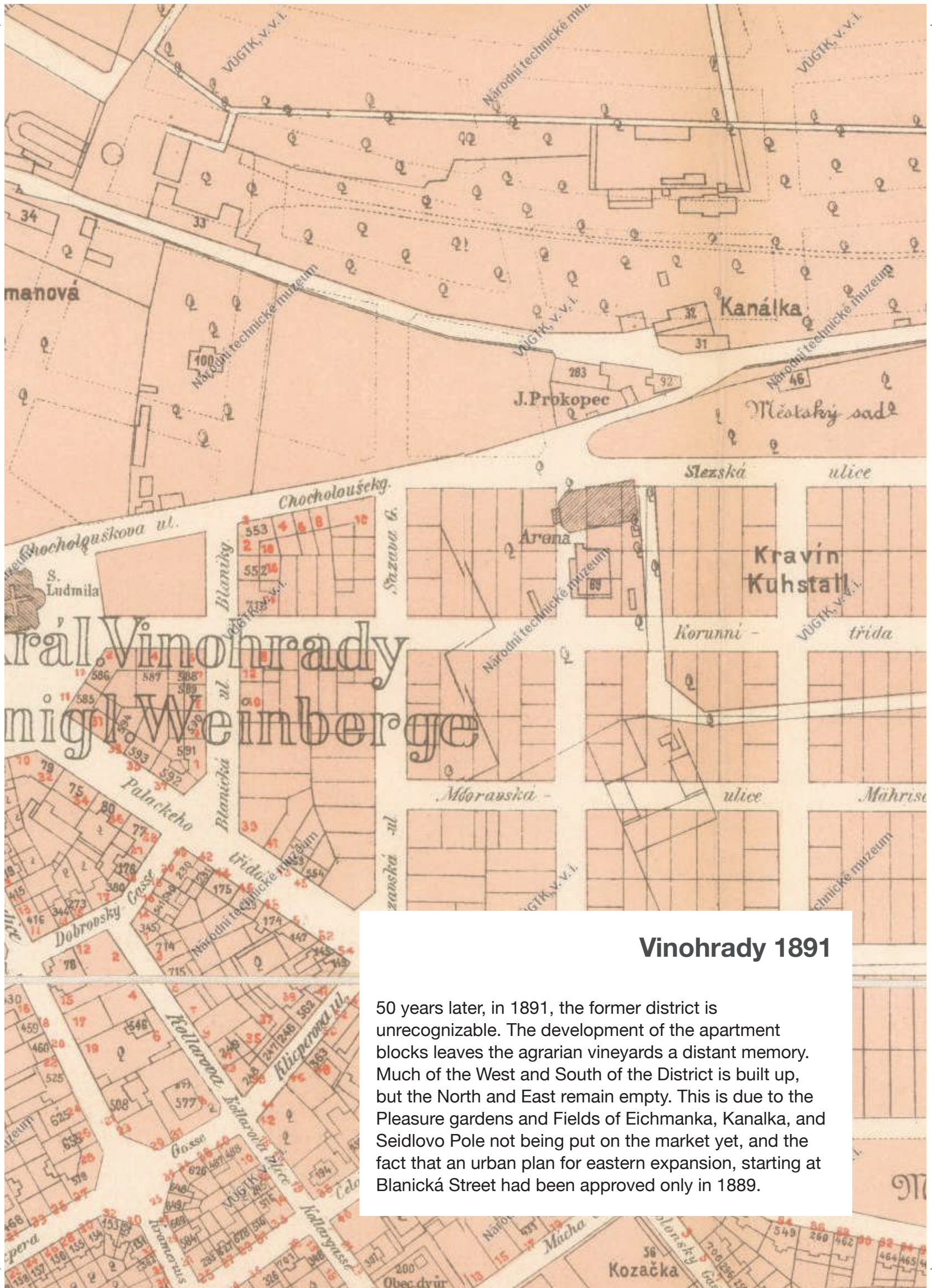
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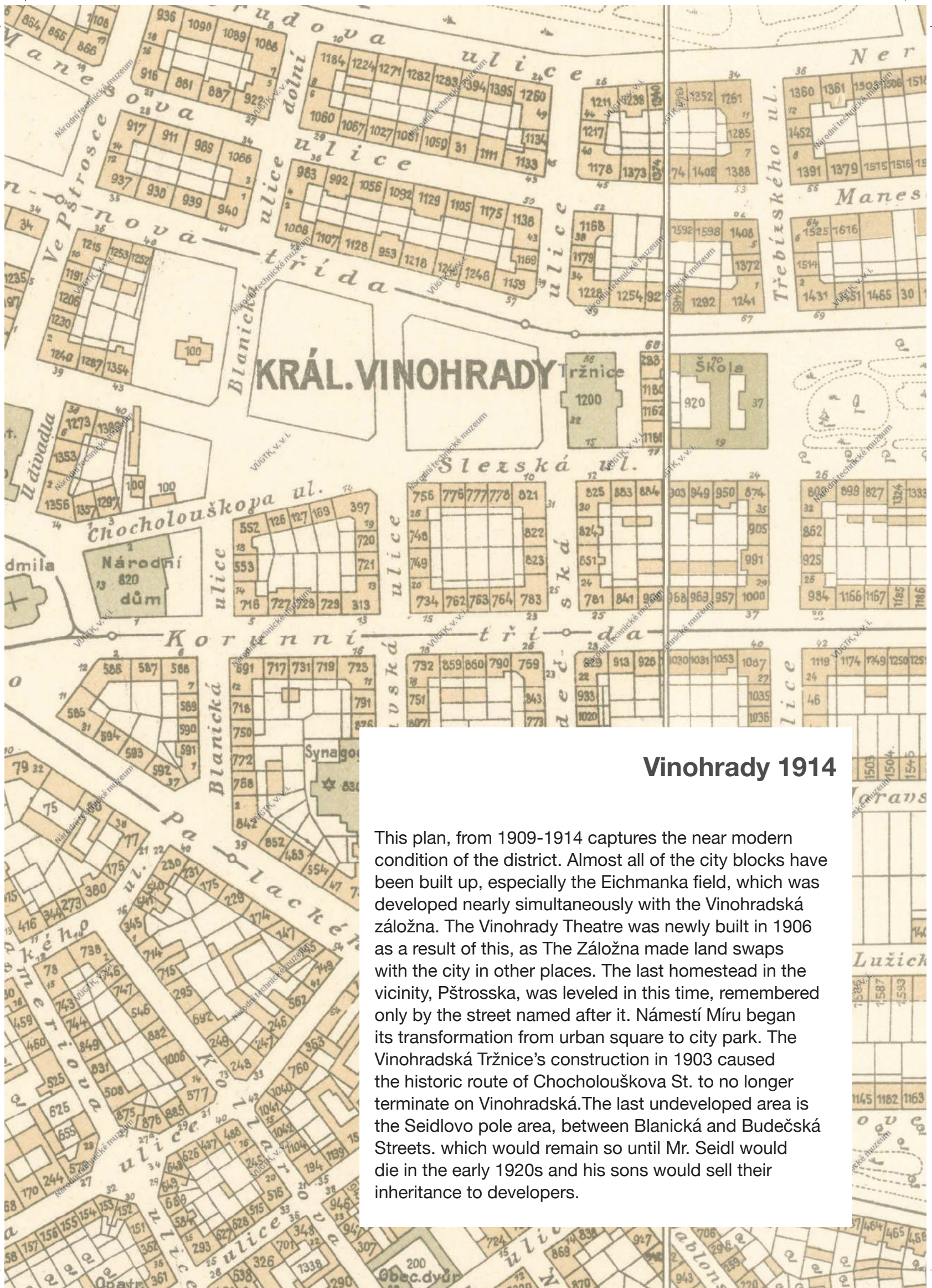
König



Vinohrady 1891

50 years later, in 1891, the former district is unrecognizable. The development of the apartment blocks leaves the agrarian vineyards a distant memory. Much of the West and South of the District is built up, but the North and East remain empty. This is due to the Pleasure gardens and Fields of Eichmanka, Kanalka, and Seidlovo Pole not being put on the market yet, and the fact that an urban plan for eastern expansion, starting at Blanická Street had been approved only in 1889.





Vinohrady 1914

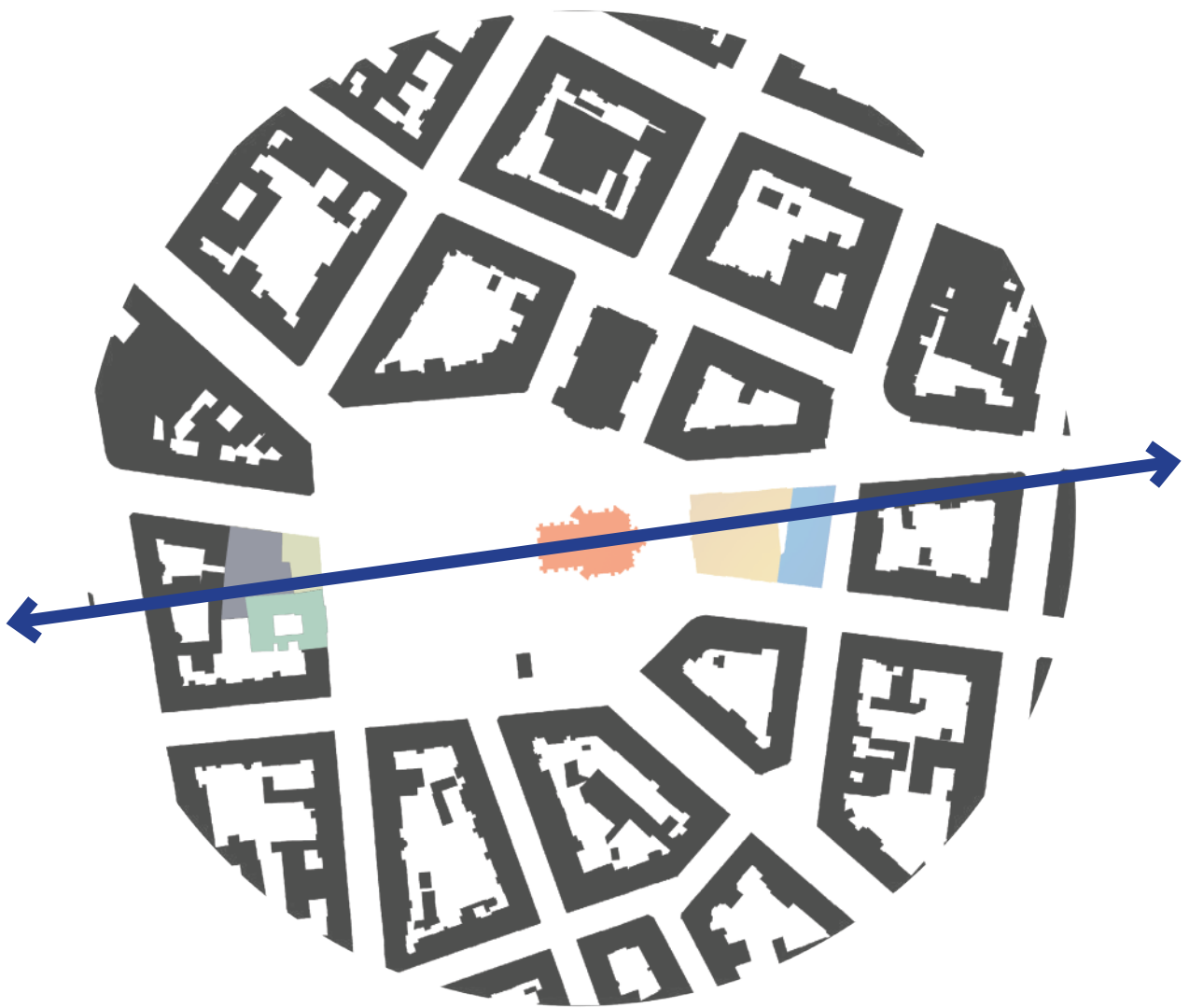
This plan, from 1909-1914 captures the near modern condition of the district. Almost all of the city blocks have been built up, especially the Eichmanka field, which was developed nearly simultaneously with the Vinohradská záložna. The Vinohrady Theatre was newly built in 1906 as a result of this, as The Záložna made land swaps with the city in other places. The last homestead in the vicinity, Pštrosska, was leveled in this time, remembered only by the street named after it. Náměstí Míru began its transformation from urban square to city park. The Vinohradská Tržnice's construction in 1903 caused the historic route of Chocholoušková St. to no longer terminate on Vinohradská. The last undeveloped area is the Seidlovo pole area, between Blanická and Budečská Streets. which would remain so until Mr. Seidl would die in the early 1920s and his sons would sell their inheritance to developers.





Vinohrady Today

The structure of the core of Vinohrady today has not changed significantly from the 1930s. Damage from the Second World War was not significantly altered by urban renewal schemes as had happened in Žižkov in the 1970s and 1980s. Only relatively small changes impacted the urban morphology, such as the opening of Metro line service through Vinohrady in 1978, with their necessary above ground access and ventilation, and the prolongment of the North-South Magistral Road in 1978 which required demolishing certain blocks near the National Museum. However, these events do continue to impact the area today, as traffic becomes an increasing problem.



Site History

Founder's Intentions

When creating the organizational structure for the public edifices of the newly established city, Vinohrady's founders kept to 19th century conventions. The city layout of 1875 and later 1889, called for Náměstí Míru to serve as the central nexus of the community. As a result they likewise intended the most important public structures of the community to rest in this milieu, specifically maintaining a strict East-West Axis.

First came the administrative seat, the city hall, which was completed in 1876, looking out into the vast emptiness beyond; Vinohrady's potential future growth. Next to it, the Public School was completed in 1877. The Church of St. Ludmila followed in 1888, forming the religious and spiritual center of the community, facing directly opposite the laic community center of city hall, while maintaining Christian norm of directionality in ecclesiastic structures.

The city investment bank was completed also adjacent to City Hall (and now serves as an annex to it) in 1926. This represented a centralization and assertion of the economic sphere. As the previous Vinohradska Zložna seated on Anglicka, an at-the-time more used thoroughfare which connected to the Horse Gate, Jugoslavska was connected instead to the bricked-off Blind Gate.

Culture was intended to be represented by the Narodni dum, the premier forum for societal get togethers. It was constructed in 1893, directly behind the Ludmila Church, creating the axis of societal life for Vinohrady. The planned Vinohrady Theater would have continued this line being built directly behind the Narodni dum, to encapsulate all culture, both the formal gatherings of The Narodni dum, and the informal entertainment of theatre.

However, the deep ideological issue of the Vinohrady Theatre, which at the time was to be only the second Czech speaking theatre in the rapidly Nationalizing country after the National Theatre itself, led to further questions about its size and placement. The street layout of 1889 and the establishment of Blanická Street likewise made its parcel less desirable, as it became a narrow 20x60m strip.

Narodni Dum

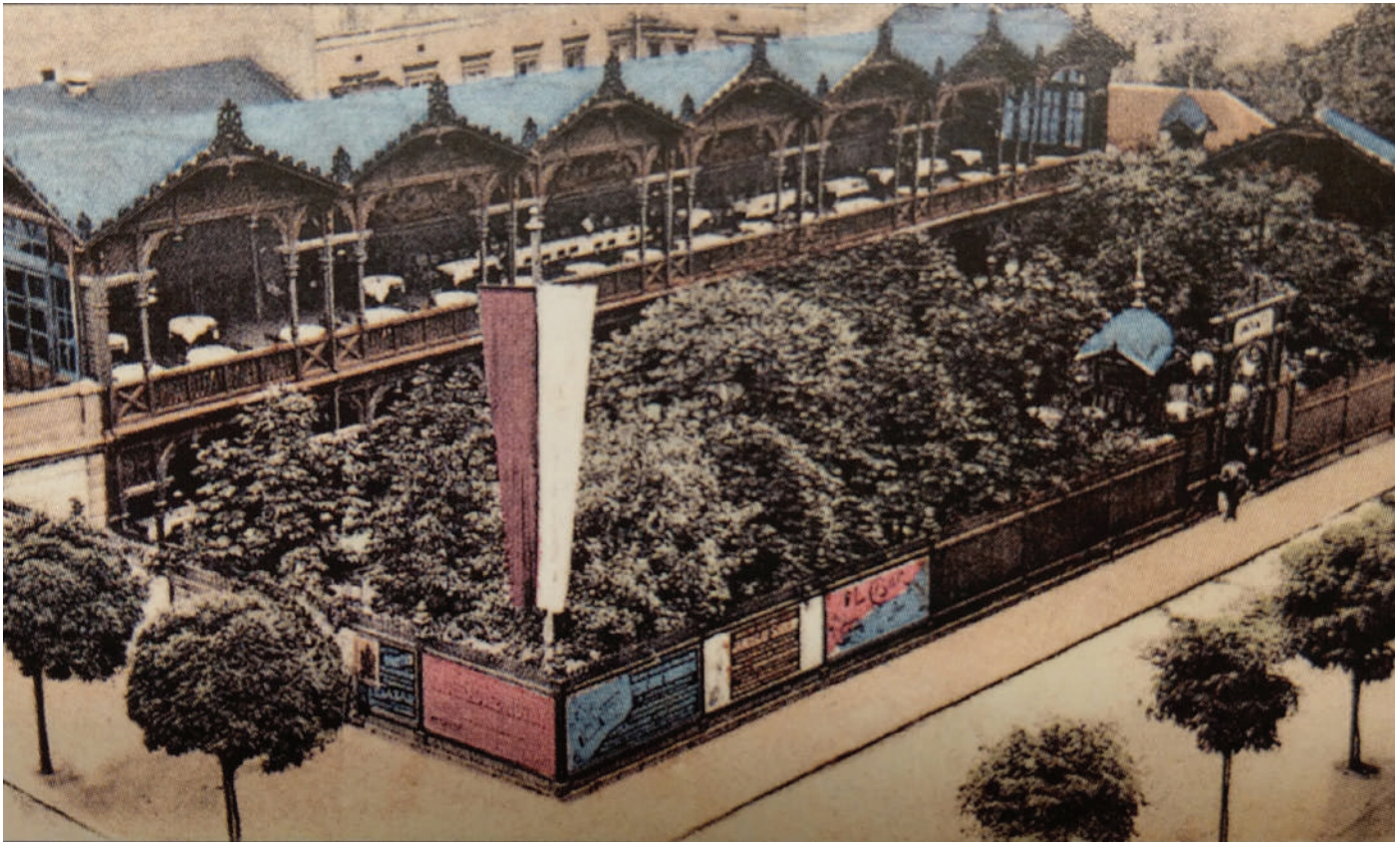
The Narodni Dum na Kralovských Vinohradech (the National House in Royal Vinohrady) was constructed between 1893 and 1894 in the then-popular Neo-Renaissance style. This architectonic expression follows multiple other cultural and public institutions in the city, such as the National Museum, National Theatre, and Rudolfinum, which were all constructed in the style that ultimately came from Vienna.

Despite this, The National House and its cousins served important roles in underlining the revival of Czech Culture and Nationalism. Whereas the Czechs were politically suppressed and checked by their German counterparts, Culture was a sphere where the fledgling Nation could excel. And unlike the other mentioned structures, The Narodní dum was built at the city, not national level, and likewise celebrates Royal Vinohrady in its exterior and interiors. The city emblem is prominently displayed in all its hallways and ballrooms. The Majákovský sal itself gives tribute to the city, commemorating its predecessor's founding by Charles IV.

With its construction, the building singlehandedly elevated the city of Vinohrady to a new societal prestige, and earned it the nickname of "Vinohrady's city salon", since along with the church, city hall, and future theatre, it created the centrality of Vinohrady itself.

The four storey, three-winged structure was the work of Antonin Turek, who worked previously on the Vinohradská Vodárna (Watertower) and would also later construct the Vinohradská Tržnice (Market). The building's construction was decided by the city council and only took an astonishing 15 months, utilizing the construction company Trončík. Costs were also remarkably low, 364,000 crowns in total, including interior furnishings and new-fangled electricity and central heating.

The building was ceremoniously opened to the public on November 10th, 1894. A city library had been part of the structure's program since its opening. However, it soon reached capacity and had to leave its home there in 1925.



Beseda

When the Vinohrady Theatre moved to its new position north of St. Ludmila, the Narodni Dum was left in ownership of a parcel of land that was too narrow to sell for a profit. Instead, sometime after 1896, the parcel, which still had its historic vegetation, was converted into an outdoor café with veranda.

The structure was wood-framed with 1 storey. It was built in the highly detailed “Country Style” that was Popular in Austria-Hungary at the end of the 19th Century. It lacked service spaces since it utilized Narodni Dum’s own kitchens, which were easily accessible, just opposite the central courtyard in the heart of the block. This intrinsically linked them together.

The building was pushed back against the bearing structure of the Narodni Dum, while in front, the garden extended to the street, bounded by a tall fence and shaded by old trees.

The Parcel’s evident lack of space was solved by it encroaching a further five metres into the street than was typical for Vinohrady’s block structure. As a combination of these things, patrons could be fooled into thinking they were really in some large park or countryside at some restaurant pavilion like the Šlechtovka in Stromovka or the Švihanka in Riegerovy Sady.

The restaurant became popular with the citizenry; a place to spend time chatting, dancing, lollygagging. It fulfilled its namesake as the Občanská Beseda, as it exactly provided the central informal and relaxed context that the city otherwise lacked.

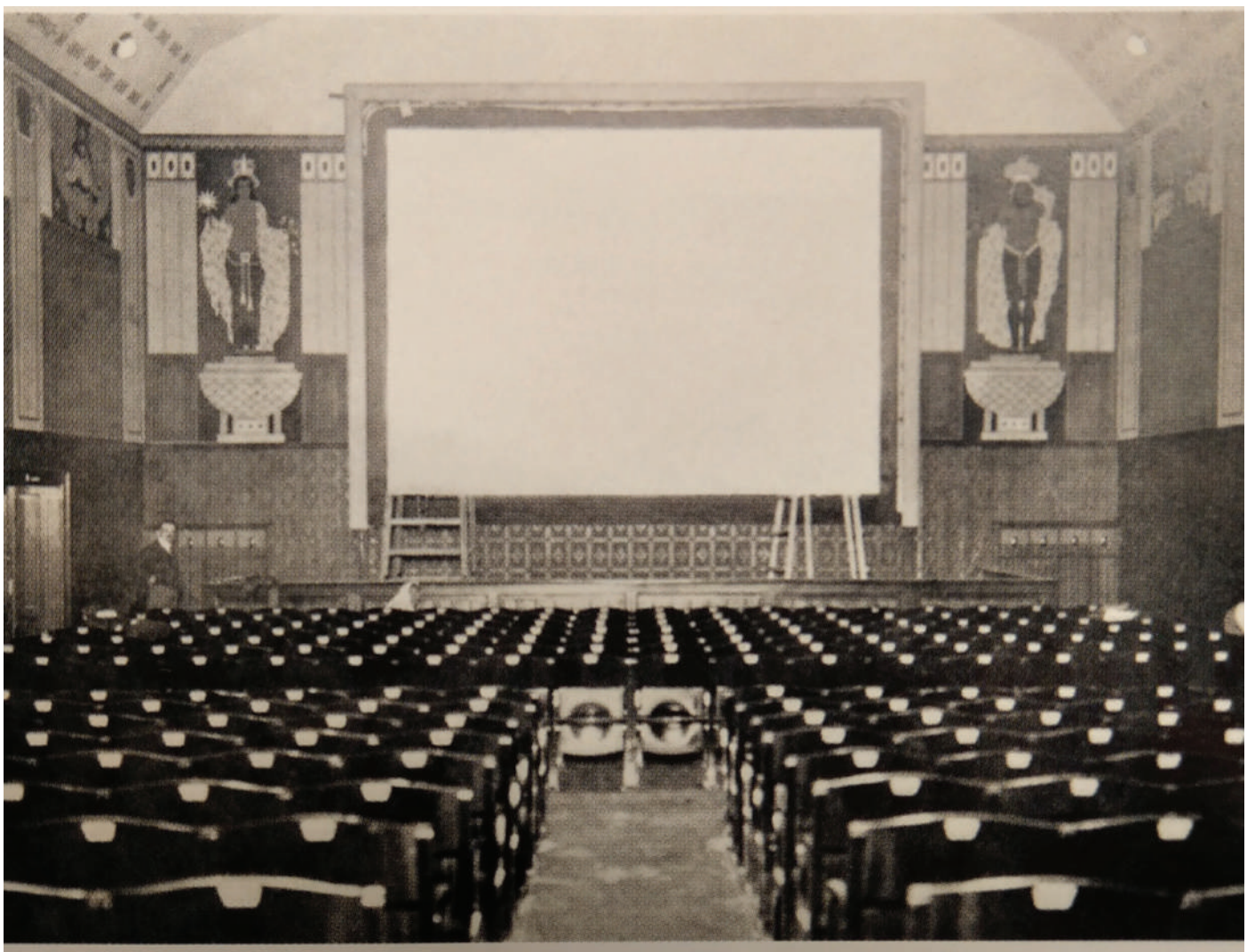


Bio Minuta

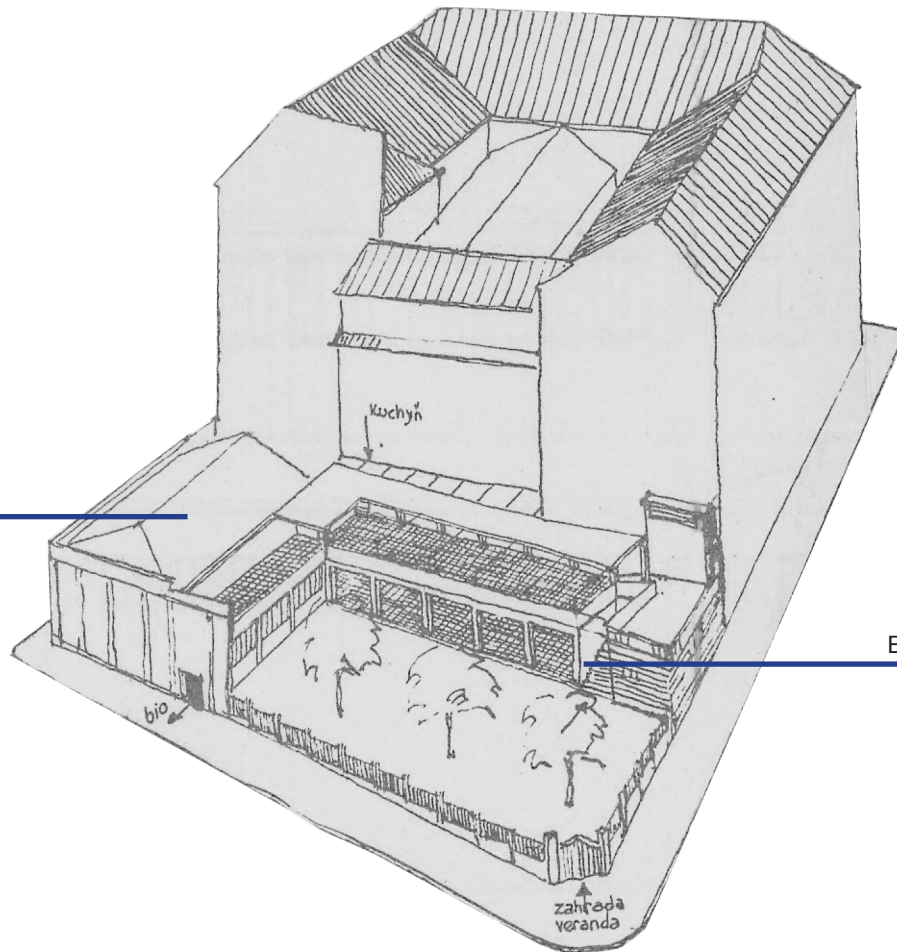
As time went on, Vinohrady kept up with modern advancements in informal entertainment. Chief among them, the cinema, a contemporary reinvention of the institution of theatre, was able to reconnect the site to its original intended purpose.

The Biograf Minuta (later called Elektra) was established on the Southern portion of the parcel in 1914, shielding the Beseda from the noise of busy Korunní Street, as it was a primary throughfare for the entire city. This required tearing down a portion of the Veranda.

However, this was rectified by coupling them together, as the Beseda gained new use during film intermissions and premieres, while the Biograf could rely on a steady clientele and also take advantage of direct connection into the larger Narodni Dum itself.

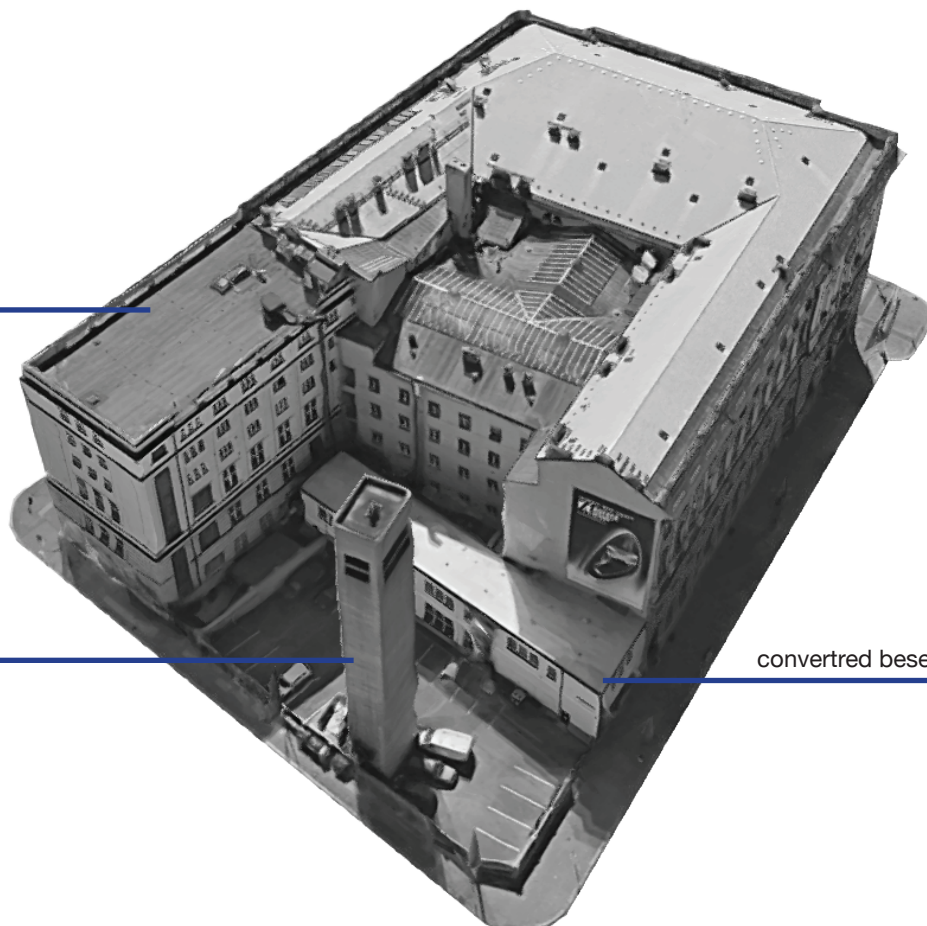


Bio Minuta



Beseda c. 1936

Telephone Exchange Building



Ventilation Shaft

converted beseda into workshop

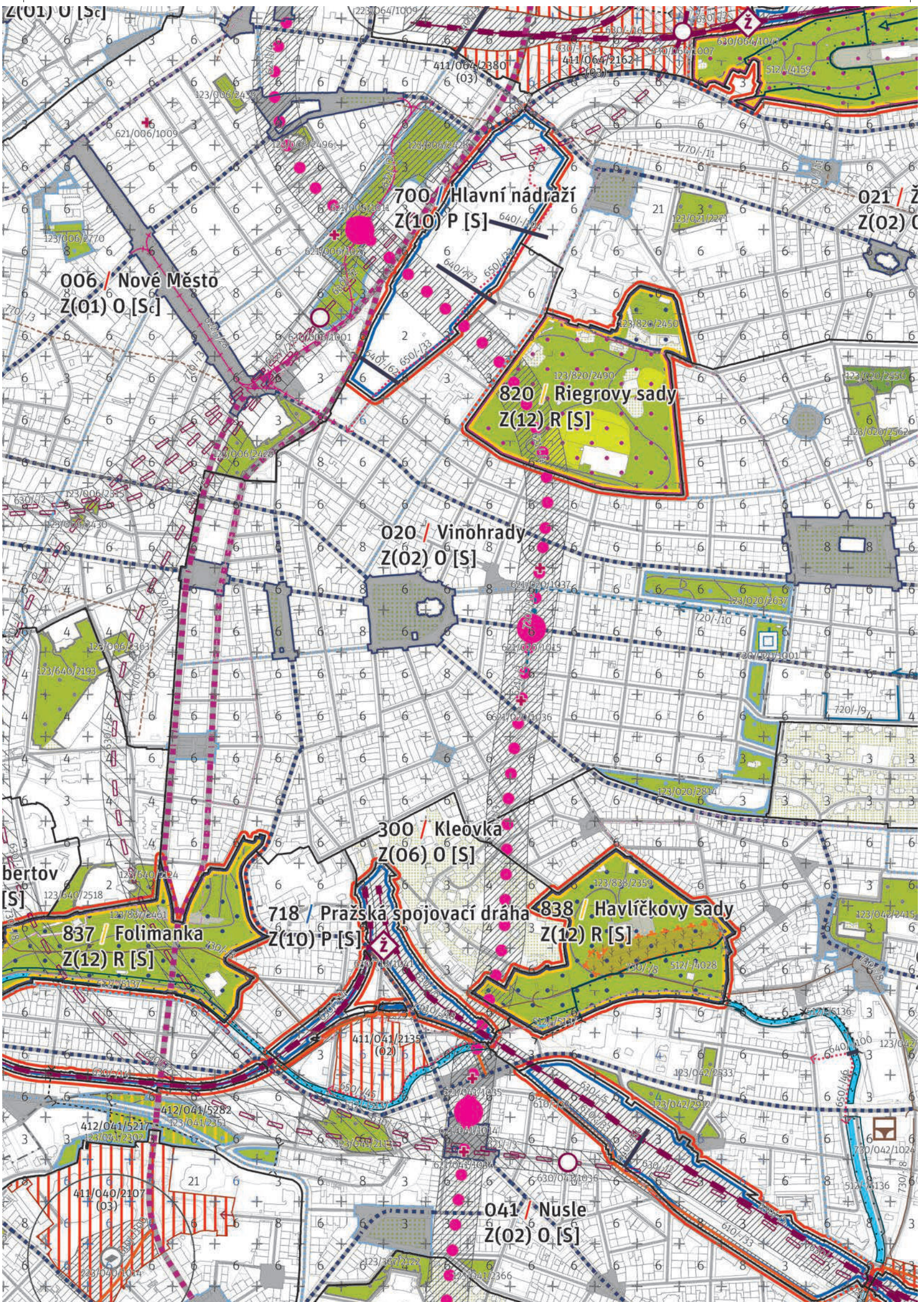
Post-War Fortunes

Although World War II was not as harsh on Prague as it was on Rotterdam or Berlin, Vinohrady did experience significant damage and destruction. Among the casualties was this site. The Biograf Elektra sustained a direct hit by bunker penetrating bombs. The ensuing fireball destroyed the mostly wood interior and led to the entire building falling into rubble. On its place in 1957 a Telephone exchange building was built, reusing certain elements of the original. This structure conformed to the height of the Narodni Dum, and therefore the density of Vinohrady's morphology. However, by mirroring the footprint of the original cinema, it projected a third façade into the interior block.

By 1968, mirroring the fates of the Šlechtovka in Stromovka or the Švihanka in Riegerovy Sady, the Beseda was finally shut down. The building itself, already remodeled in the 1930s to keep up with functionalist tastes, was indelicately converted into simple workshop space. The garden in front, with its tall, century-old trees was asphalted over and converted into a parking lot. It was the ideological argument of the so-called Proletariat to do away with these frivolous, bourgeois institutions and render them useful.

No later than 1978, when the Metro A was constructed, did the large Brutalist Ventilation shaft appear on the site. Not responding to any above ground context as it towered 36m into the air, the shaft uses the deep underground, 53m to be exact, as its directrix, following the service rooms of the Metro A line station Náměstí Míru. In this way, the tower is a great testament to the attitude of construction of that time, as a disregard to context in favour of self-aggrandizement is palpable in numerous other projects from the period, including the Trans-Gas Building, the Congress Center, the Žižkov Television Tower, or the Hotel Intercontinental.

The site remains in this status quo, with the exception that the Telephone exchange building was privatized in 1992. There have been no plans in recent memory or current times to induce any changes to the site.



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820 / Riegrovy sady
Z(12) R [S]

020 / Vinohrady
Z(02) O [S]

300 / Kleovka
Z(06) O [S]

837 / Folimanka
Z(12) R [S]

718 / Pražská spojovací dráha
Z(10) P [S]

838 / Havlíčkovy sady
Z(12) R [S]

041 / Nusle
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Future of the Site

Metropolitan Plan

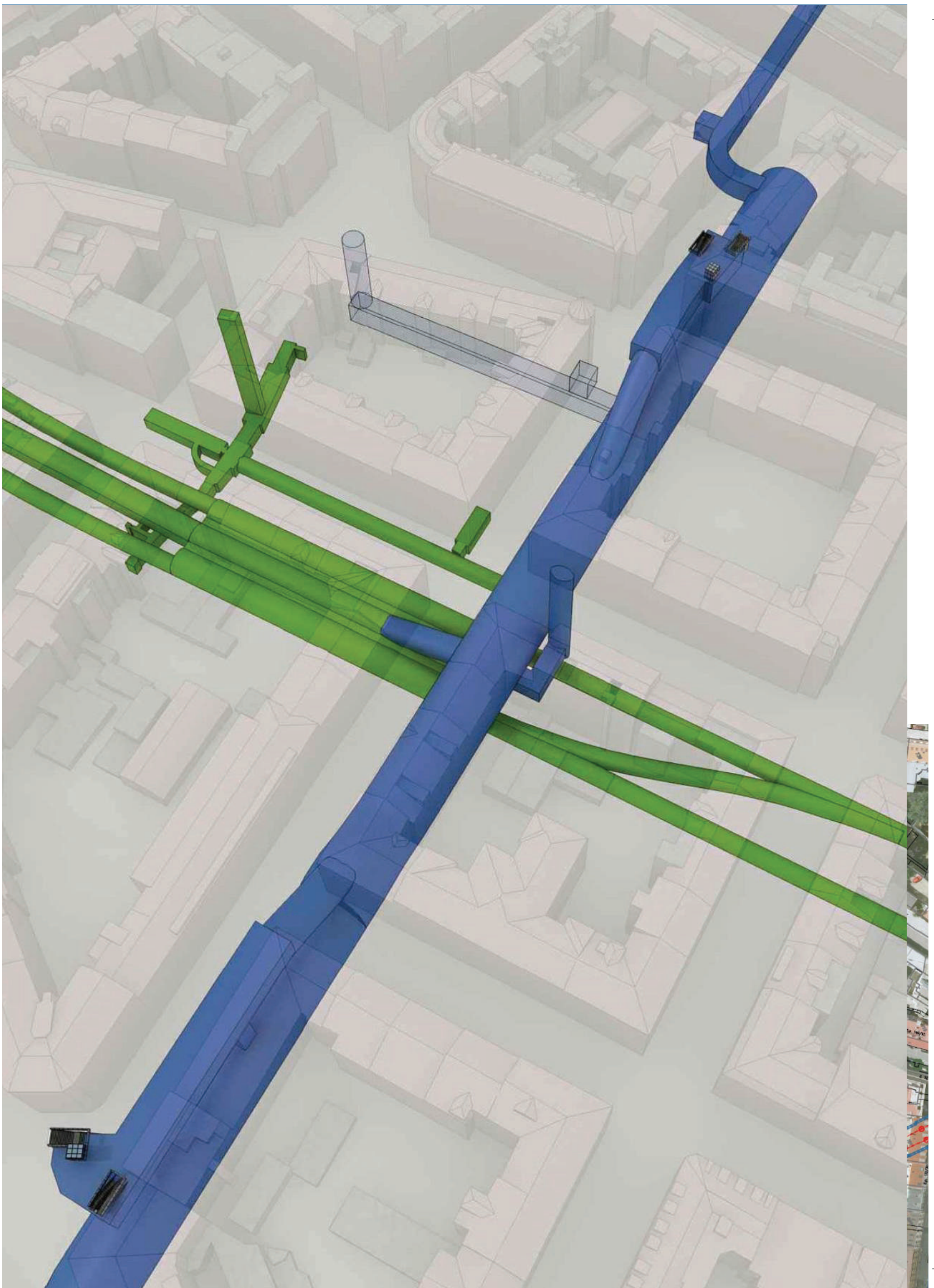
The new Metropolitan plan for Prague was made public from the end of 2018. Compared to the current plan in use, which dates from 1999, the Metropolitan Plan sometimes radically diverges from its predecessor. However, in an area as stabilized as Vinohrady is, changes here are practically cosmetic.

Relating to the site, road networks maintain their level of importance, which means specifically Slezská will remain as a local-level road, instead of being a District-level Road like Vinohradska or Korunní. The expectation of where the planned Metro D line will pass also remains constant.

What is difficult to comprehend is an omission of an aspect that is an invention of the Metropolitan Plan. As opposed to the current plan, which sometimes divided squares based on whether or not they were constituted only by roads, the Metropolitan Plan considers squares and plazas indivisible wholes, which must be treated as a single unit. Moreover, these squares are ranked based on their social and morphological importance to their surroundings. Náměstí Míru and Tylovo namesti are considered important here, which is a fair assessment.

This site is however, left off the rankings entirely. Though illustrated as a continuous public space, and quite a large one at that, the site lacks any distinction that would label it as a square of any sort. This is particularly intriguing as the Southern Vinohrady neighborhood does have one such local square, which in reality is just a roundabout intersection.

Is this to mean that the site's current position as a parking lot is all that we can hope for or deserve?



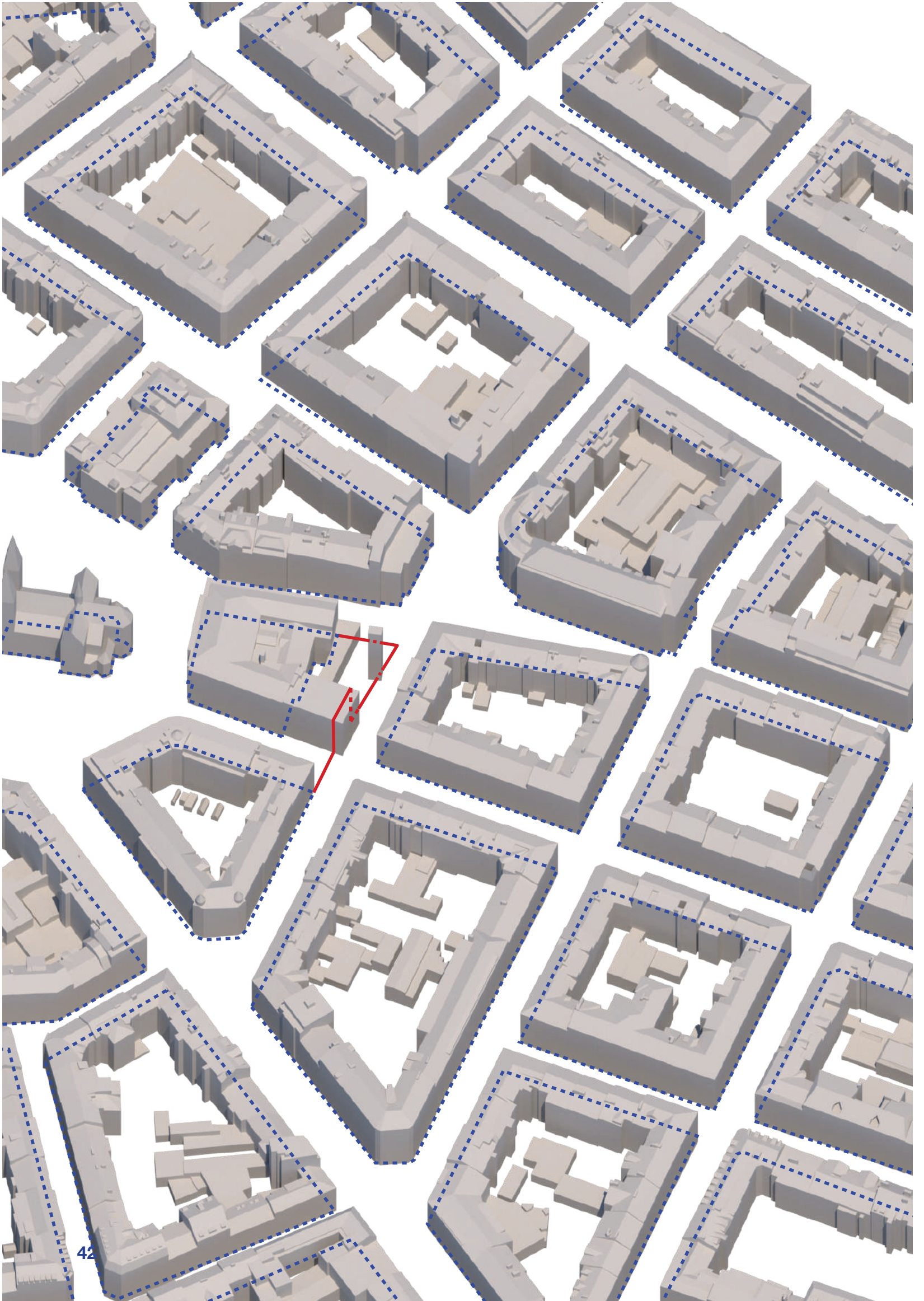
Metro D Line

The Metro D Line's First Phase of construction is estimated to be completed in 2032. With that it will connect Pisnice in the extreme south of the city right to Náměstí Míru, where the Metro will terminate until Phase 2 continues and connects it to the city's North via Florenc, another highly trafficked area.

Access into this line will occur at Sázavská Street, bordering the site. One set of escalator and elevator exits will be near Sázavská's terminus with Francouzská, the other set near Vinohradská. Between them, an elevator gives access to Korunní.

The Metro D line will therefore sizeably increase the rate of passengers in the metro system. As people transfer from line to line, or are attracted by their commute or other business, the site will see a sizeable increase in the amount of foot traffic, both incoming and outgoing. It is therefore imperative to ensure the surface level environment is prepared for such increases in activity.





Present Morphology

Morphology

The morphology of the site has remained unchanged since the early 1960s. It has remained stabilized since the 1930s.

The typology of a regular grid of blocks modified by certain preexisting paths is typical for Vinohrady and other cities planned in the 19th century. That said, the site here is relatively unique due to the concentrations of numerous solitaires in its vicinity.

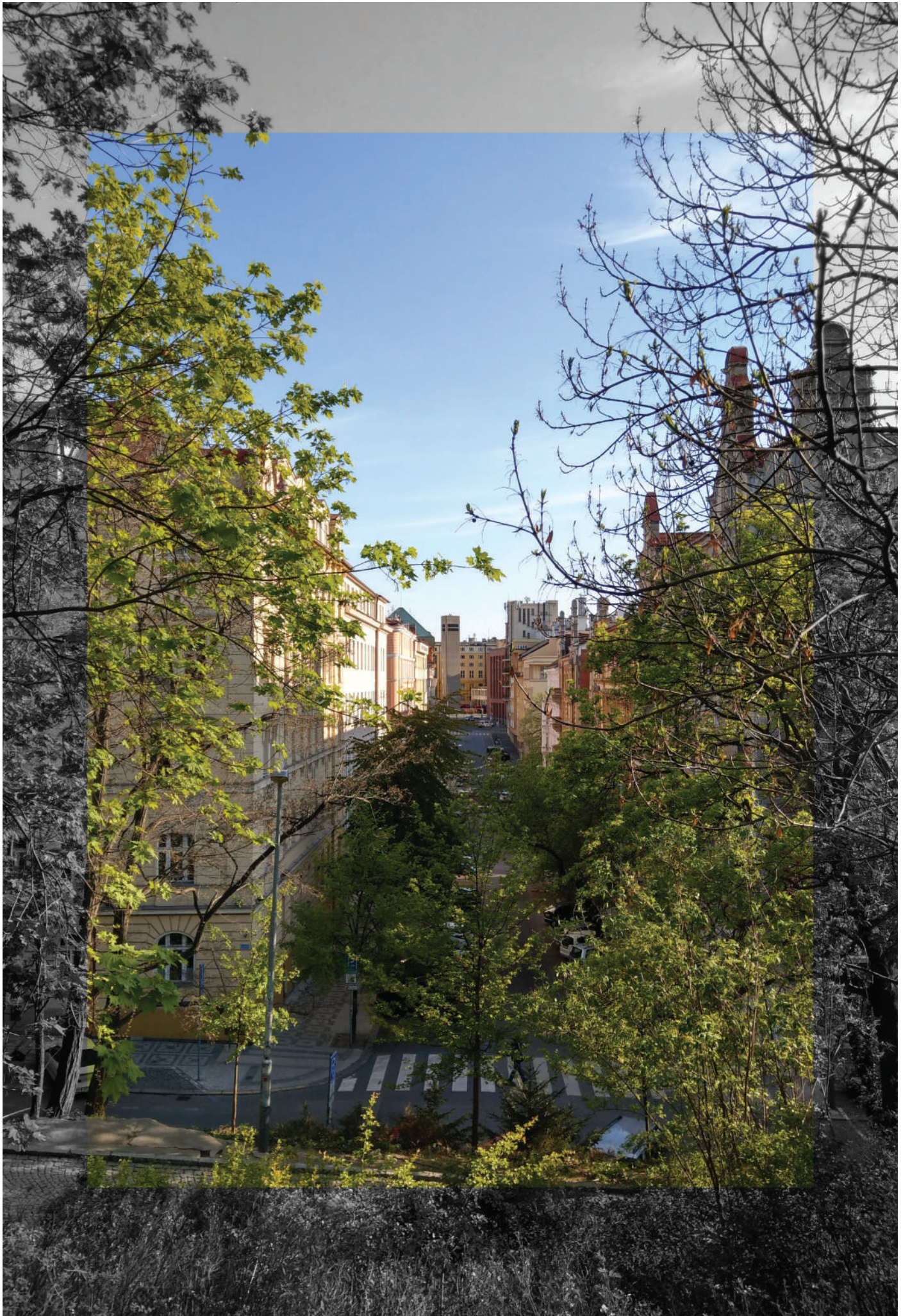
These solitaires are partly the result of the interaction of the regular grid overlaid upon irregular preceding paths, but they are also remnants of previous stages of development that were stalled for whatever reason from achieving success. As a result, there are also a significant amount of so-called “block defining” structures, which although they do not occupy entire blocks for themselves, such as the Vinohrady theatre or Trziste, they are expansive enough to give off such an impression, as is visible most strongly with the Tabalkova Rezie, Palac Radio or Agrarian Usvit Building.

The Narodni dum is left in a limbo state of being both potentially a solitaire-block or block defining.

Supremely exceptional is the status of Blanická between Korunní and Slezská. With the Street having been narrowed by five metres, Blanická here is now only 13 metres wide as opposed to its standard 18 metre width in all other sections.

The 19th century rule of maintaining a roughly 1:1 ratio in terms of street width and building height is completely destroyed here. However, as Blanická curves over its length, the extent of the set-forward is not as conspicuous.

As a result, it is only while being in that specific street section that one feels unnerved. Blanická here might be the narrowest street in the Vinohrady core network.



Sight Lines

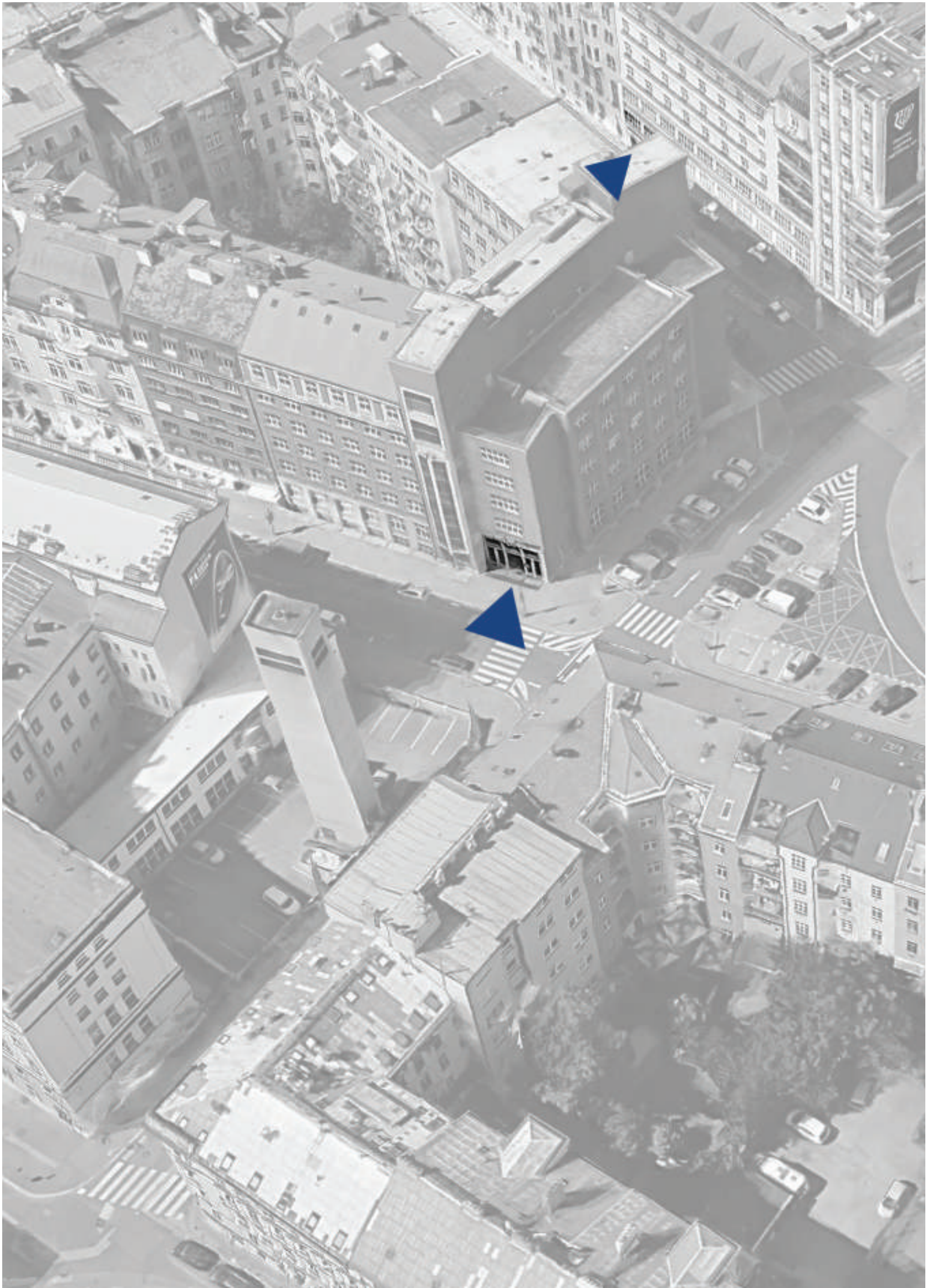
Due to the intersections of various grids at the point of the site, there are numerous sight lines that are of importance for the morphological and architectonic development of the area.

Slezská Street is the obvious one, as the street is a one-way towards the site from the East. The Site comes into view as one passes through Cechovy Sady, as the site sits downhill from this position. This presents the Zemědělská Osvěta building to advantage.

Blanická Street also serves as an axis. Through Blanická is the only street that runs perpendicular with Reigerovy Sady to not have a direct entrance to it, this is due to a bulging hill that blocks access. That hill has numerous paths that frame the street and more specifically the site as a view terminus.

Oblique views of the Site are also visible from Náměstí Míru, specifically at the tram stop, as its position puts the Narodni Dum at an angle.







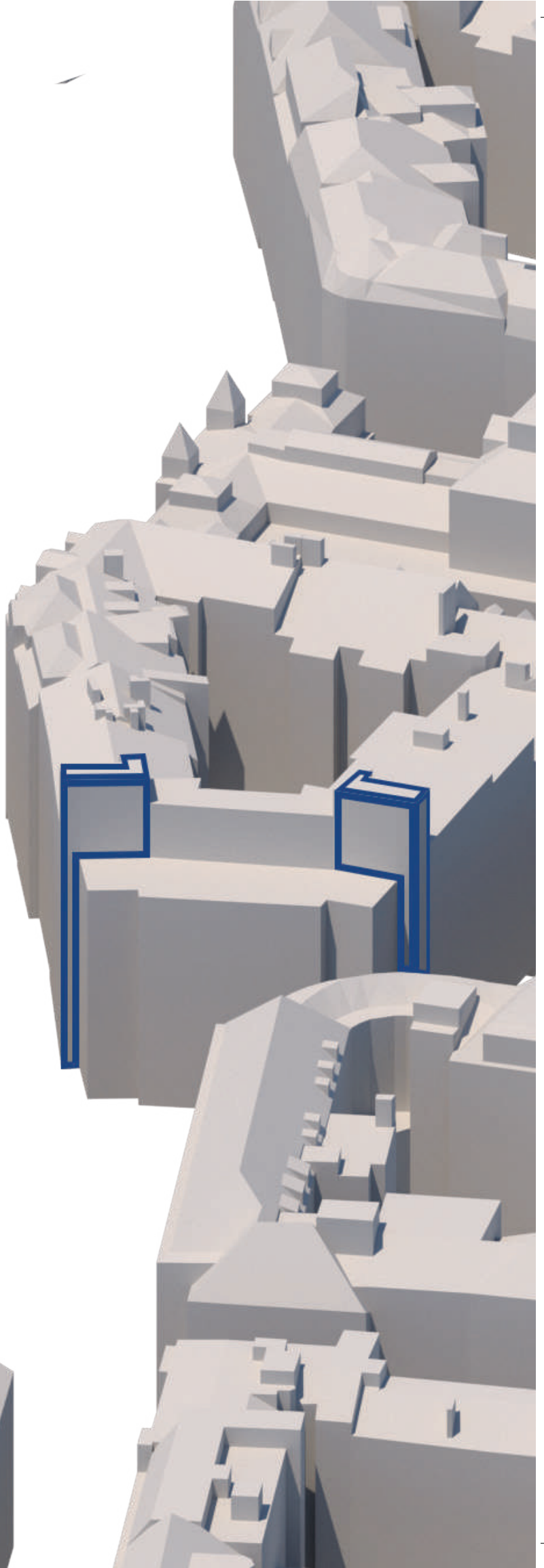
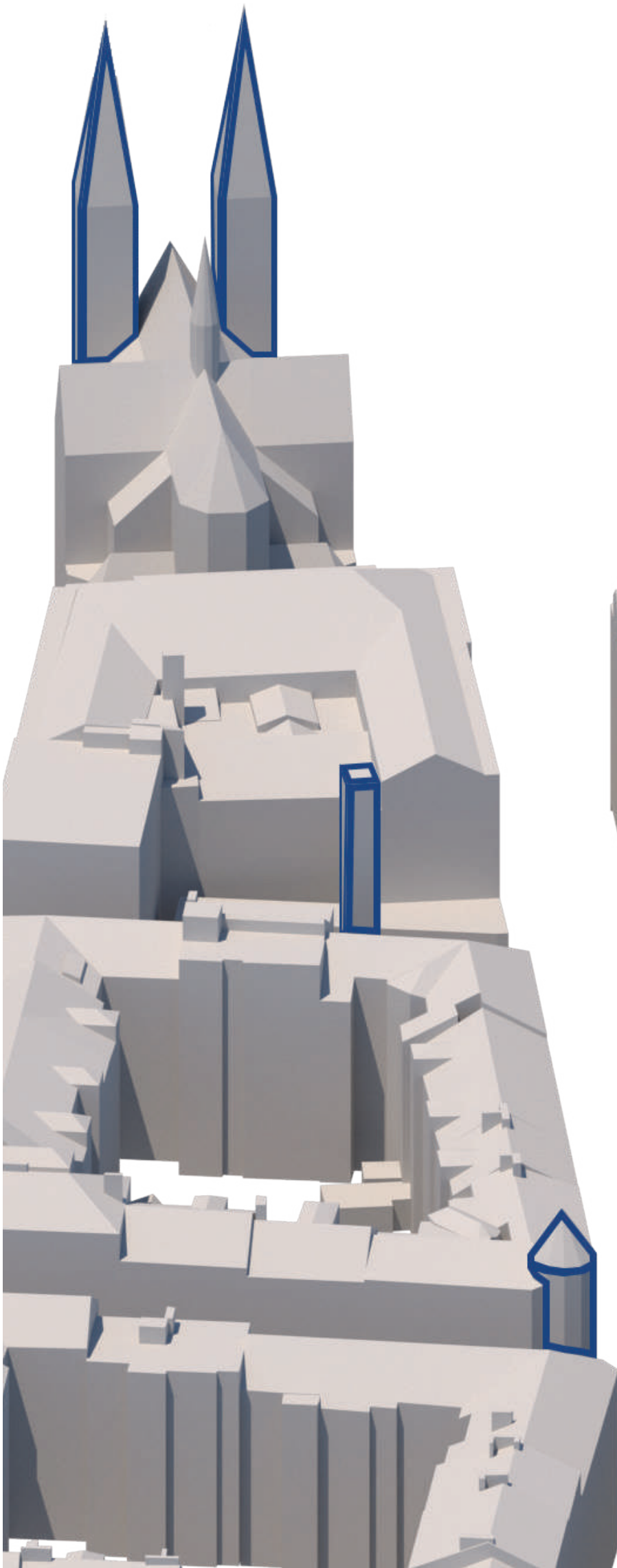
Grand Entrances

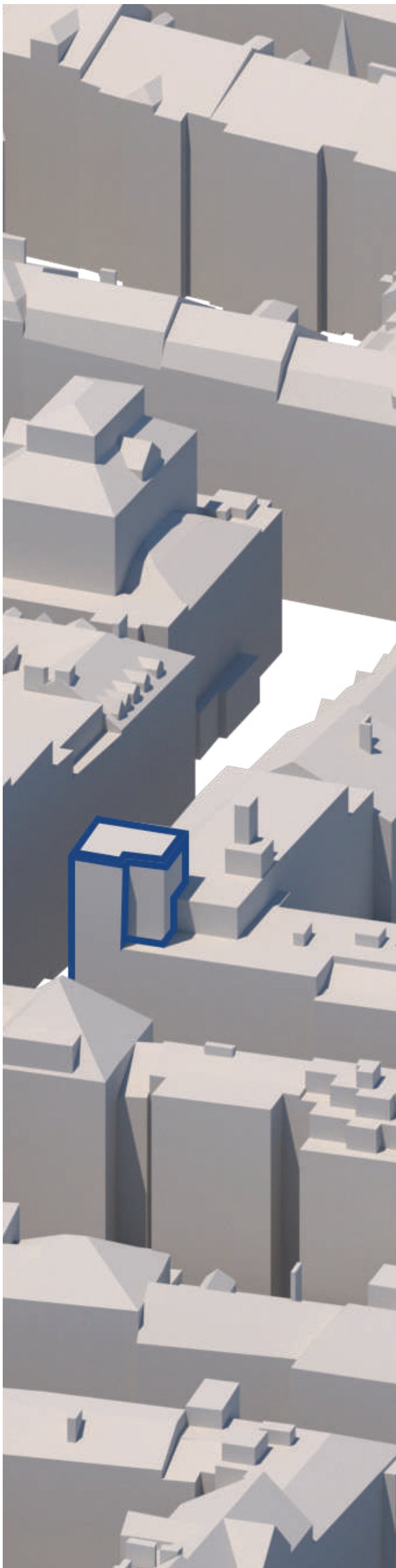
Most of the edifices on the square have their primary entrances oriented to side streets, without using the Square as a framing device. With the Tabaková režie, The entrance is positioned to be central and symmetrical in the main corpus of the building, thereby pushing it off to the side.

Gočar's Dům zemědělské osvěty, is the most marked example, as the frontage to the square would have been perfectly suited to frame a monumental entrance. However, here the entrance is to the side, on Chocholouškova. This is probably both due to the Puristic Avant garde nature of the structure, whose ideology does away with notions of classical framing, as well as positioning on the slope of the site for floor and window placements.

The Hasičský dům has 2 main entrances, for the theatre and for the residences, both of which are pushed into Římská and Blanická rather than using the corner of the plot which is highlighted by its massing. There instead is a blank facade.

In all, all the buildings on the site behave relatively arrogantly to the space, prioritizing their architectural expression over public access and visibility. This no doubt had its consequences in the use of space too, for if these edifices had positioned their entrances more centrally, surely no one would dare fill that space with a parking lot.





Towers of the Site

Utilizing sight lines, the architects who constructed the edifices of the site in the 20th century gave close attention to embellishing access into the zone of the site. They did this by incorporating into their buildings exaggerated towers that extended over what would otherwise be the roof height of their buildings. It was first done by c.p. 397, a private apartment building which may have predated Chocholoušková St.'s shortening. Alois Dryák decided not to react to this element, instead pushing the corner of his Tabaková režie back.

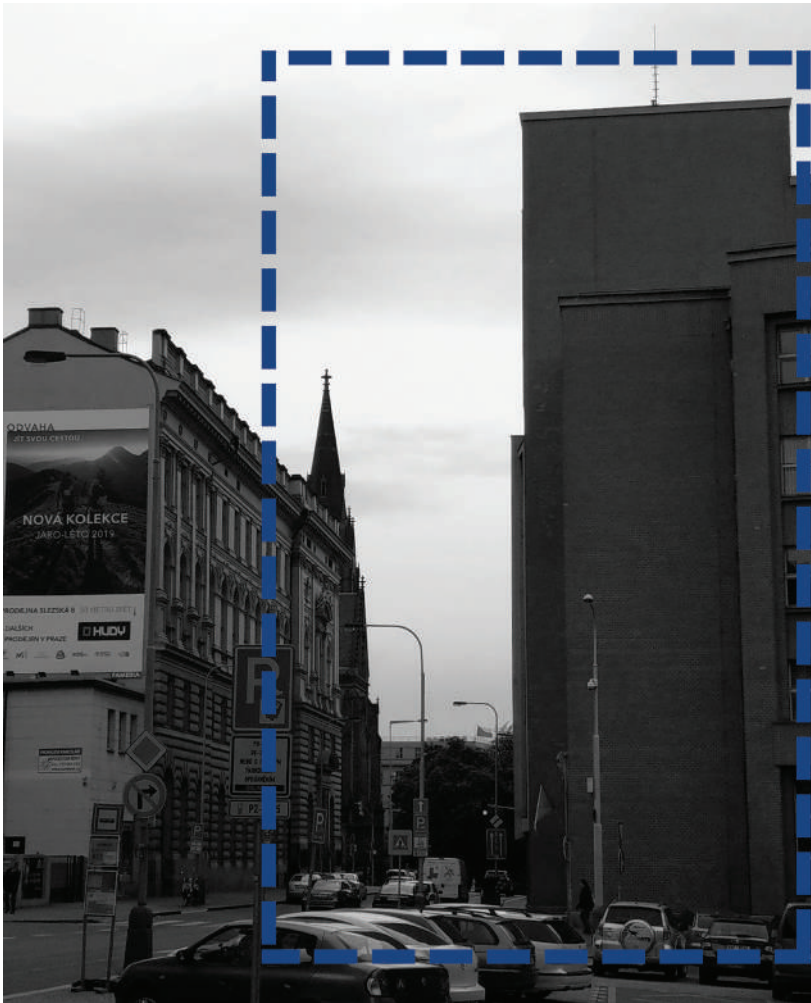
Gočar however did jump at the opportunity. His agrarian Usvit building, placed centrally on the site had great sight lines towards Slezská and was bounded by 2 streets. The 2 towers that flank his central edifice give weight and definition to the structure and exaggerate the importance of the site as a place being entered into.

Prazak and Moravec, when construction the Hasický dum 3 years later, responded to Gočar's Tower on Rimska St. by creating their own at almost the same height.

The Ventilation Tower on the site also serves this purpose, though only partially. It is positioned too South to interact with Gočar's Building, but however does maintain a strong, dominant presence, when seen from the north on Blanická St.

Nonetheless, there is still an interaction occurring as the St. Ludmila's spires are visible over the Narodni Dum's roof and thus do communicate with Gočar's structure.





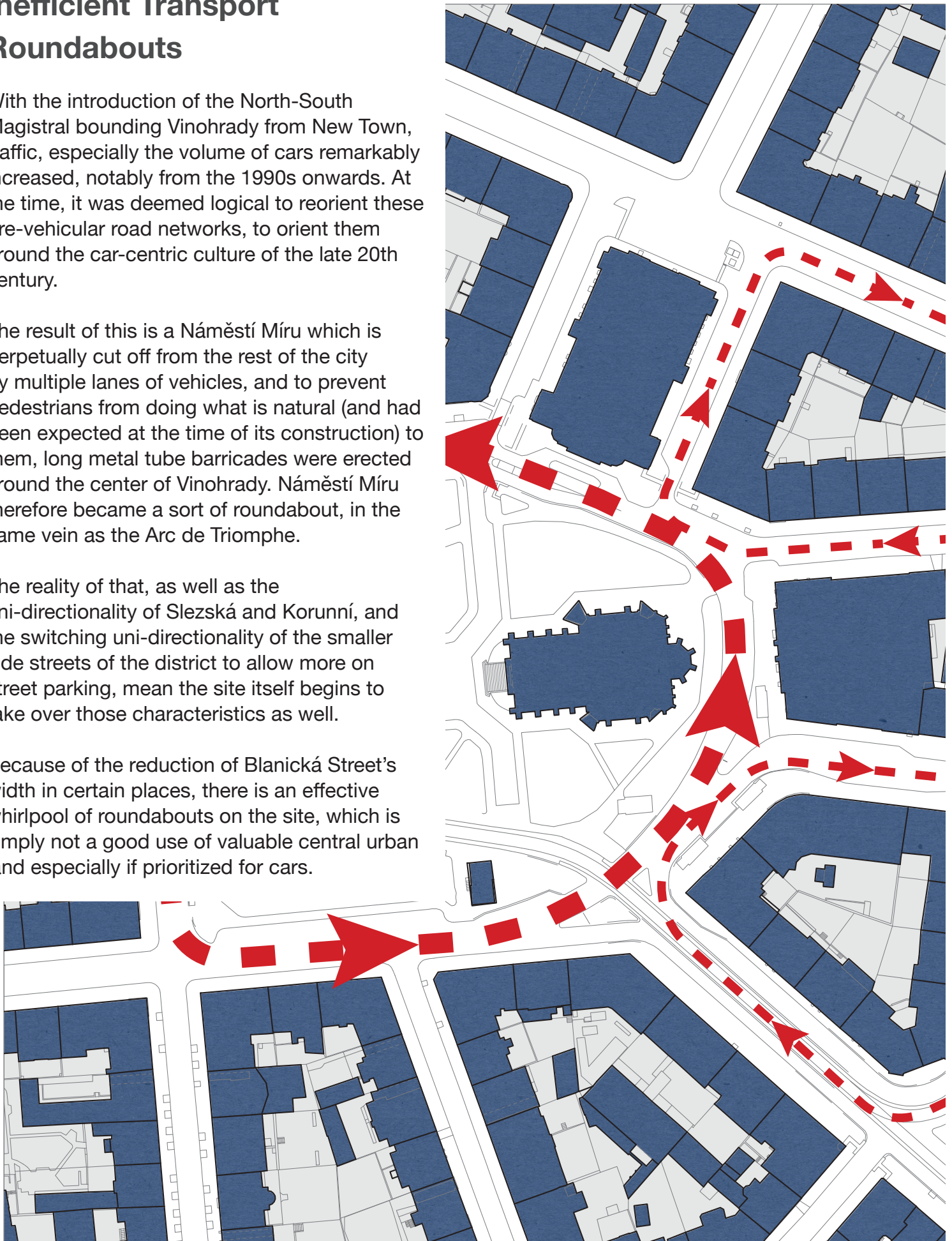
Inefficient Transport Roundabouts

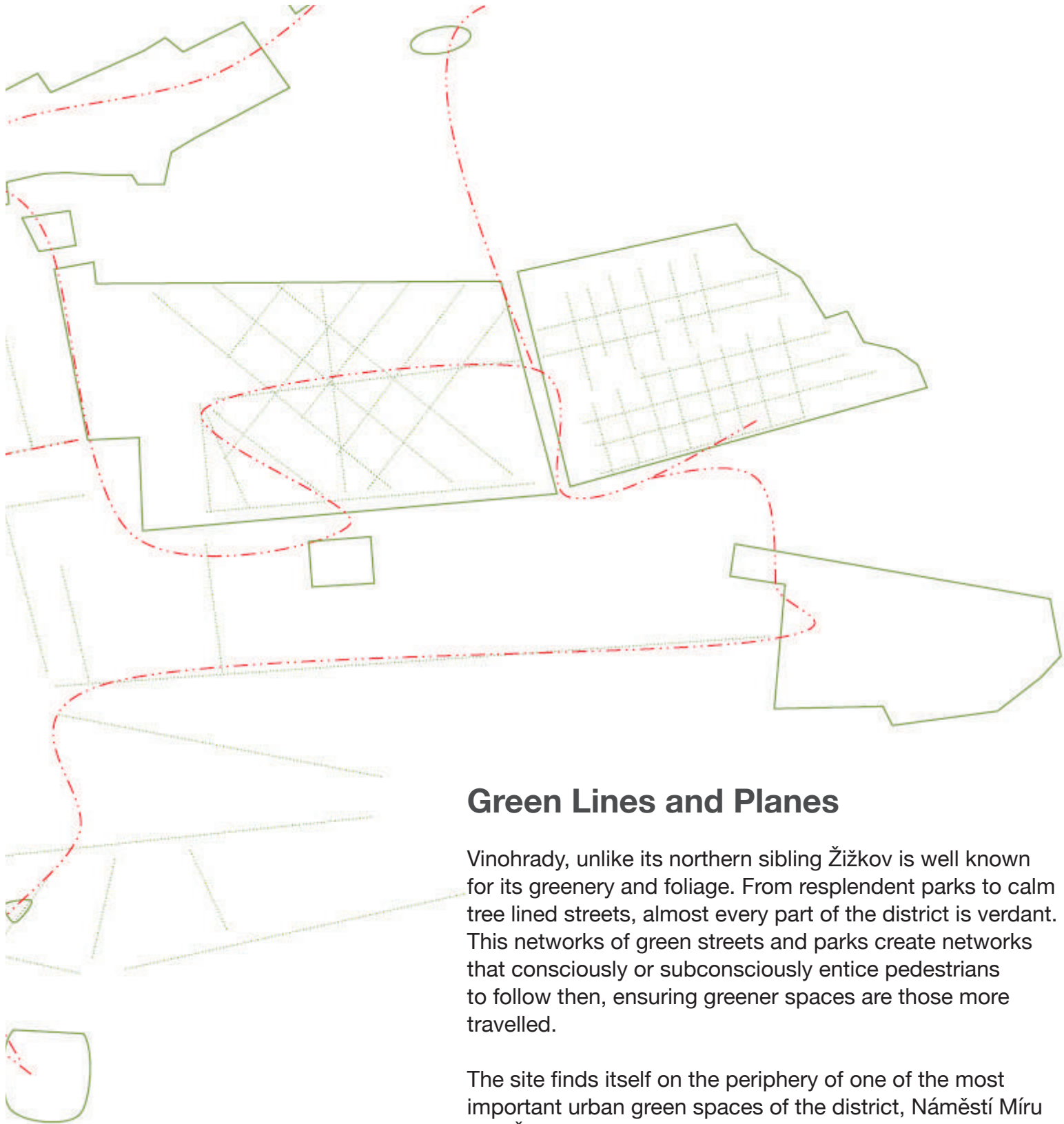
With the introduction of the North-South Magistral bounding Vinohrady from New Town, traffic, especially the volume of cars remarkably increased, notably from the 1990s onwards. At the time, it was deemed logical to reorient these pre-vehicular road networks, to orient them around the car-centric culture of the late 20th century.

The result of this is a Náměstí Míru which is perpetually cut off from the rest of the city by multiple lanes of vehicles, and to prevent pedestrians from doing what is natural (and had been expected at the time of its construction) to them, long metal tube barricades were erected around the center of Vinohrady. Náměstí Míru therefore became a sort of roundabout, in the same vein as the Arc de Triomphe.

The reality of that, as well as the uni-directionality of Slezská and Korunní, and the switching uni-directionality of the smaller side streets of the district to allow more on street parking, mean the site itself begins to take over those characteristics as well.

Because of the reduction of Blanická Street's width in certain places, there is an effective whirlpool of roundabouts on the site, which is simply not a good use of valuable central urban land especially if prioritized for cars.





Green Lines and Planes

Vinohrady, unlike its northern sibling Žižkov is well known for its greenery and foliage. From resplendent parks to calm tree lined streets, almost every part of the district is verdant. This networks of green streets and parks create networks that consciously or subconsciously entice pedestrians to follow them, ensuring greener spaces are those more travelled.

The site finds itself on the periphery of one of the most important urban green spaces of the district, Náměstí Míru and Čechovy sady. Despite this, there is a total absence of foliage here, even though historically that was not the case.

The site is therefore in a poor position, as this green “dead zone” breaks natural paths of connection between the East and West, and puts further strain on the attractiveness of the space.



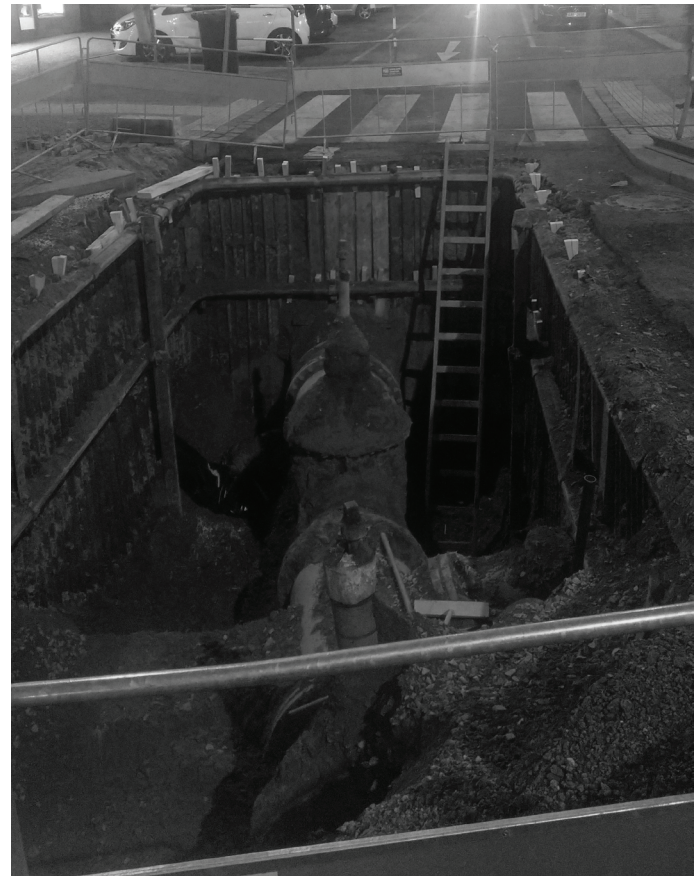


Technical infrastructure

As the site is centrally located, there are many networks of technical infrastructure that lie beneath it. However, much of the critical infrastructure, especially the critical systems like plumbing and sewage mains, which would be incredibly costly to move, run directly under the carriageway of Slezská.

The piping here is primary potable water mains. The pipe is metal, owing to the high use and pressure in this dense neighbourhood. As a result, the pipe is most likely 160mm in diameter. It is situated around 2.5 m underground.

As a counterpoint, the area of the site now exclusively used as parking has no infrastructure underneath it, making the site highly adaptable to almost any revitalization strategy.



Program

Library 1560 sq.m.

Public Living Room
500 sq.m.

Offices 430 sq.m.

Beseda 640 sq.m.

Auditoria 275 sq.m.

Exhibitions 450 sq.m.

Archive 630 sq.m.

Technical / Storage 800
sq.m.

Parking 27x



Function

The functionality of the project plays out in 2 specific entities: the Built Forum and the Excavated Forum. The program for both was chosen with deep attention to the character of the locality the site is in: considering at once the contemporary character, the character of the past, and the expected character of the future.

As a result, the program of the building is necessarily mostly public culture. Culture here is divided into numerous different activities based upon intended interaction. There is a public library with necessary services and accessories to function in the modern day, such as computer labs, study rooms, and a respitorium.

There are large open “forum” spaces. These forum spaces are either the more public ground floor “beseda” which is more transparent, or the more intimate public living room. Both of these spaces exist primarily to give people the opportunity to rest, relax and spend time doing whatever they wish without expected costs or significant social etiquette rules to follow. Adjunctive specialized spaces like childrens play areas, maker spaces and gaming spaces anticipate Prague’s changing demographic trends for the near future. Two public auditoria also exist for lectures. Exhibition and gallery spaces and small multi-functional rooms, primarily for community events and activities, are positioned in the lower levels. There are offices to service the building as well as archival spaces and parking in lower levels. Cafes exist to serve refreshment.

The Excavated Forum has exhibition spaces as well as co-working multi-use café spaces. The sunken exterior retains south-oriented seating to attract passersby to rest or read. This space serves as a light, spiritual introduction and façade for the Built forum, to which it is connected by way of underground gallery passage.



Architectonic Resolution

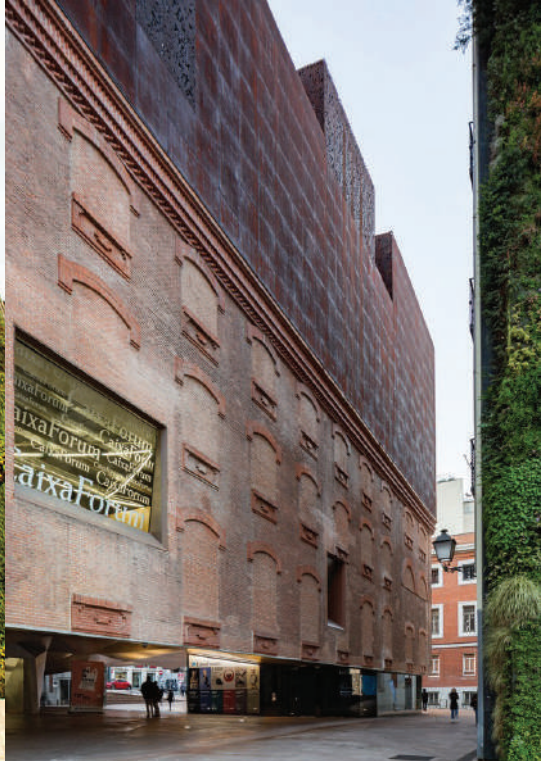
My project for the site resolves the issues of identity in the urban morphological and social contexts. I seek to reclaim the site's own history by owning the past mistakes and denigrations that have been inflicted onto it, rather than tear everything down to a tabula rasa.

In this way, I achieve a greater historical continuity and am able to reassert the connection between the Vinohrady of the Past with that of the Present to prepare it for the future. The existing structures may be unfortunate and awkward in their relations to their context and their surroundings but they are all still true reflections of what the city had been through and at least 40 years old for the youngest element, are themselves intrinsic to the identity fabric of the site.

I therefore put extensive effort at maintaining these structures and their visibility, both in the exterior and interior, rather than immure them like grotesque monsters. The Ventilation shaft is of particular focus, as it currently has a dominant though unfortunately ominous effect on its surroundings. I sought to transform this identity into something that maintains its so-called "architectural moment" while promoting the inviting atmosphere that the program requires.

To retrieve the spirit of its past while still fulfilling the requirement of the surrounding morphology, the building effectively floats under a glass curtain. This curtain is then supplemented by concrete forms in upper levels to both integrate the Ventilation shaft and react to the vertical duality of the adjoining Narodni Dum.

This building would be the first new infill in Vinohrady's core since the middle of the 20th century. It should espouse the values of stability, flexibility, and timelessness to be able to cohabitate with its architecturally significant neighbours.



The Caixa forum in Madrid

The Caixa forum in Madrid, Spain is a structure with a fully transformed history. It was originally constructed in 1899 as the strictly functional Central Del Mediodía, a generator plant that was meant to service the southern part of the Old Center of Madrid. The building was a typical example of the late 19th century Spanish Industrial style, with red-brick facades and simple spartan fenestration and high surrounding walls for security.

With technological advancements and growth of the city and its infrastructure, the generator became superfluous and was abandoned by the 1990s.

However, its position in the vicinity of the City center, and location on important cultural and touristic paths gave it a unique potential for revitalization.

Herzog and DeMeuron were commissioned to transform the introverted industrial site, which separated itself from the surrounding urban fabric as an industrial artefact of Spain's Modernization, into a cultural attractor that could service not only the city but a national and international clientele as well.

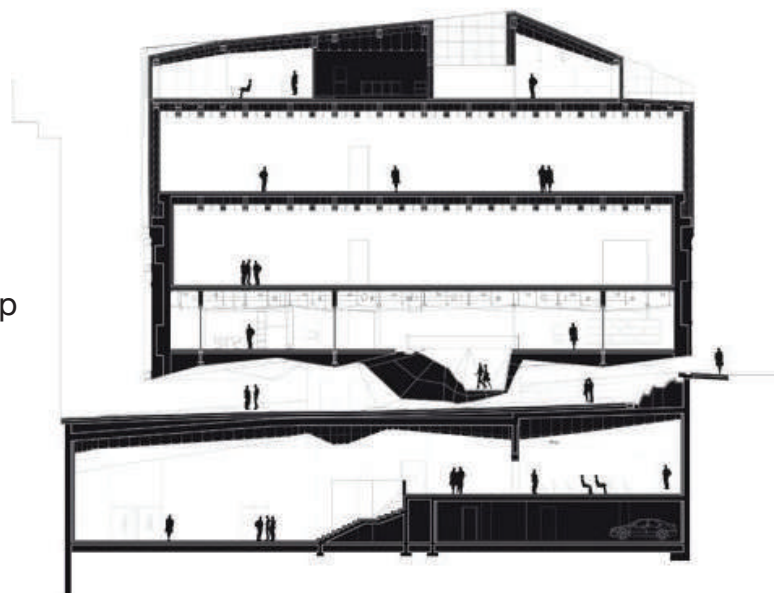
The architects decided to destroy all surrounding walls to the site, including the walls of the structure at the ground level, to create an open but covered plaza for users to enjoy and be sheltered from Madrid's hot summers.

The spatial reconfiguration opened the area up which was otherwise characterized by a grid of narrow streets. The establishment of new sightlines from under the building's envelope through the "Vertical garden" plaza on to the Prado boulevard created new connections of the structure to its urban surroundings.

The levitated structure is made structurally capable by way of 4 major reinforced concrete cores, which enable circulation through the above and underground levels. The open nature of the ground floor meant users entered through the center of the building, walking over and under it as the auditorium is masked by the plaza, with its acoustic slope doubling as an esplanade to the staircase entrance.

In the raised lobby, the sense of the previous building's spatial arrangement is maintained, as the lobby and gallery spaces keep the high ceilings and open plan that characterized the boiler and engine rooms of the powerplant. Offices and restaurant spaces were injected above the structure, stabilizing the structures' morphology, by raising its density to that of the surrounding cityscape.

The original fenestration was filled in meticulously with antique bricks to present an opaque facade, signaling yet another change in purpose, while the additional levels were expressed in similarly toned iron sheets, to bring continuance with the original, while declaring their later provenance.





Precedent Studies

Oodi Helsinki Central Library

The Oodi Helsinki Central Library, by ALA Architects was completed in 2018 and stands as Finland's vision for the future of the typology and its position in the city and society. The massive structure sits on a hugely important unoccupied site opposite the Finnish parliament.

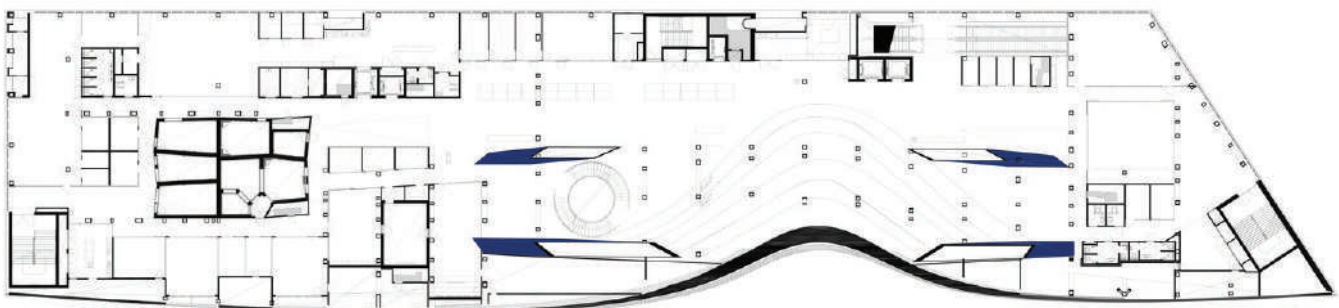
The building program had a profound effect on its form and compartment vis a vis the surrounding urban landscape. The ideology of libraries, as symbols of lifelong learning, its position as a public venue of national importance and Finnish society's mandate of active citizenship and freedom of expression, all required the structure to behave openly to its surroundings and within itself. As a result, the structure canopies over the plaza in front of it, a thin glass partition is the only separator for freedom of access and flow.

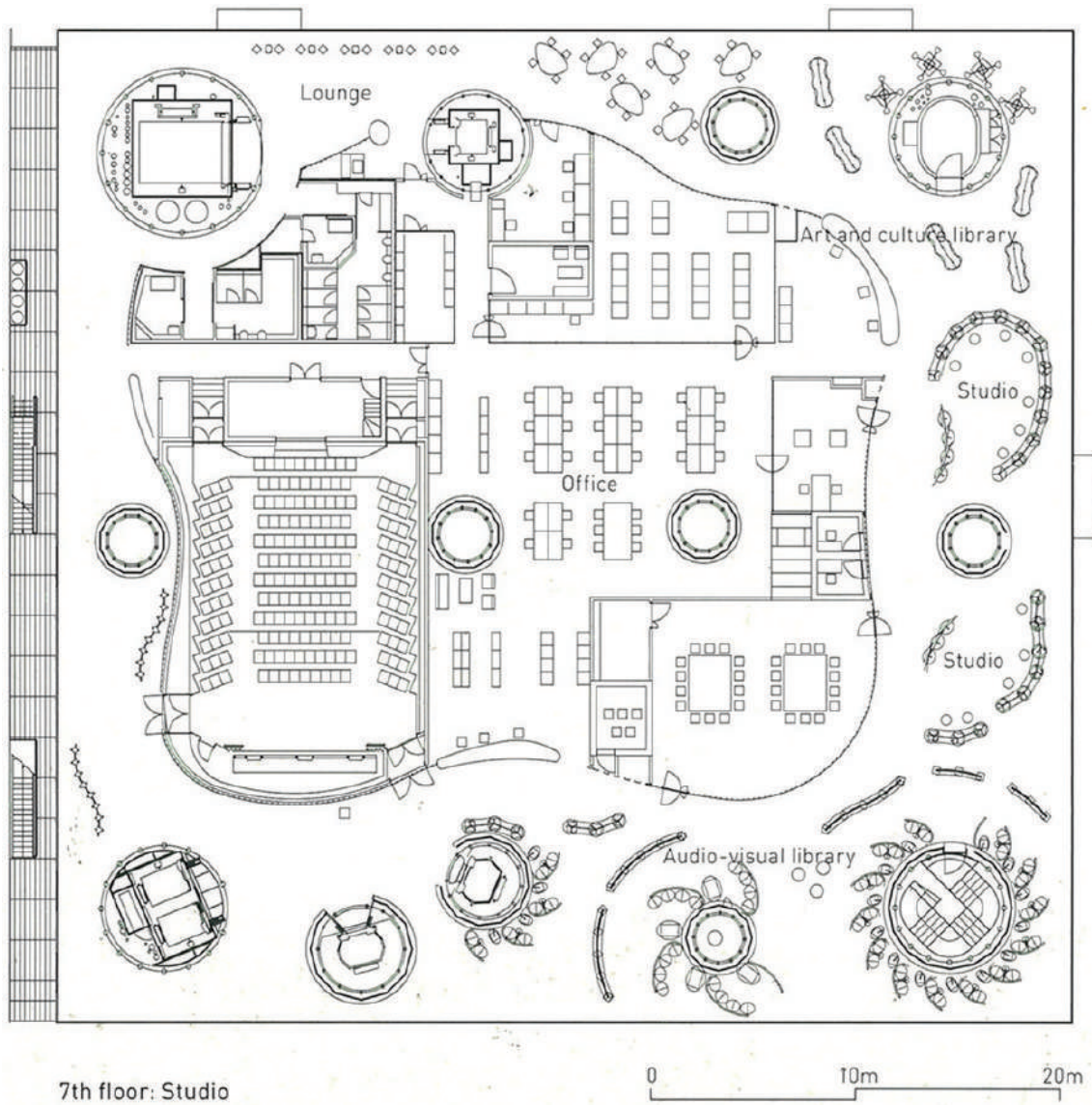
In the interest of providing spaces for the public to congregate freely and creatively, without only being bound to passive absorptions through reading, only 1/3 of the program is dedicated to books, shifting priority from storage and archive to a backdrop of public space and community engagement.

This is most visible in the so called "public-living room" which makes up a significant portion of the First floor, as well as the maker spaces and cinema and exhibition spaces. The ground floor, with its absence of columns, owing to the hidden steel arches that span the 100m space, merge the outside plaza freely into this up-stairs public meeting space.

Circulation is achieved by escalators that ferry users upwards, a staircase to heaven that literally leads to the so-called 'book heaven' of the reading room, with its undulating, cloud-like ceiling, supported by discreet white columns that blend with the curtain facade, for unobstructed views of the city that engage the user. A second massive, double helix staircase penetrates all floors to provide a generous sense of flow in the space, with everchanging perspectives.

The exterior, aside from the glass that characterizes the openings of the ground and reading room floors to views and sightlines of Helsinki, is otherwise entirely clad in wood to present a calming effect on passersby and merge the gigantic structure into the surrounding finer grain of the city.





Precedent Studies

The Sendai Mediatheque

The Sendai Mediatheque is a similarly important public space built in 2001, in Sendai, Japan, by Toyo Ito.

Famously declaring that he was not designing architecture, Ito's structure was built with the concept of openness and flow which is reflected in the relationships of its interior spaces and the structure itself.

At its core, the mediatheque is a structure of tubes plates and a glass skin. The architecturally "characterizing" 13 steel-ribbed tubes are placed haphazardly through the footprint, with its waffle-slab floors forming a strict horizontal counterpoint to these vertical punctures. Ito's conceptual inspiration harkened to seaweed swaying in an aquarium, explaining the almost organic nature of the steel ribbed tubes as they undulate upward and house the vertical communications and infrastructures.

A few blocks from the city hall of Sendai and along a 6 lane boulevard, the almost entirely glazed building transforms from melting into the surrounding cityscape, despite its morphology through absorbing its reflections on its facade, to becoming a beacon/lantern during the night as light within it spills outward.

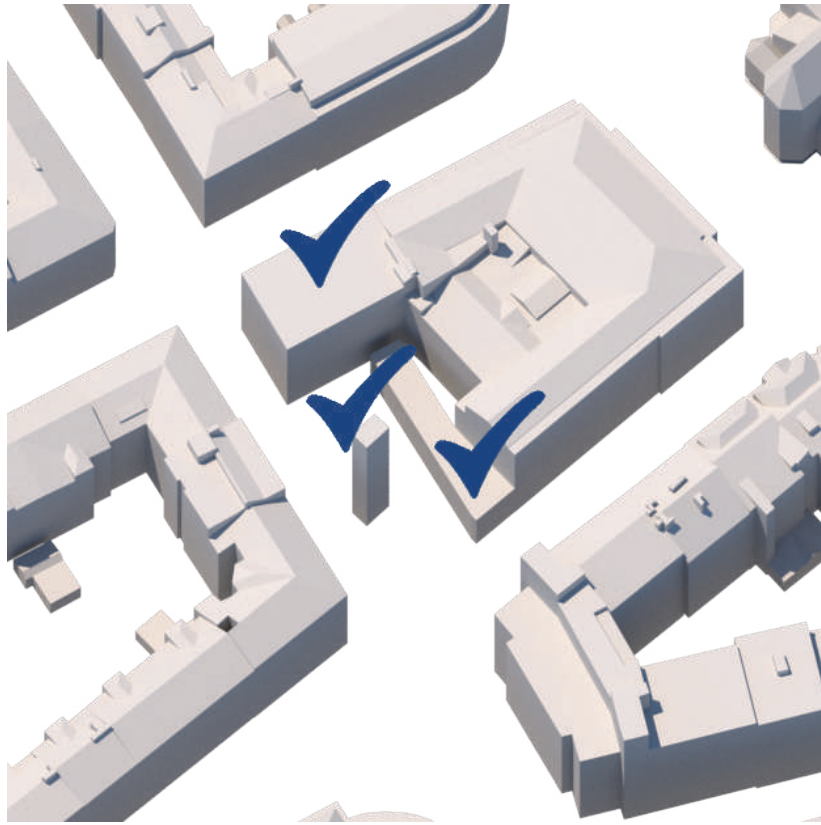
The Building was meant as a mixed-program public facility, with library and art gallery holding orb and sceptre. As such, the public street and sphere itself was meant to flow into and through the structure, starting with the ground floor cafe, bookstore and event plaza. These are directly connected to the outside via folding glass doors that eliminate their separation.

This extension of the city continues into all upper levels as a reinforcement of Ito's opposition to rigidly predefined activity zones. The building expresses Ito's reluctance to formalize then emerging medias into concrete spaces, rather asserting poetic imagery and technical innovation to dispel existing archetypical notions on space.

Blurring the boundaries of each space was to encourage freer transition of the user and the development and use of the technology as time progressed.



Design



Structa Intacta

As much as possible of the extant structures on the site are to be retained. The Telephone exchange building will be adaptively reused, with the last 3 storeys being merged into 2 for comfort. The ventilation tower is to be retained in its entirety. Care must be taken during excavations due to the in-situ nature of the bearing structure. The workshop building that was previously the veranda will be removed, but its footprint and volume serve as directrix for the future structure. The extent of what was once the garden and is now the parking lot will remain the same and be strengthened.

Fill the Void by inserting a void

Ever since Vinohrady transitioned into block developments, the site has remained at odds with the rest of the district. It is therefore imperative that the project completes the block. However, the site had also been for half of its lifetime a successful foyer for socializing, partly due to its open, unconstrained nature. Achieving both is however possible. By maintaining the lower levels as a void (inserting said void) while developing the plot to its proper contextual verticality (filling a void), both worlds combine to resolve the issues in the site. The appearance of the third entity in the square is a play on the same concept: by removing (part) of the square, I create a square, rather than the carpark history has forced on it.

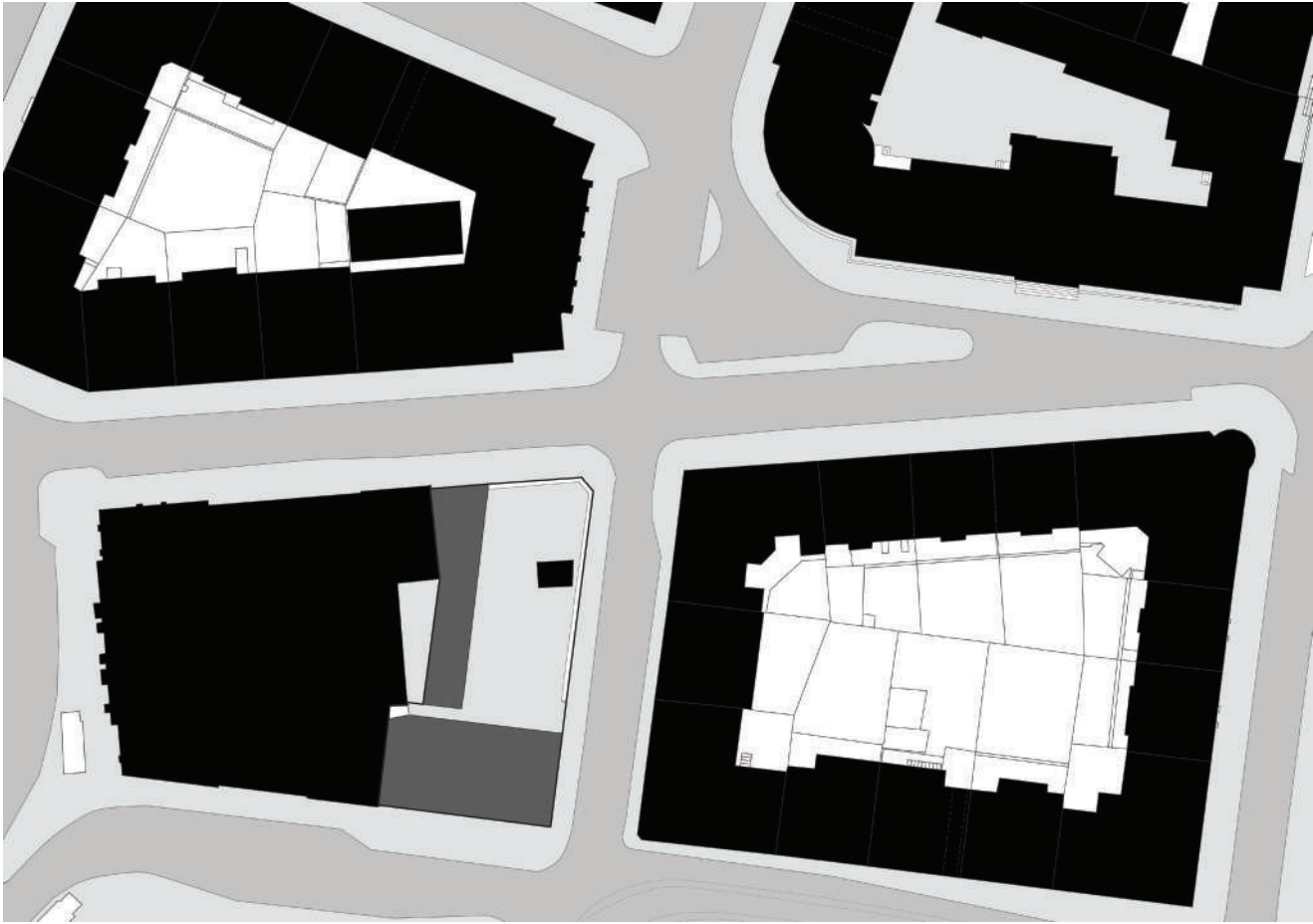


Creating a Confrontation with History for the User

I used multiple systems to ensure users would be cognizant of the history of the site they are visiting. The most obvious one is maintaining the extant structures. Inserting multiple voids within the volume of the built architecture additionally engages the attention of the user as they circulate the space. By placing these voids in the floor slab or wall in different places, users will not only recognize these histories, but will be able to spatially orient themselves by them, as one does with other urban artefacts, to create a mental map of a city. The history of the site therefore becomes a living history as it imprints on users. This teleological directive already starts before the user enters the structures. By sinking the main floor or otherwise re-shaping exterior terrain, I force users to step down into either structure. This act, subconsciously signals an approach to something older than its surroundings, something that predates the accumulation yet leads to a new datum.

Representative Stairs

The primary representative spiral staircase system within the main building serves multiple architectonic purposes. Firstly, it creates a counterpoint to the Brutal presence of the Ventilation Shaft while mirroring its verticality. Secondly, it allows greater interaction for users with views that change while circulating through the structure, as voids appear and disappear.



Current condition



Proposal

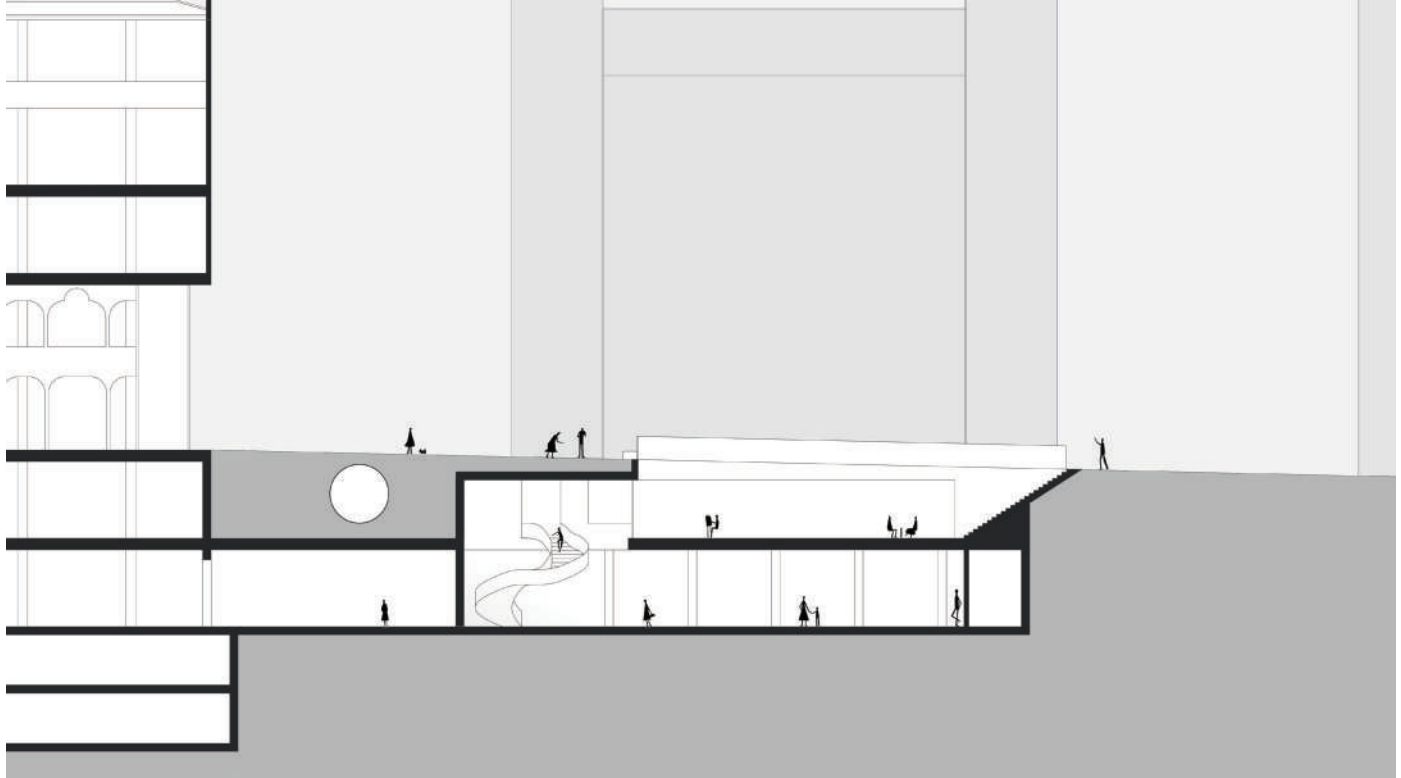
Concepts

Pedestrianization of the Square

Slezská is a local road, whose terminus is just one block from the site. Likewise, the site itself, with its variable orientations and street widths maintains the European human scale of plazas without feeling too open. Considering the absolute vulgarity of its purpose as just a carpark when it is surrounded by such important edifices (in both purpose and architecture), as well as its future as a busy thoroughfare, pedestrianization is appropriate. I maintain the road for Slezská Street and Blanická Street between Slezská Street and Rimska Street, but between the rise in elevation, lowering of speed limit and use of cobbled materials, the space will become a functional shared space. Due to the narrow nature of Blanická Street between Korunní and Slezská Streets. I decided to remove road access.

The same decision was made for the single lane that led from Slezská to Blanická. It was unnecessarily cutting the square into an island and made pedestrian movement difficult. The equalization in walking level will improve accessibility and pedestrian comfort as well as improve safety.

The traffic situation is slightly optimized with the new status quo. Sázavská between Slezská and Korunní is reoriented towards Korunní, while Blanická St. between Slezská St. and Rimska St., is rerouted northbound. This removes much of the superfluous roundabouts in the site that decreased pedestrian safety.



Concepts

Excavated Forum

The primary purpose of this space is to claim the heretofore no-man's land of the square. By connecting it directly to the Built Forum, this space becomes a sort of external antechamber and extension of its functions and intent. By sinking the structure down, not only is light able to penetrate more deeply into the exhibition spaces, the lack of above ground volume asserts the volume of the open space and does not infringe on the architectural intentions of the other buildings on the site, most specifically Gočar's Zemědělská Osvěta building. The physical barrier of its presence at surface level also creates a zone of "more quiet" just before the square extends into an extreme triangular point.

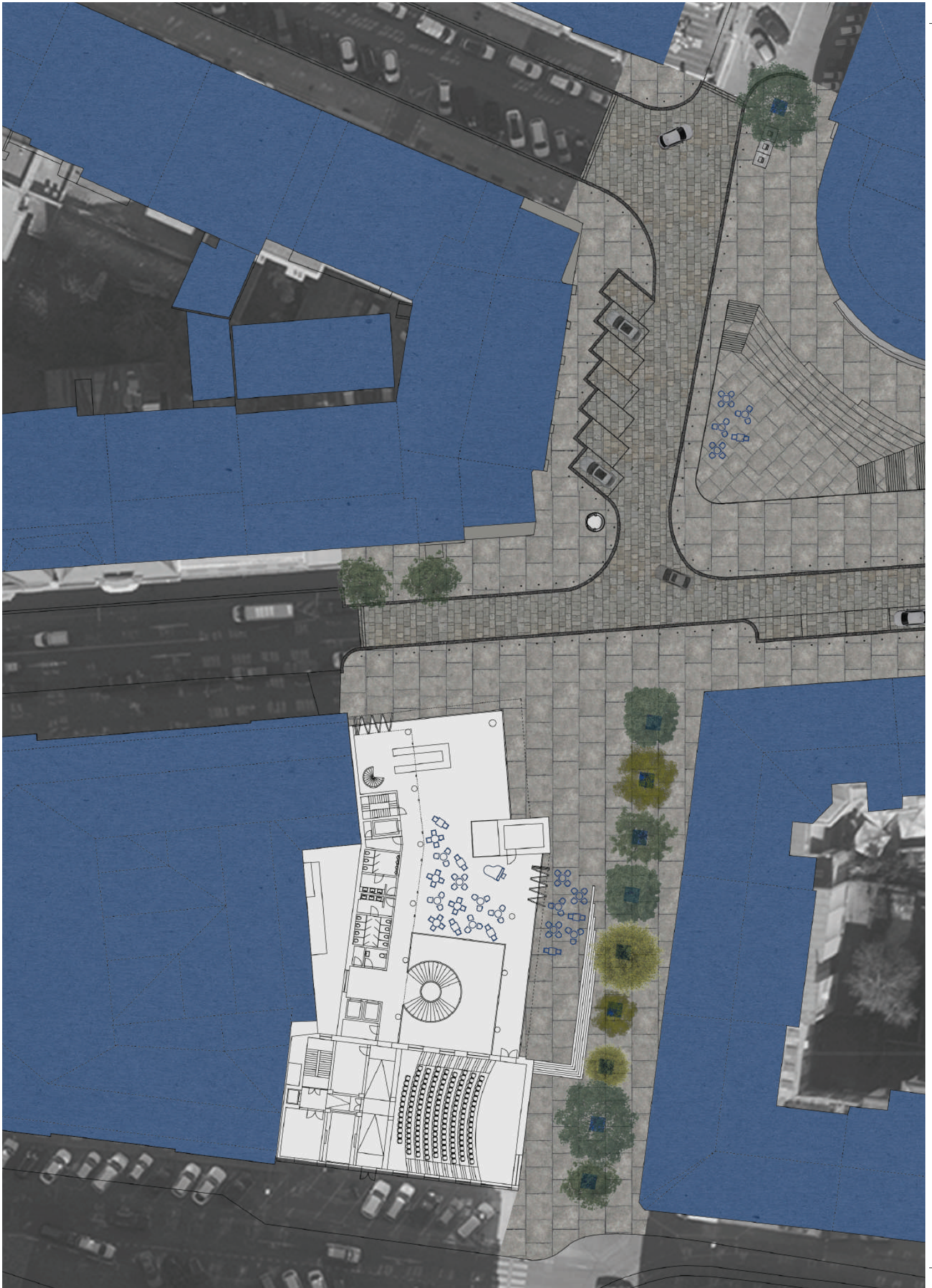
Seamless Interaction of Interior and Exterior

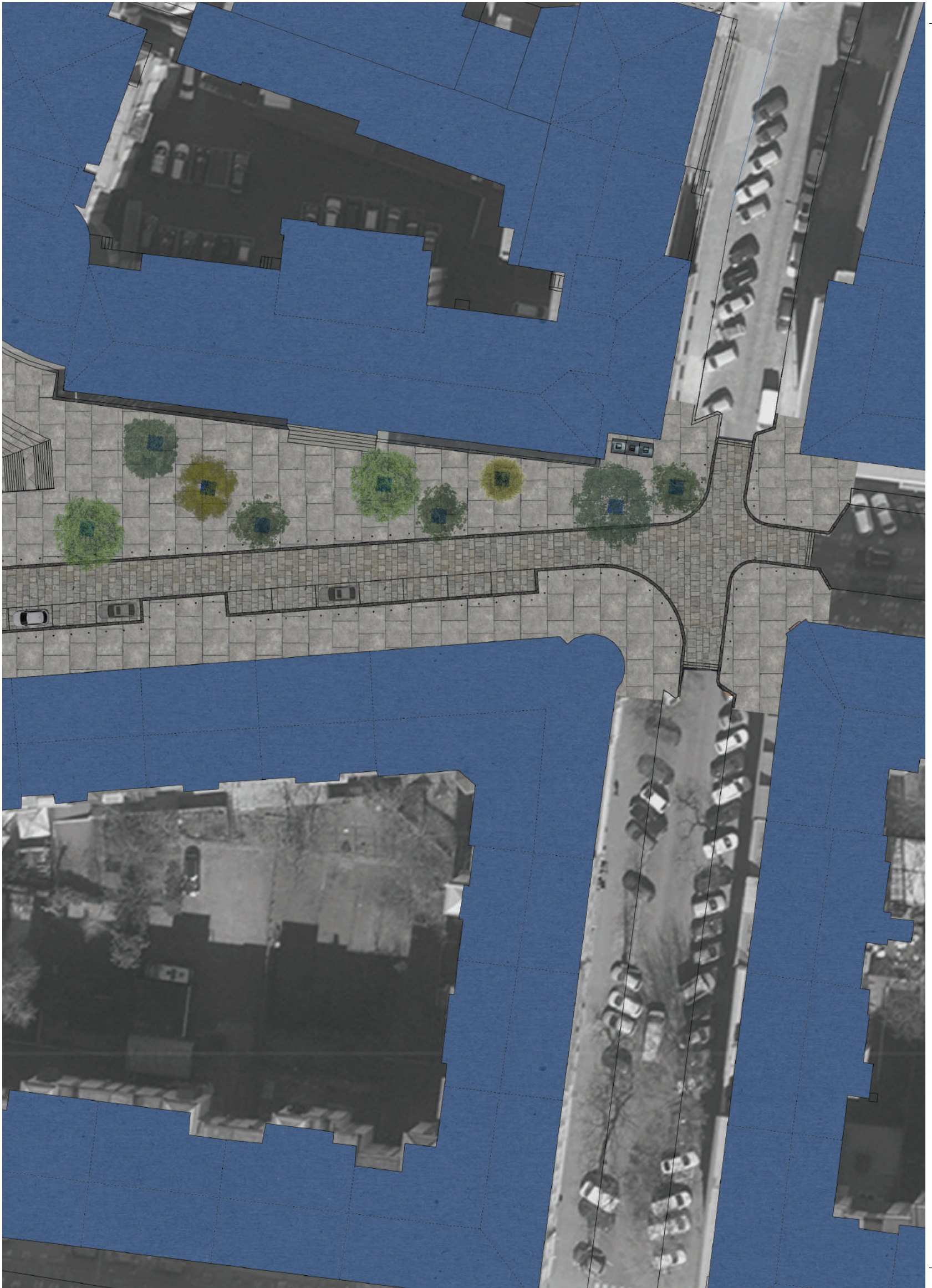
The void at the ground floor of the beseda does not seek to be introverted - as the original was. The purpose of the project is to deliver a democratic and public structure.

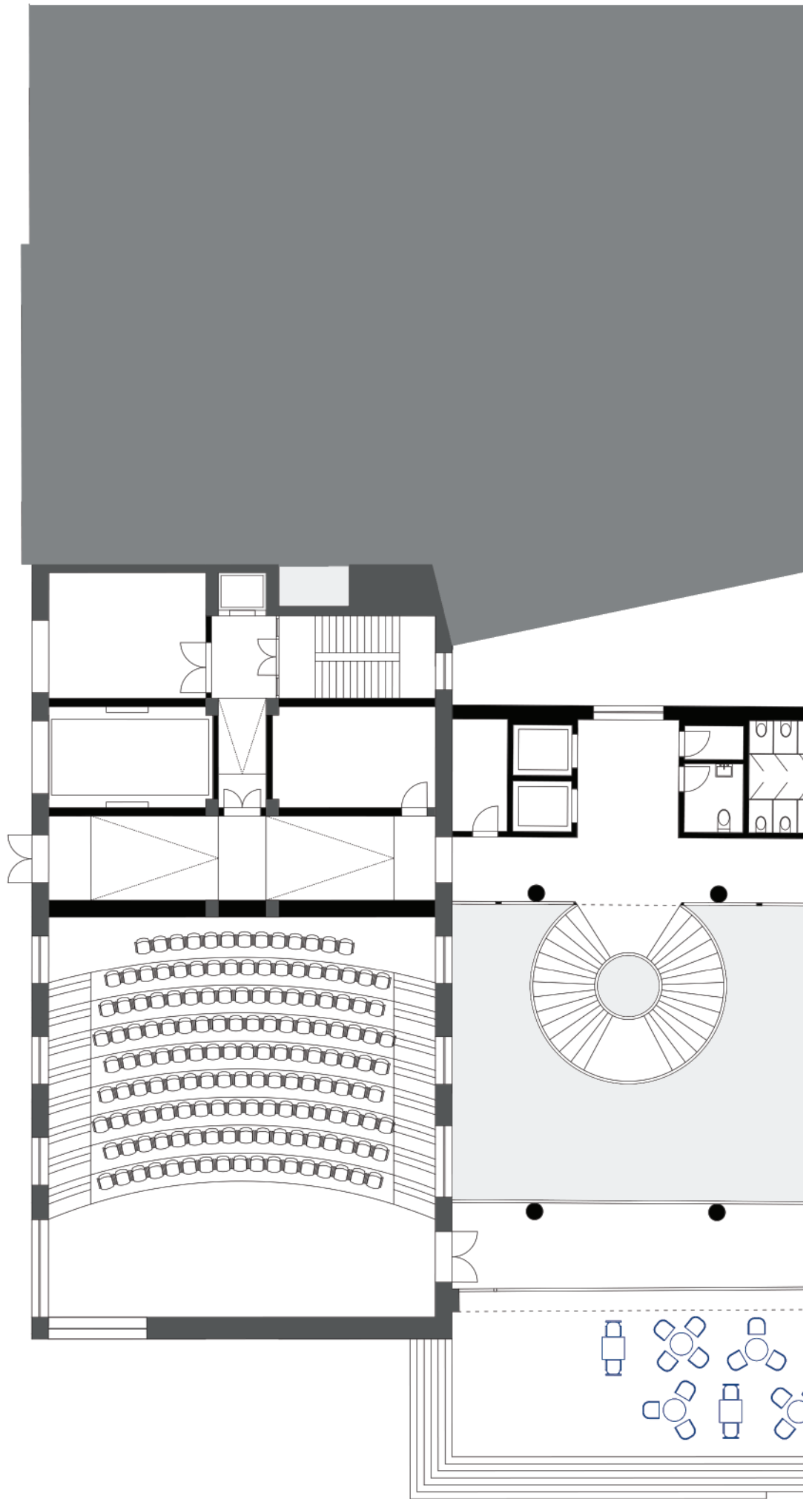
The beseda must then open to the exterior; allow osmosis; be a continuation of the square it desires to claim. As a result, bands of folding doors line the perimeter of the glass façade, permitting a true uninterrupted flow of people and knowledge.

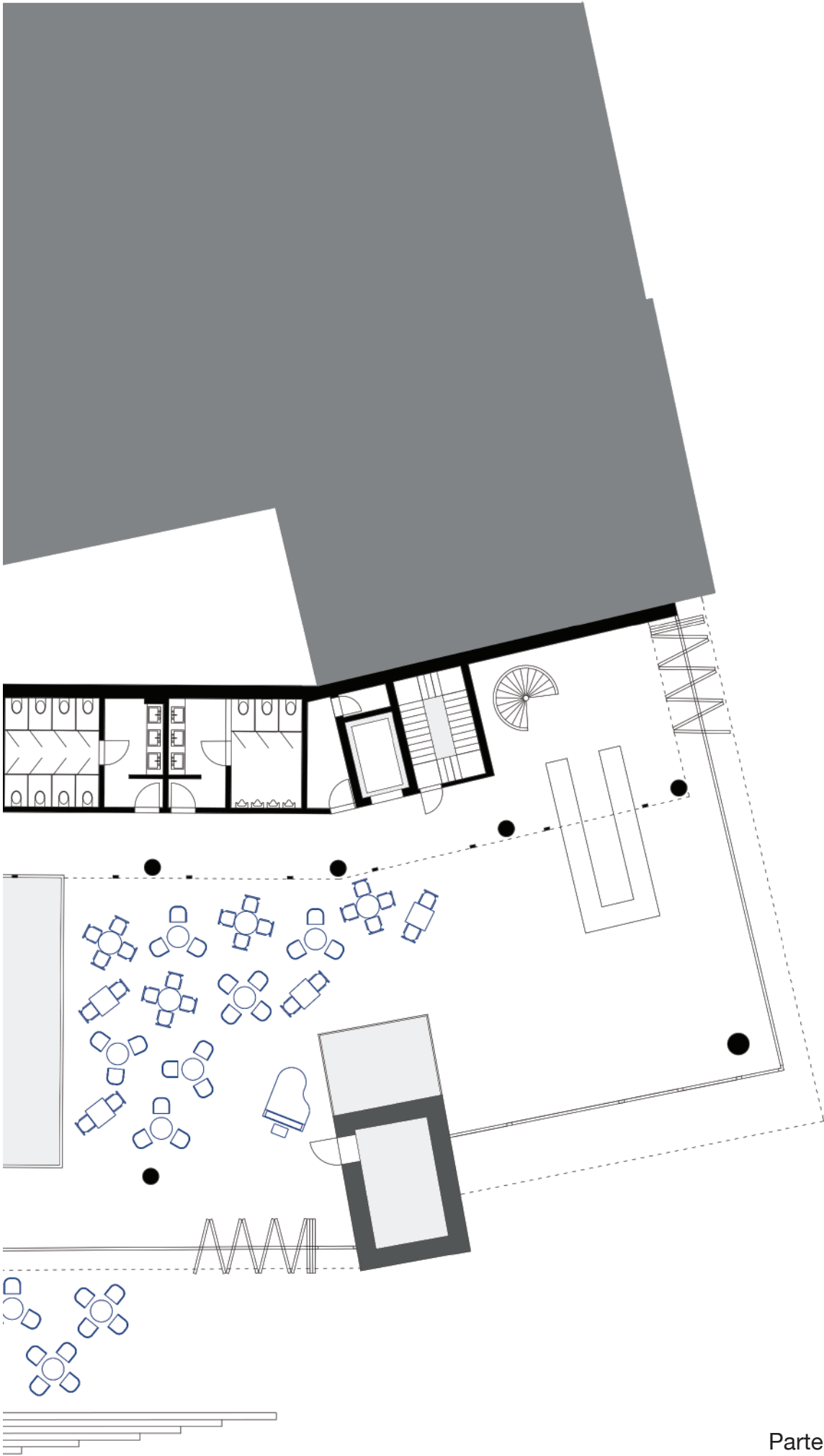




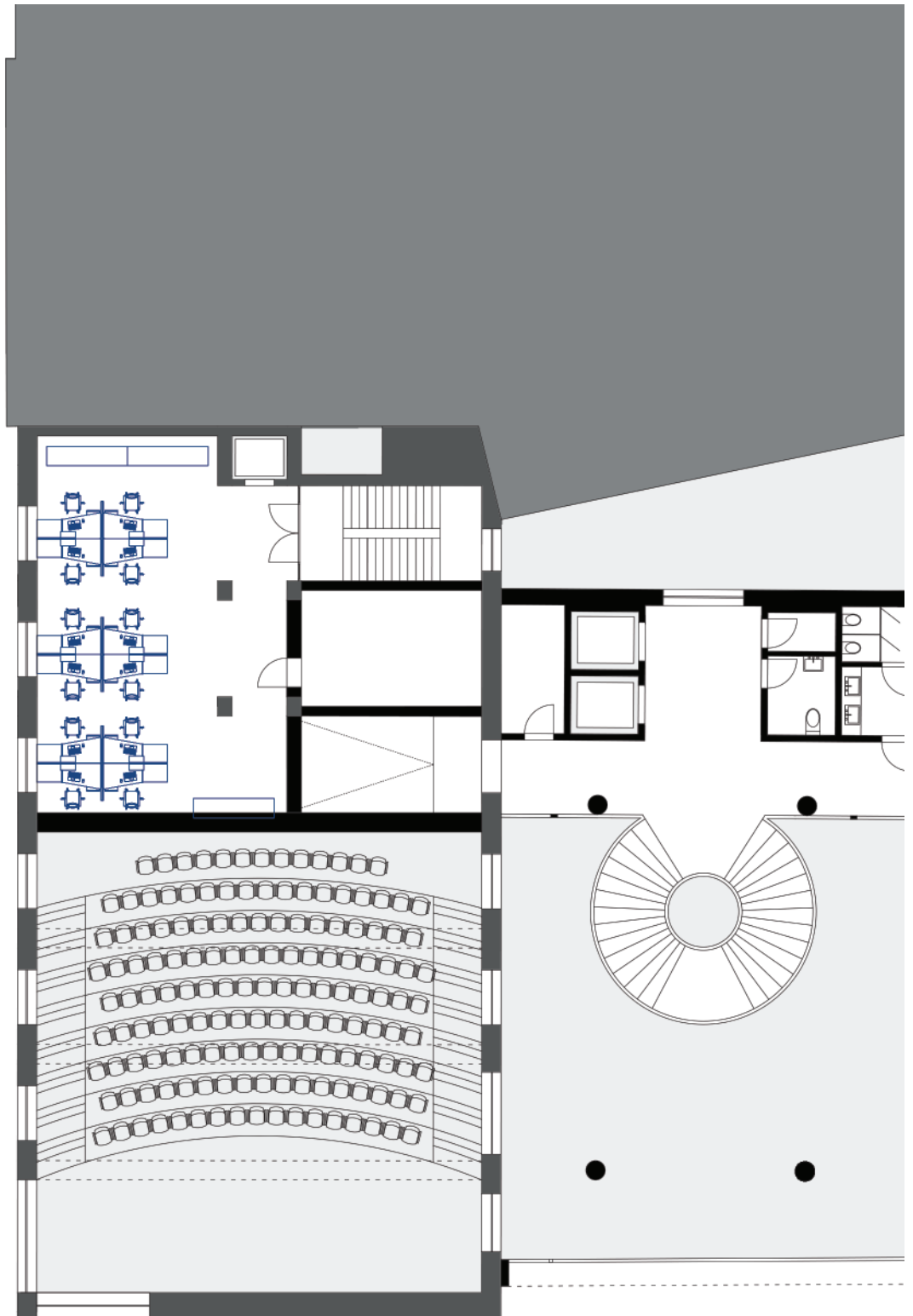


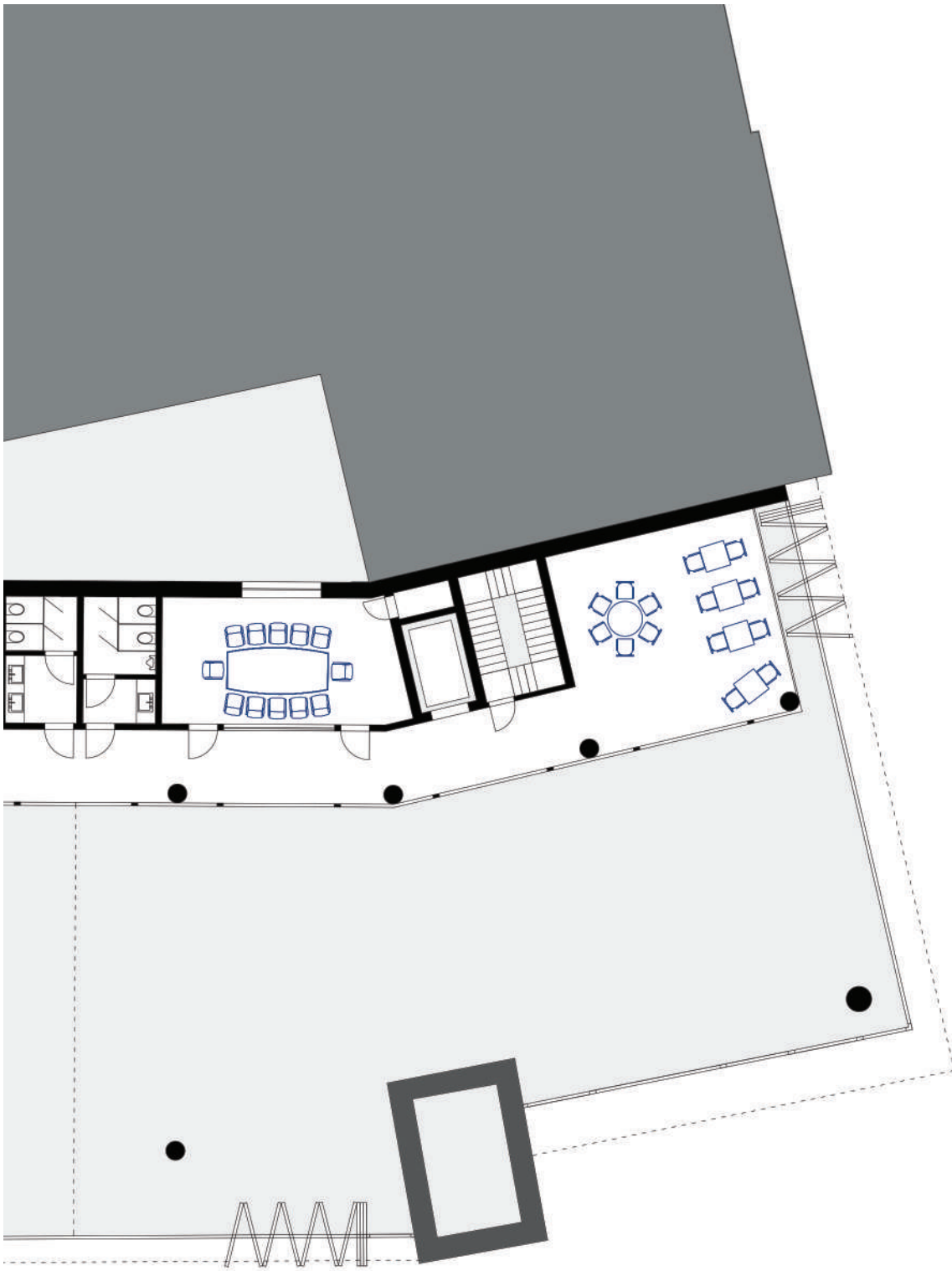




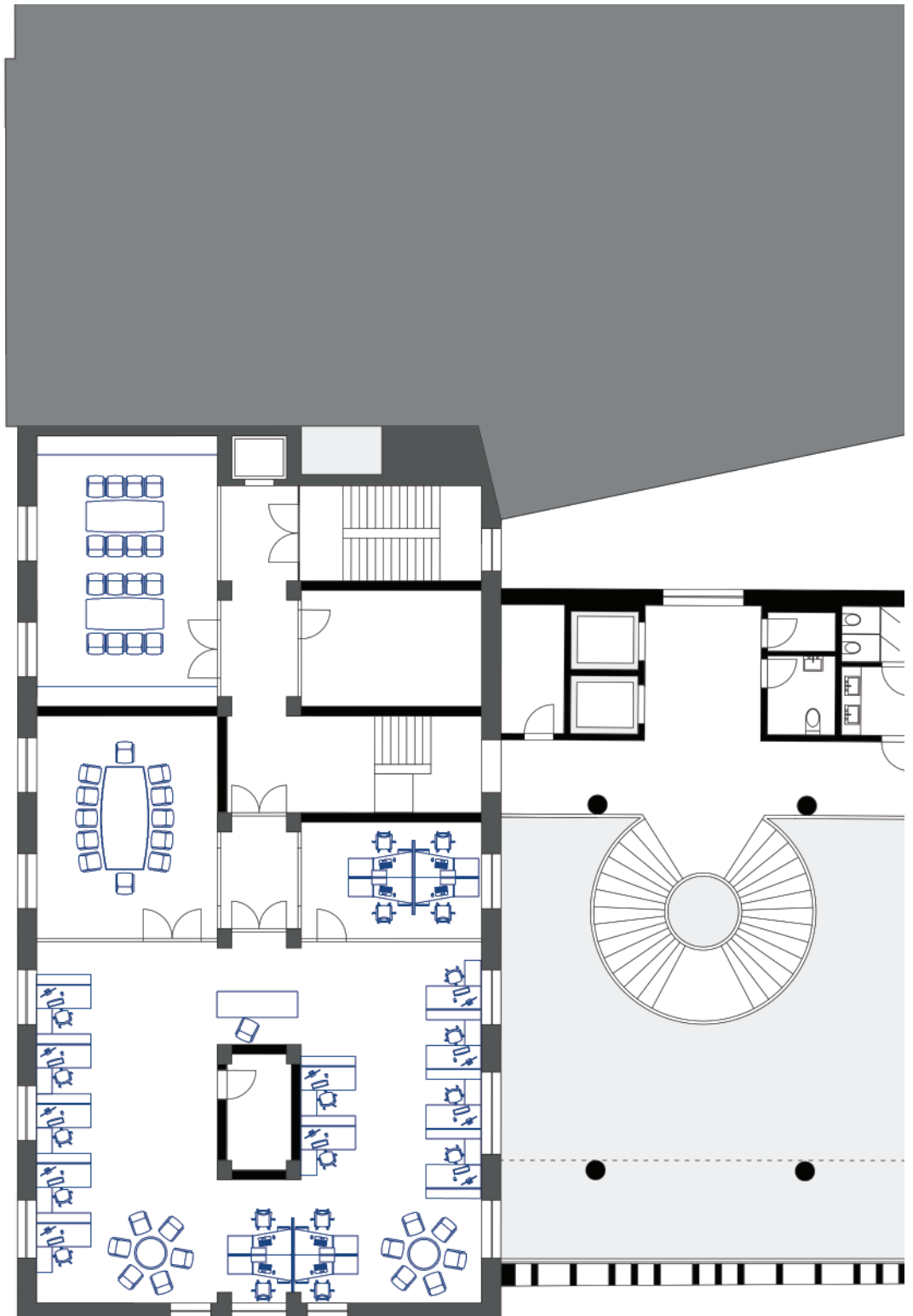


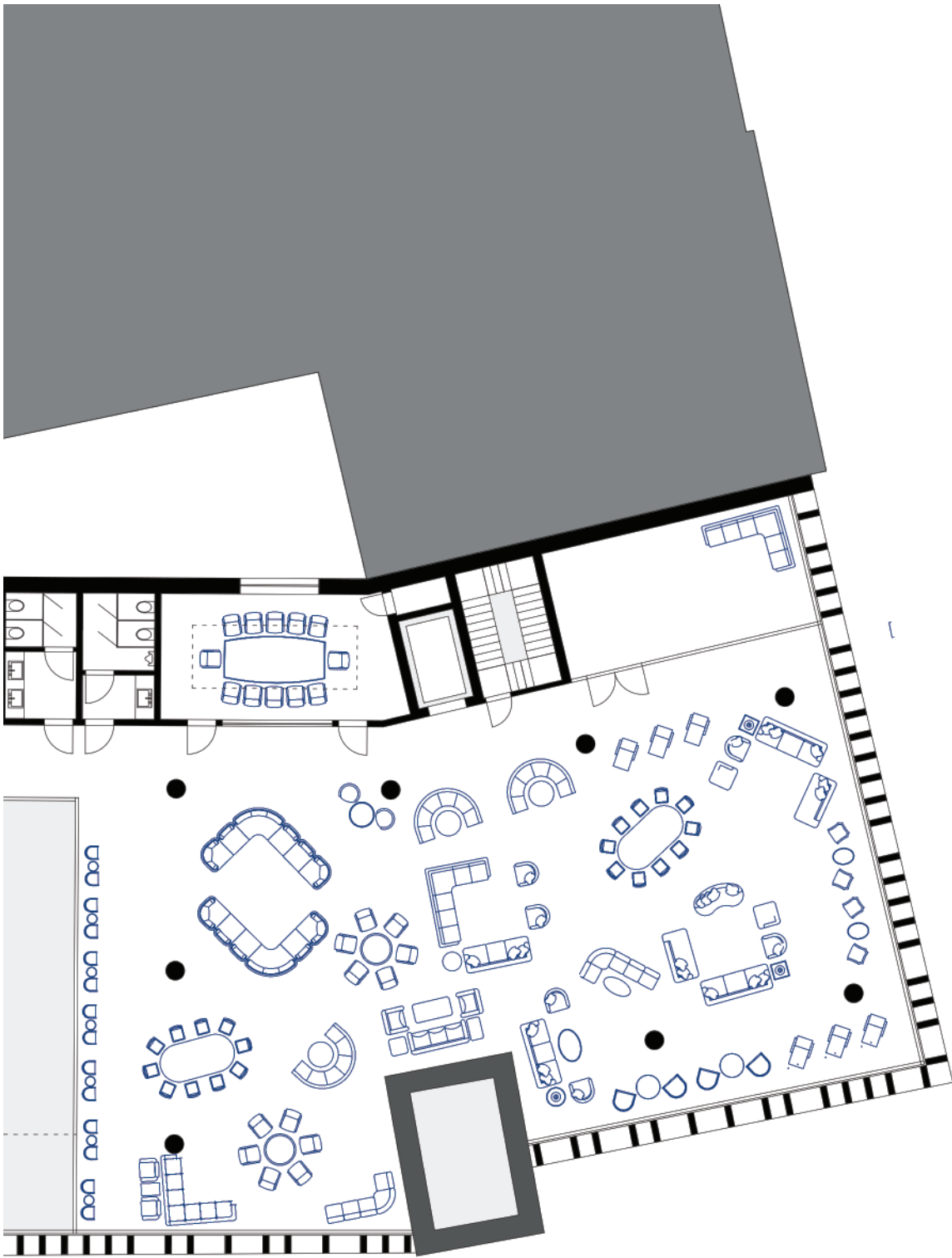
Parterre 1:200



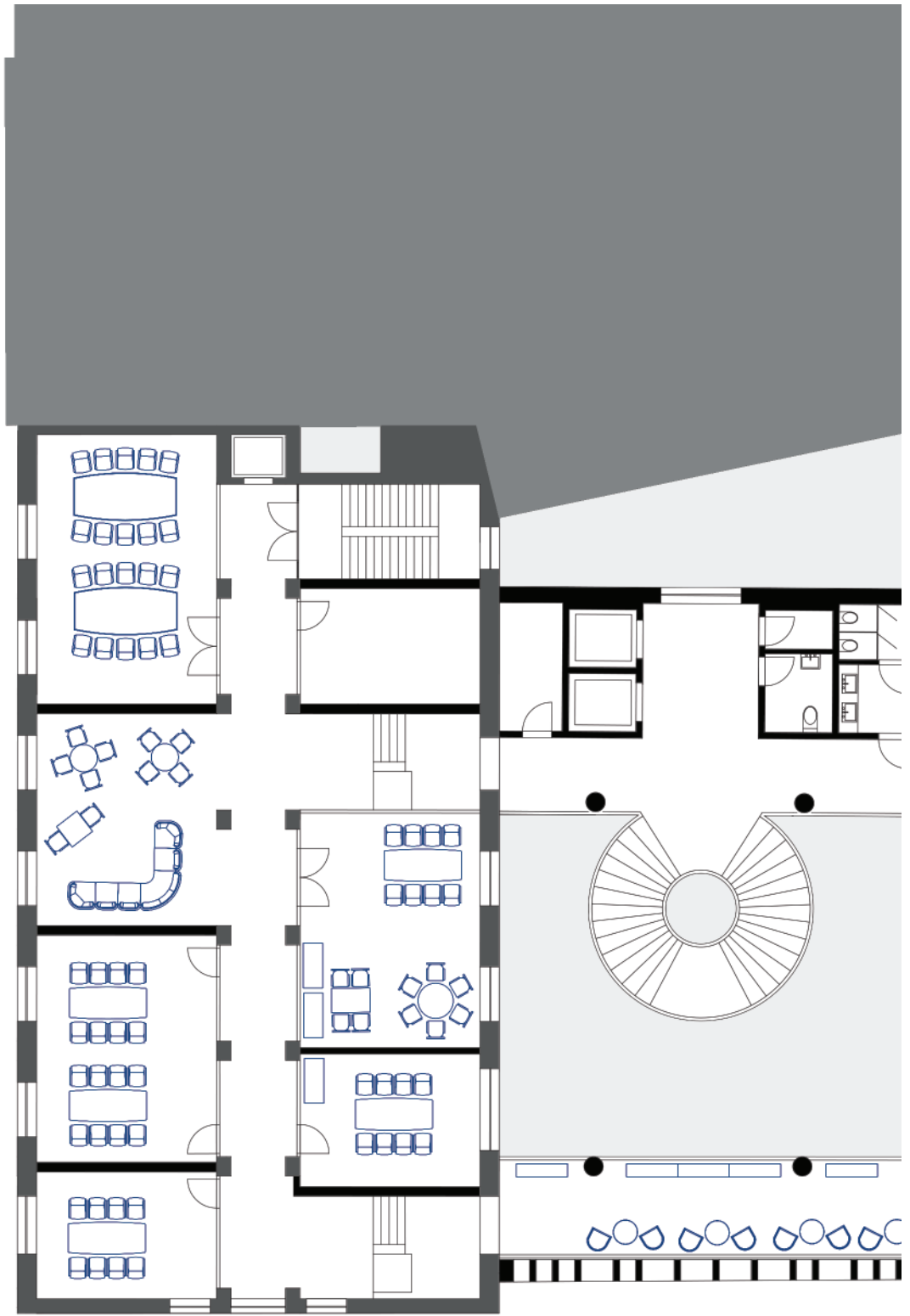


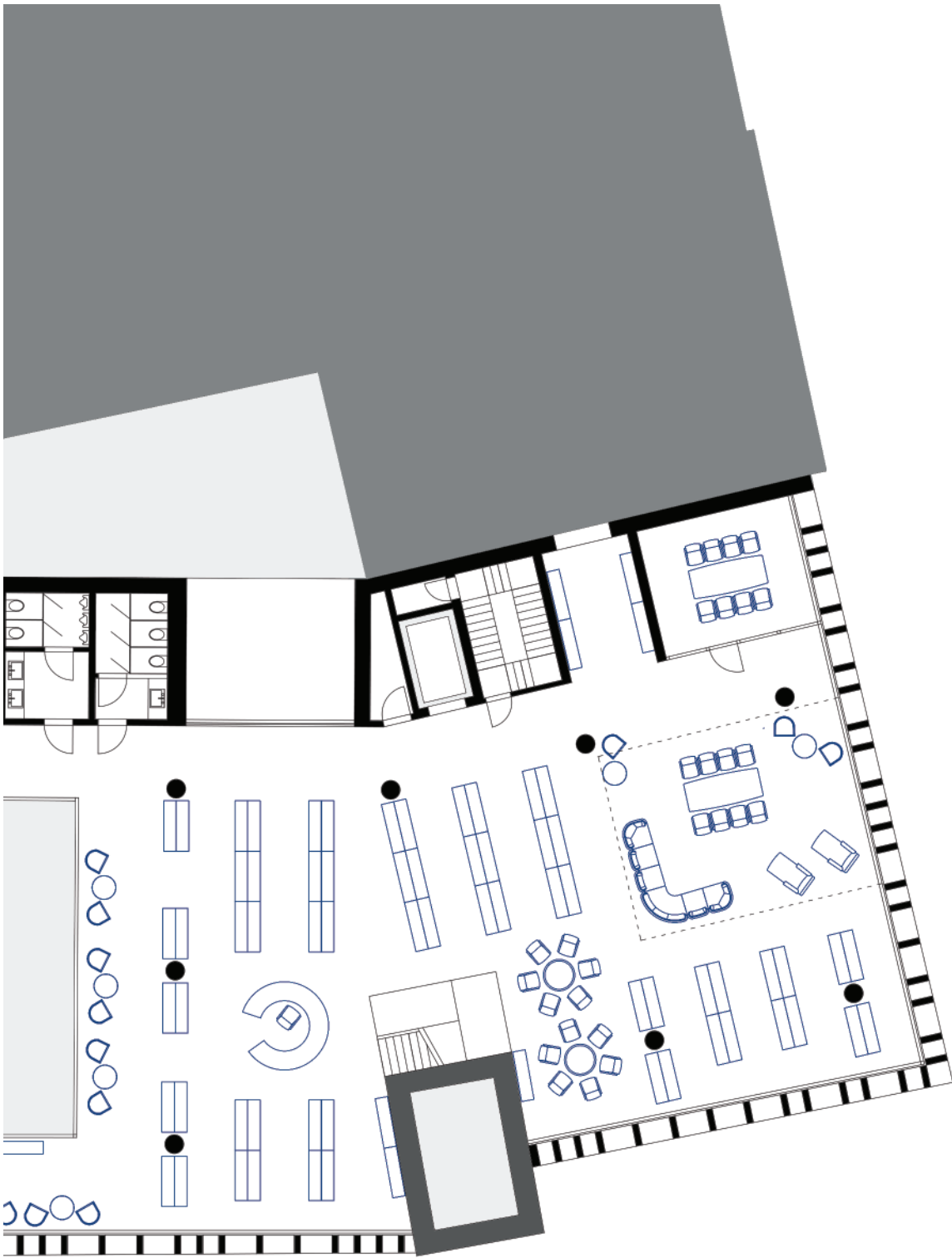
Mezzanine 1:200



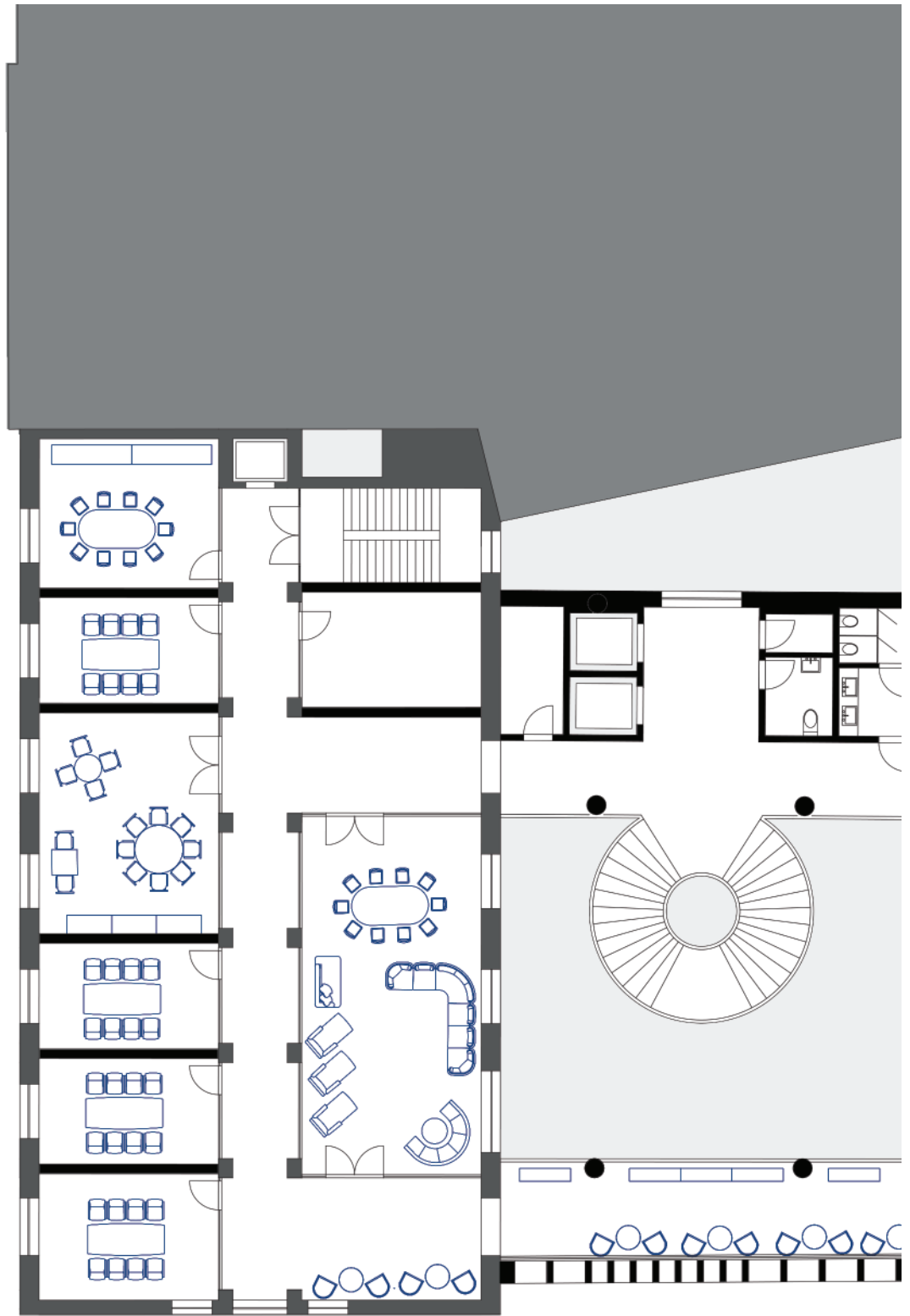


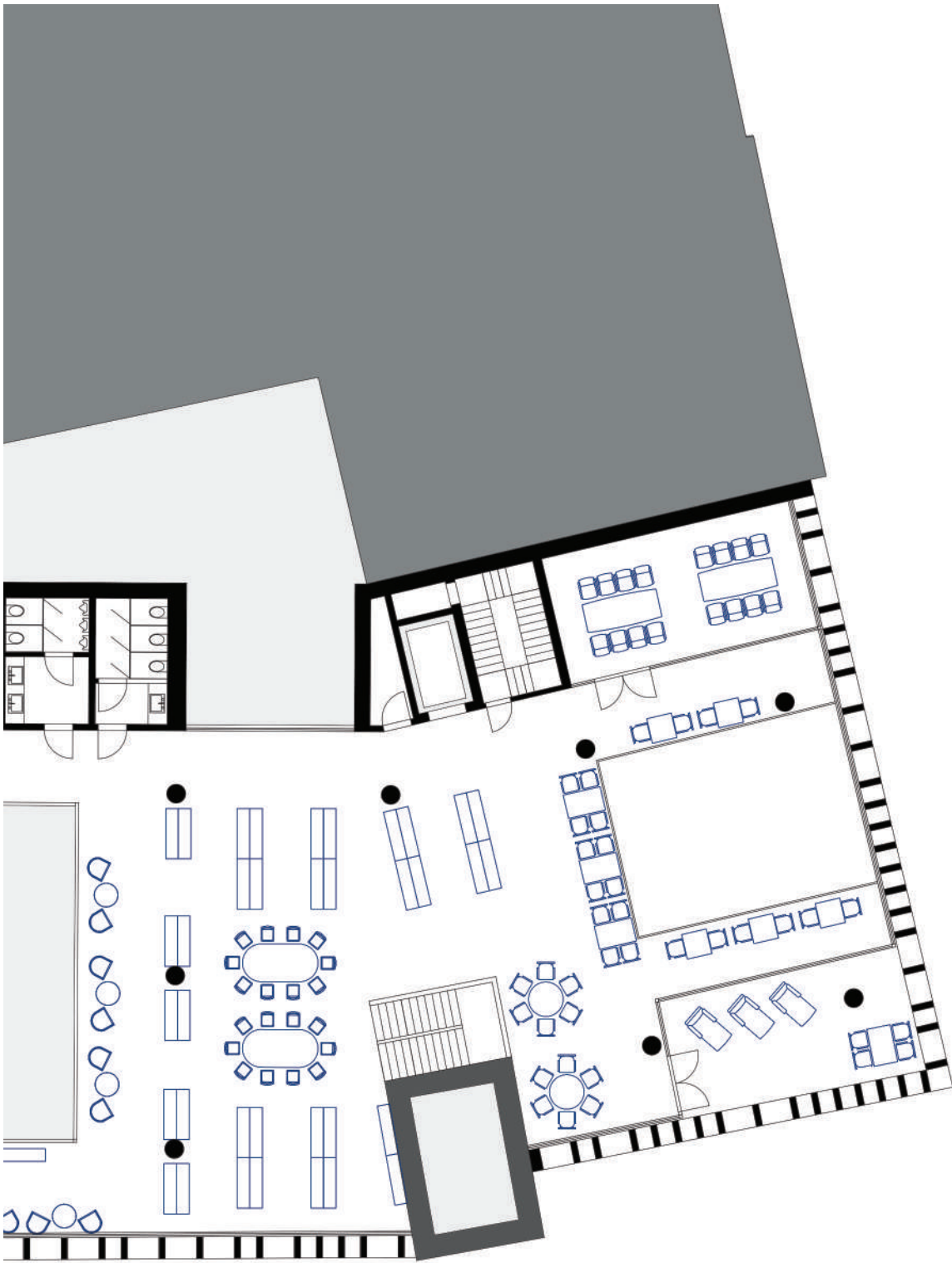
First Floor 1:200



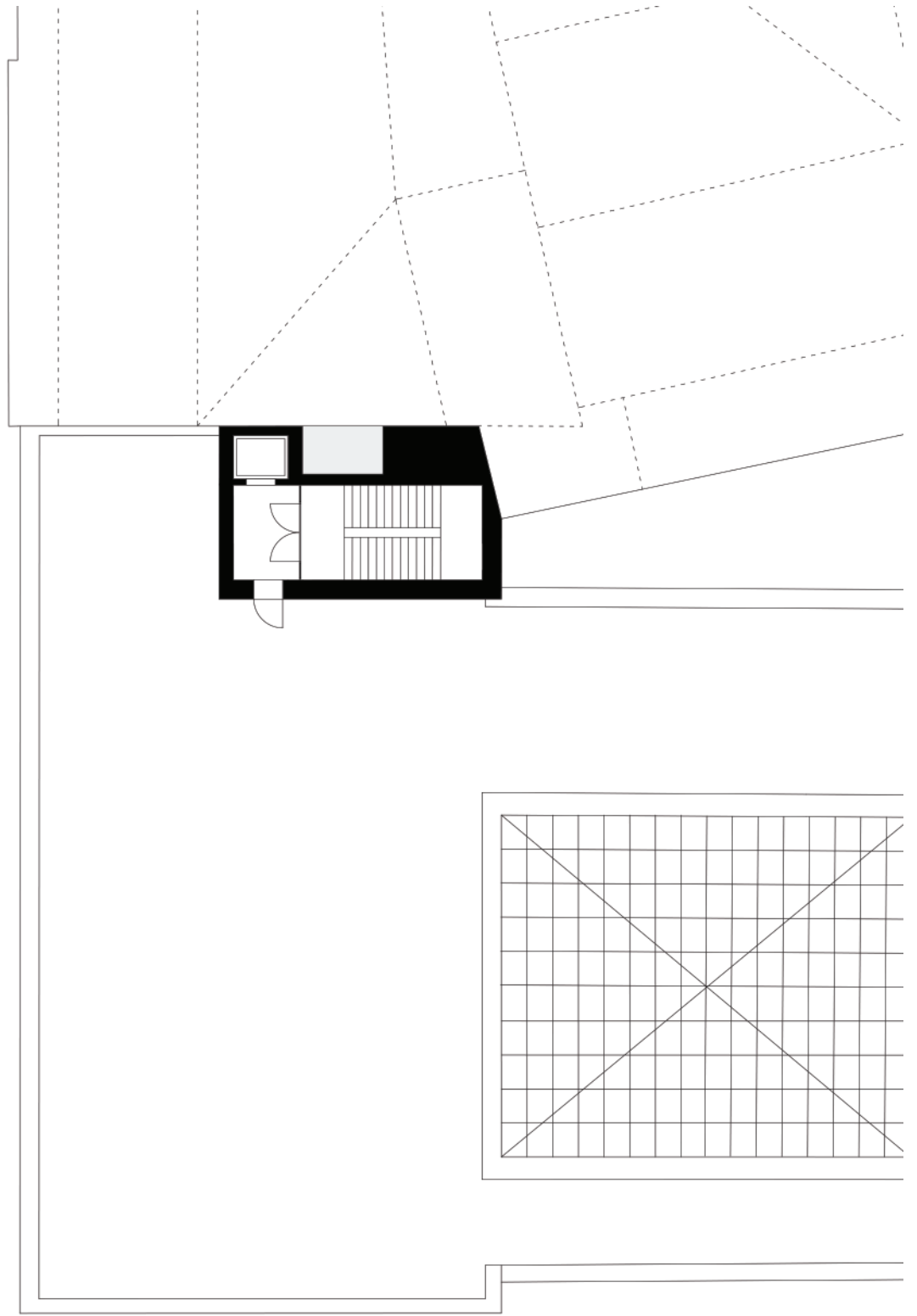


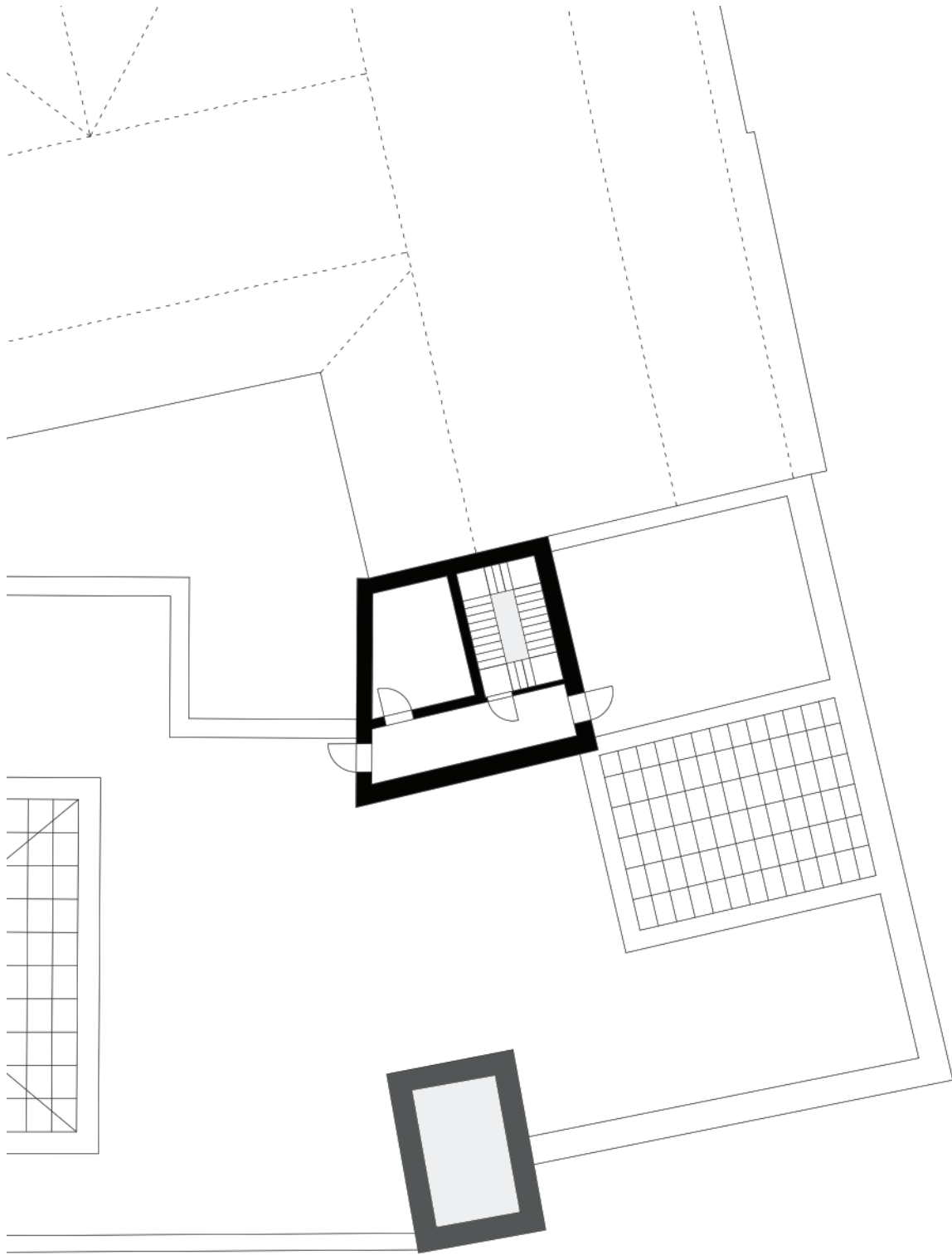
Second Floor 1:200



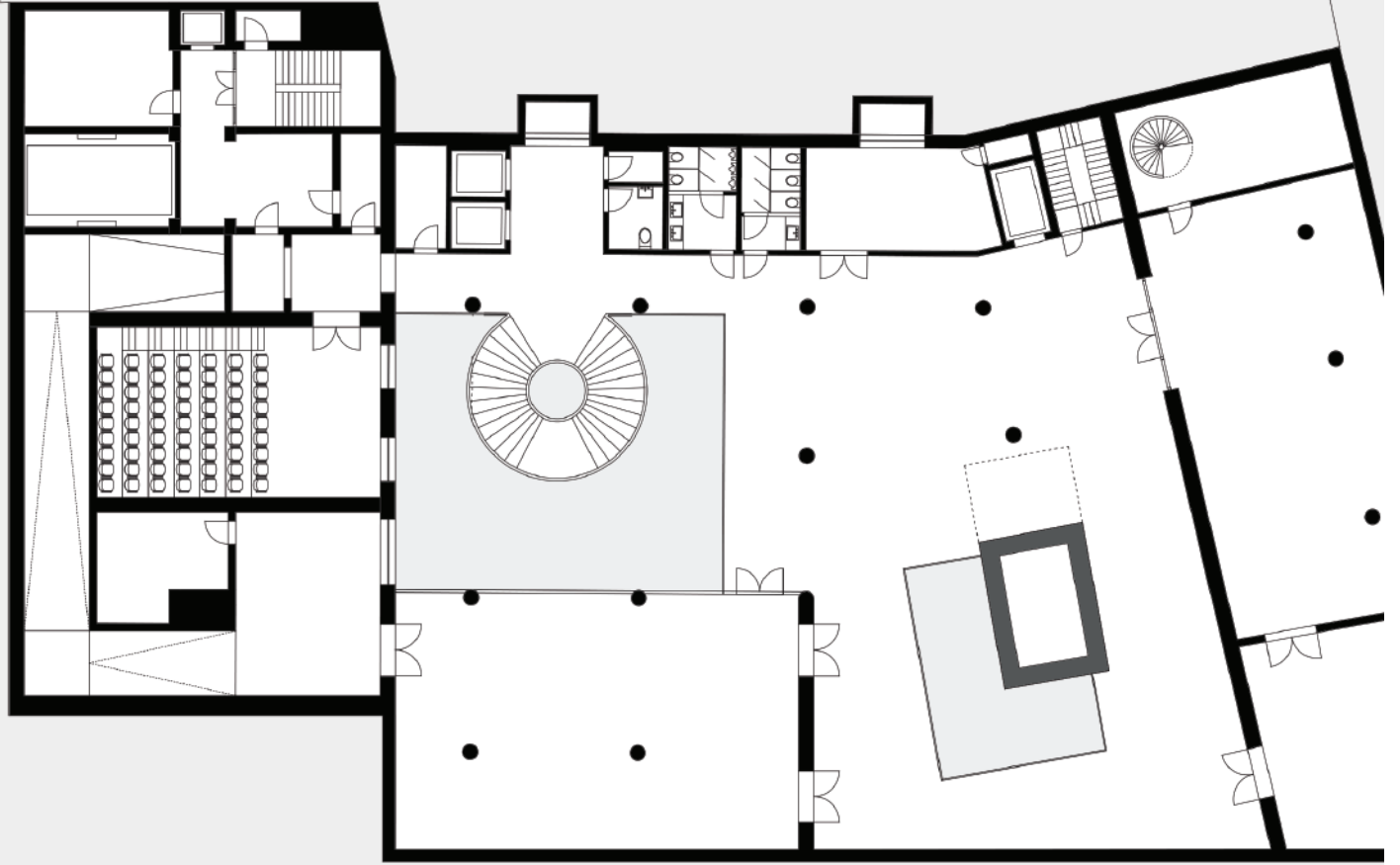


Third Floor 1:200



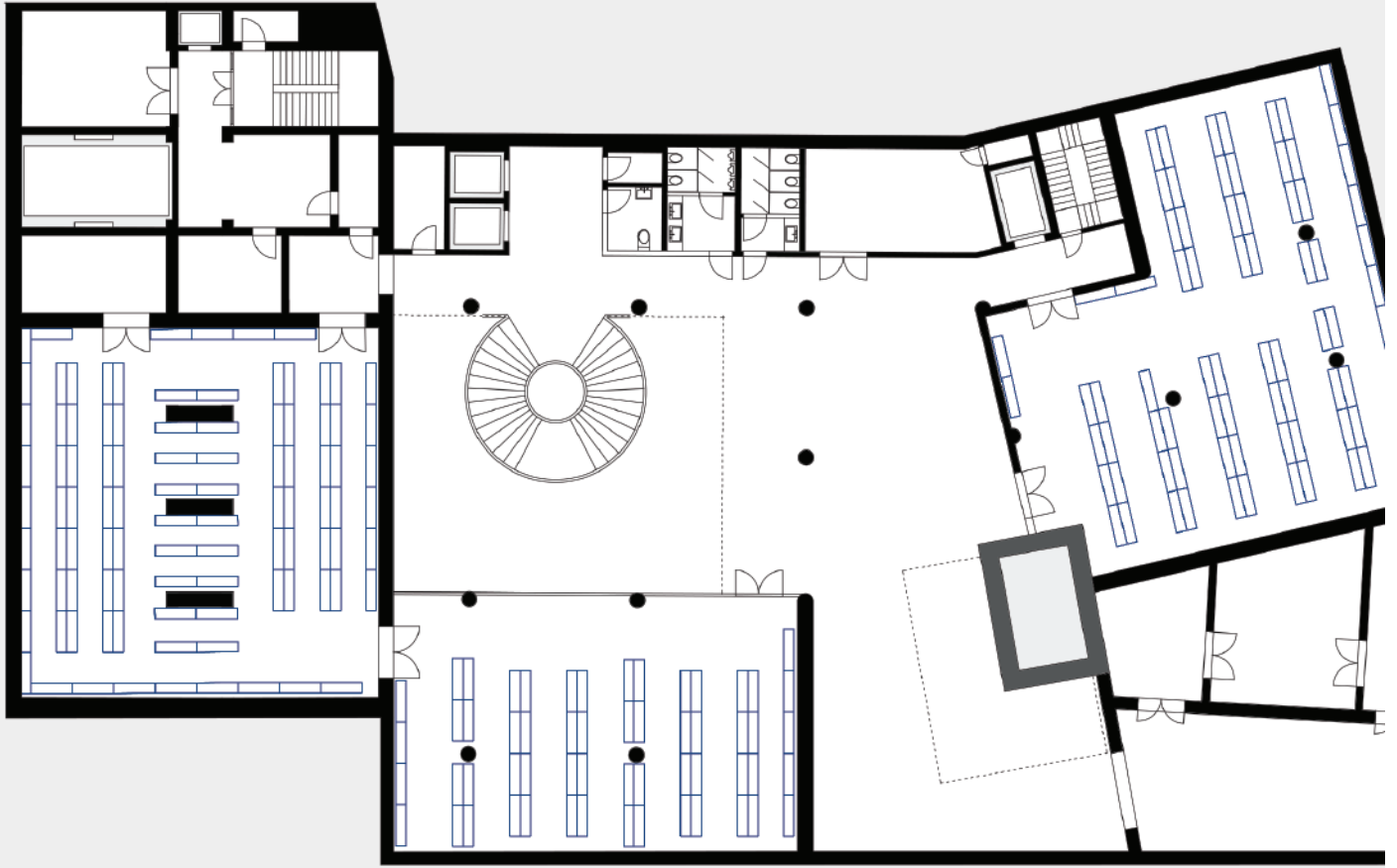


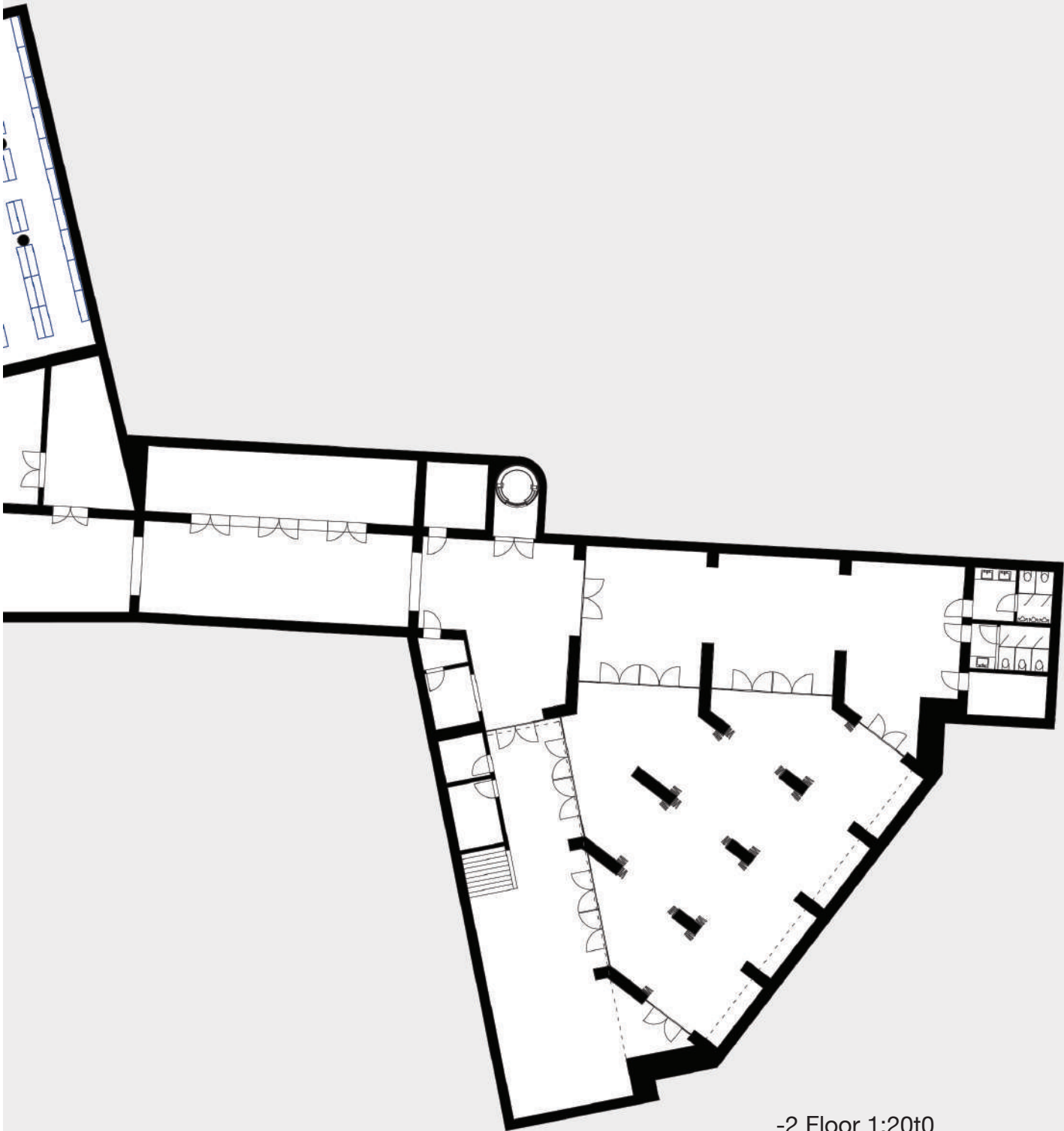
Roof Plan 1:200



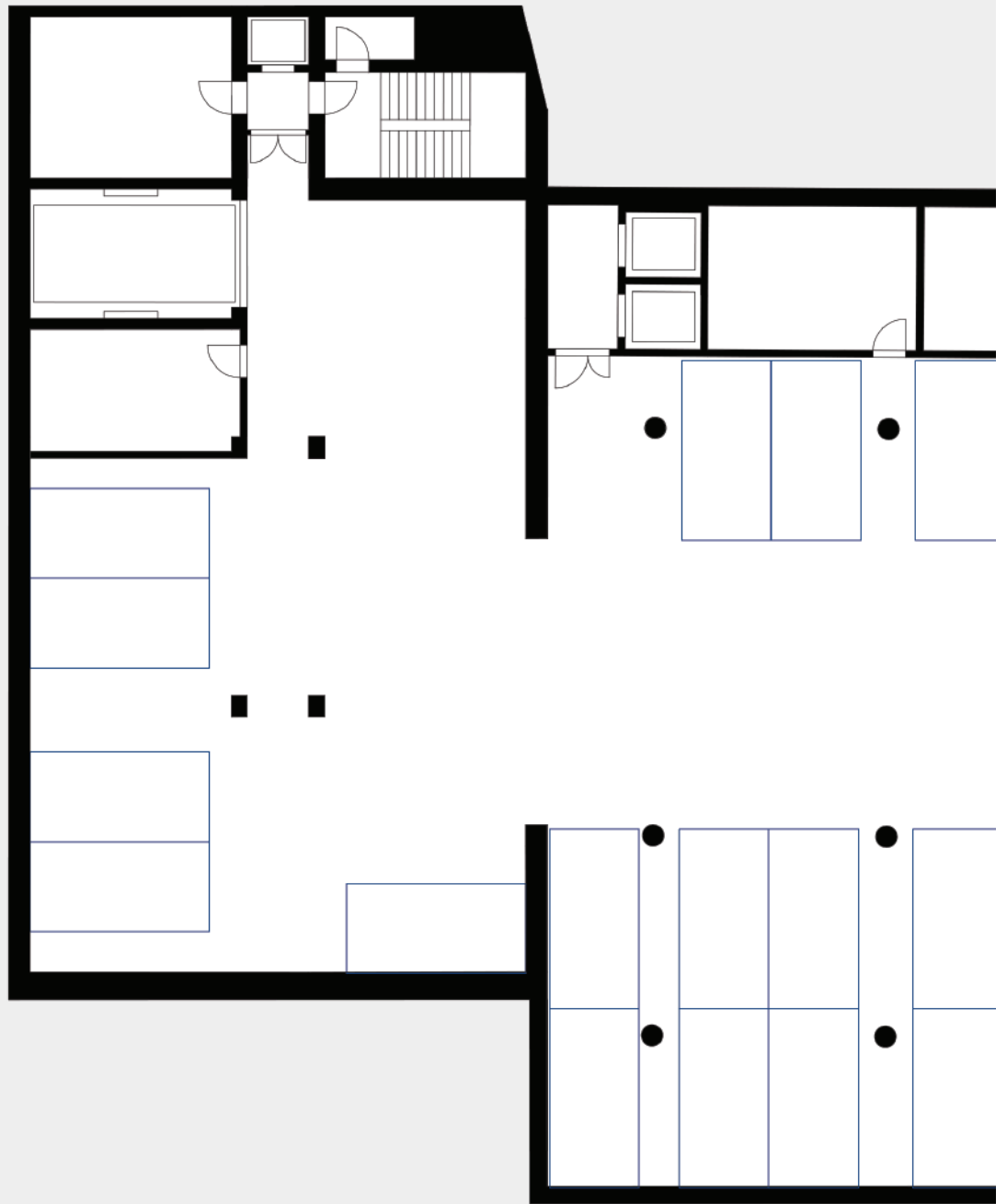


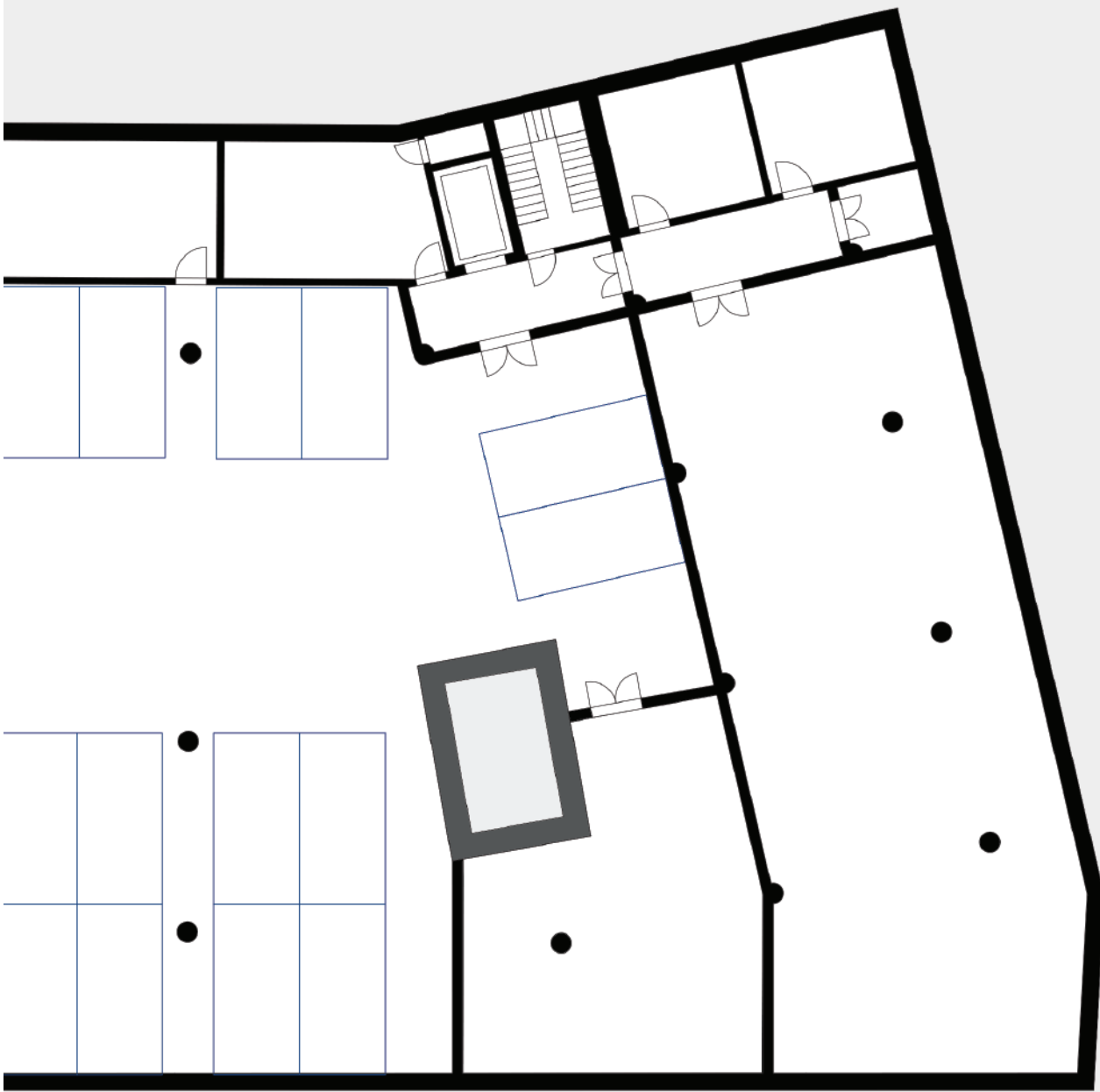
- 1 Floor 1:200



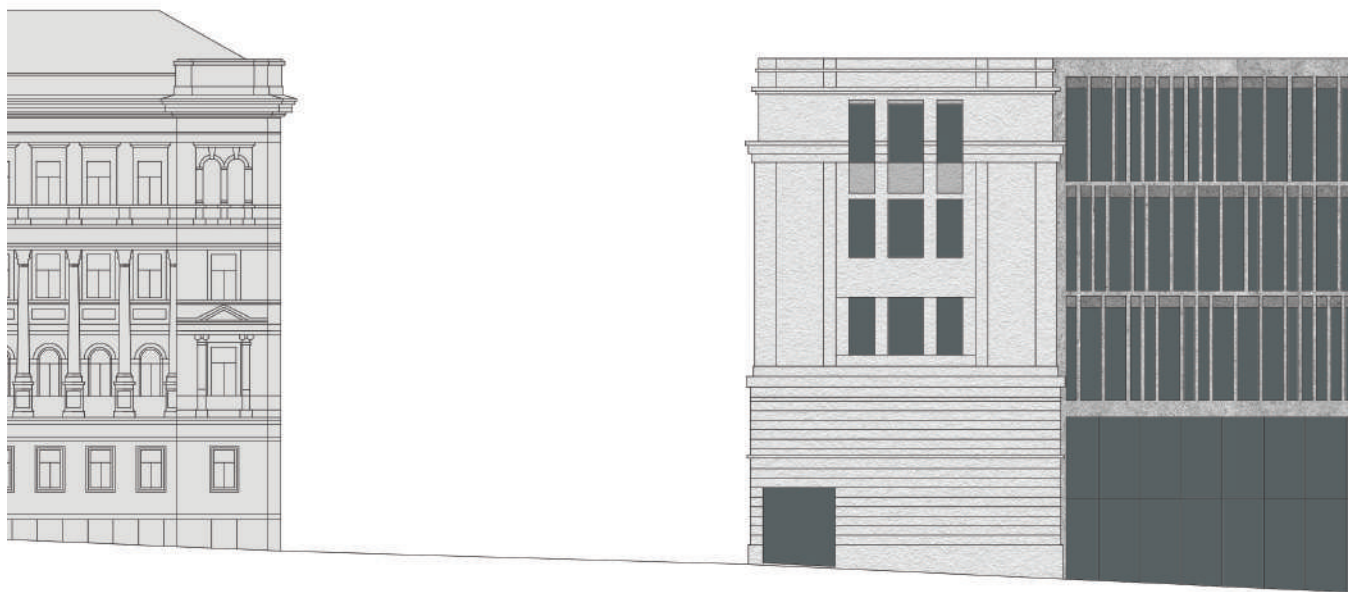


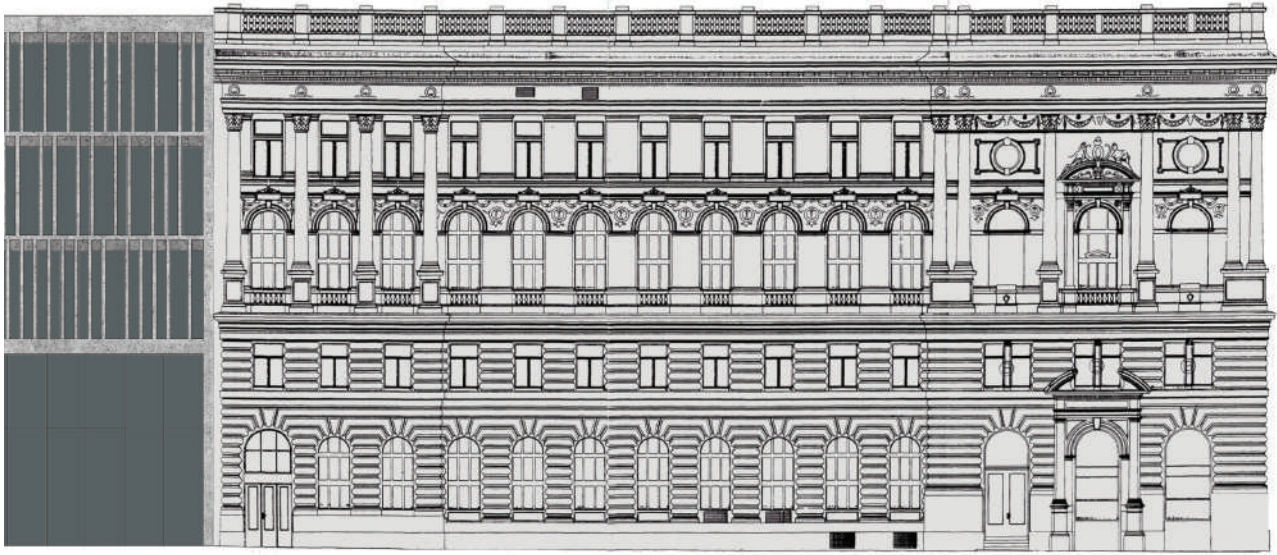
-2 Floor 1:20t0



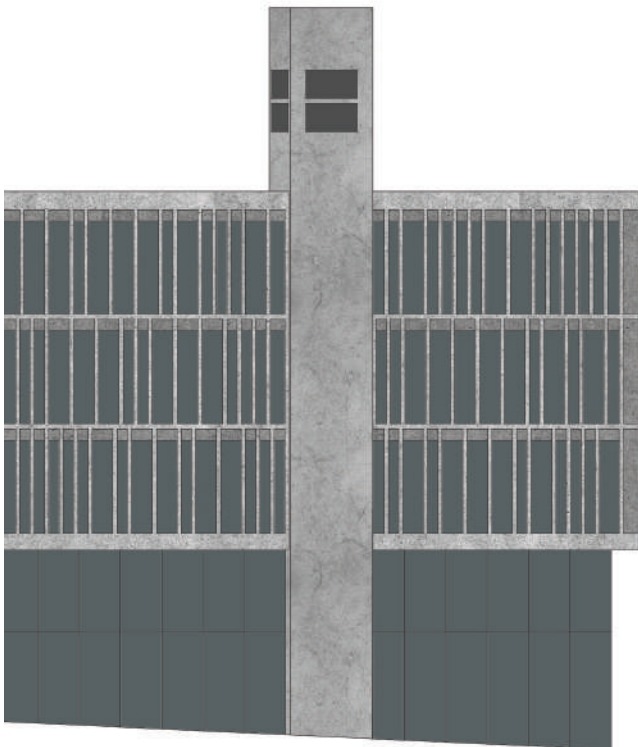


-3 Floor 1:200

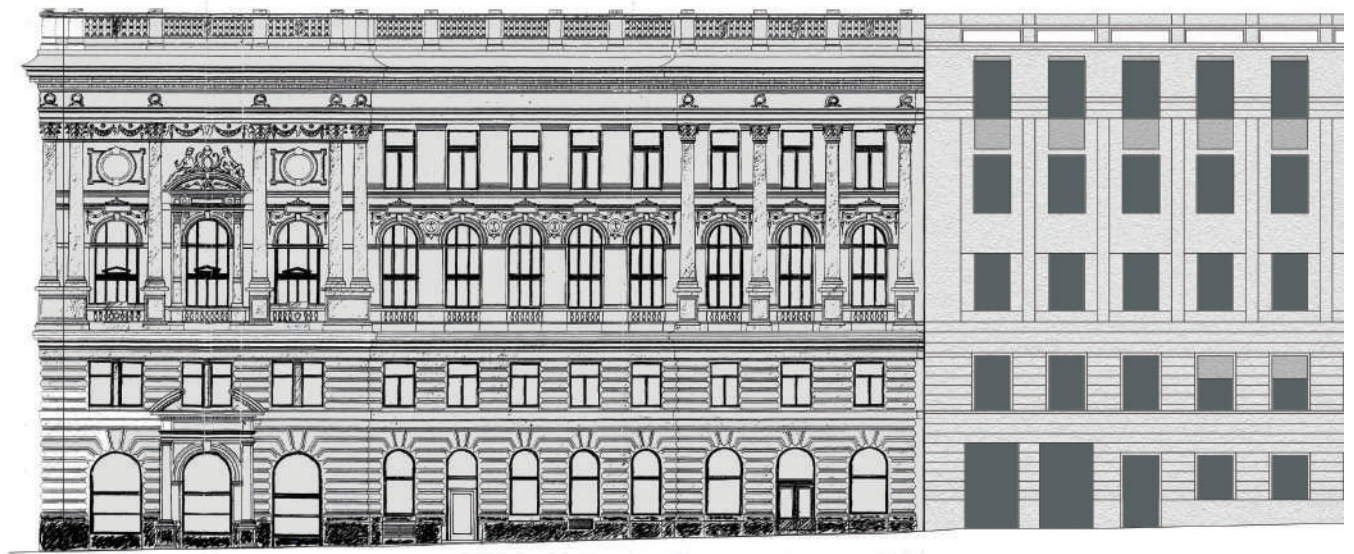




South Elevation 1:300

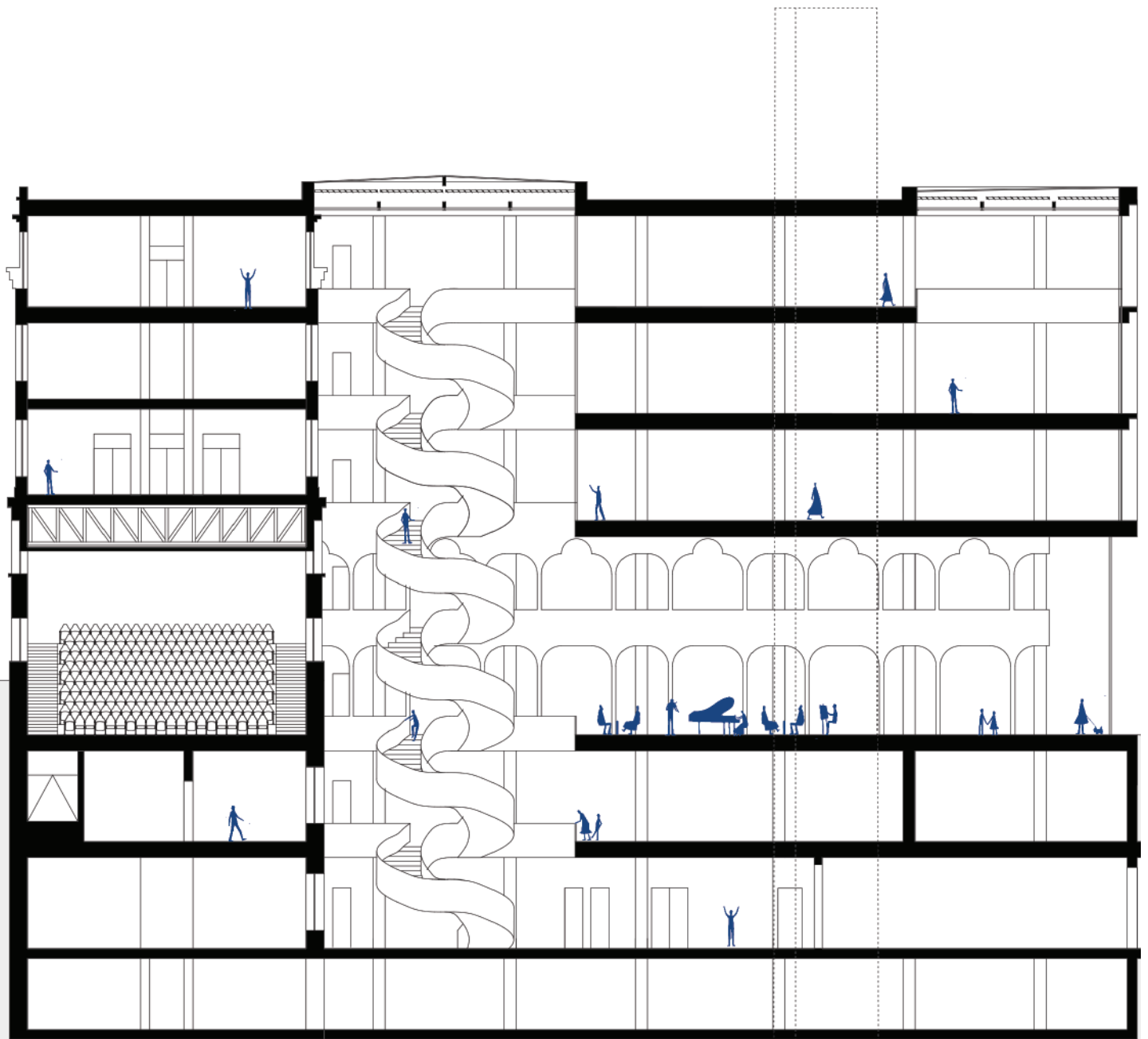


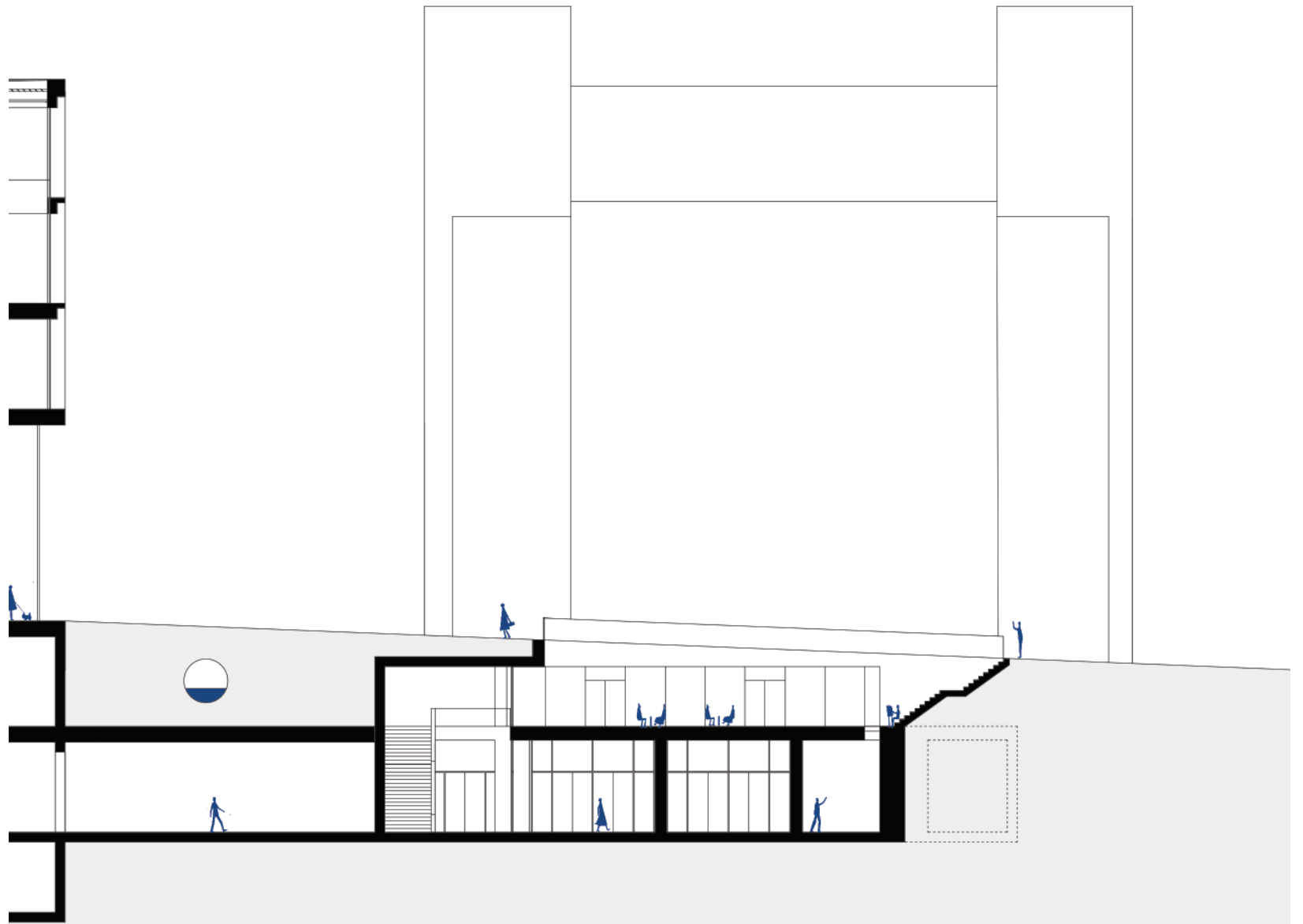
West Elevation 1:500



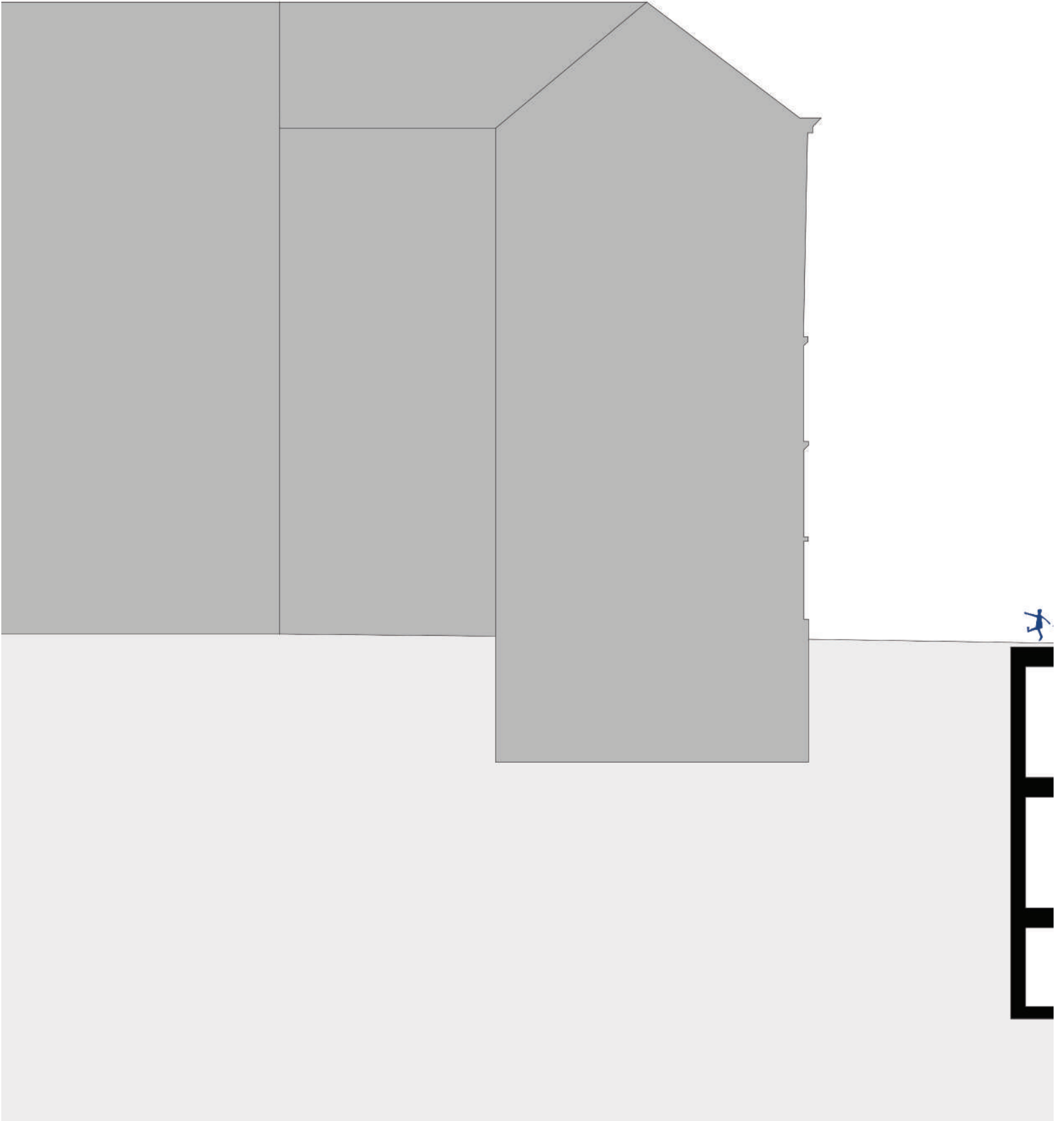


North Elevation 1:500



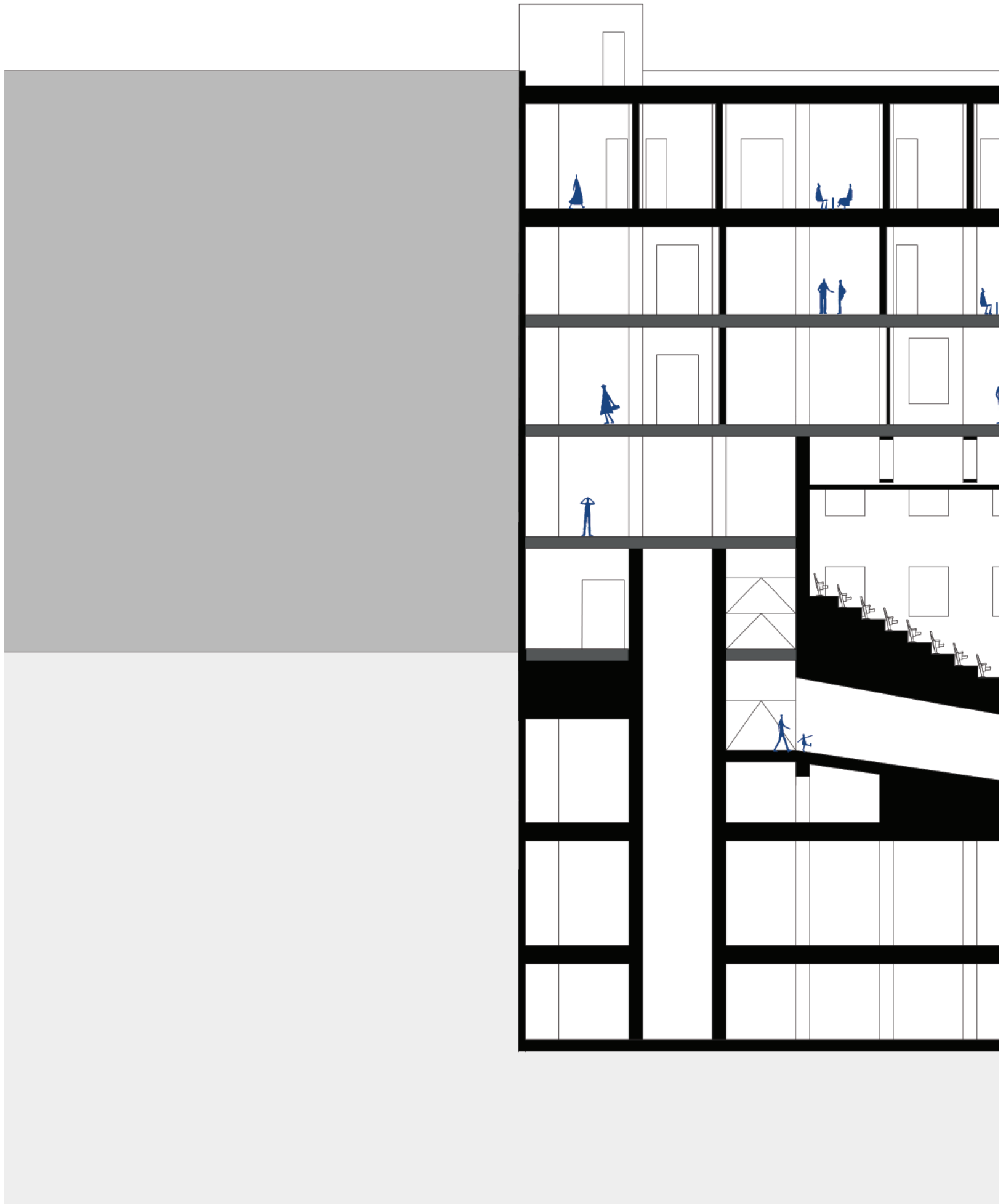


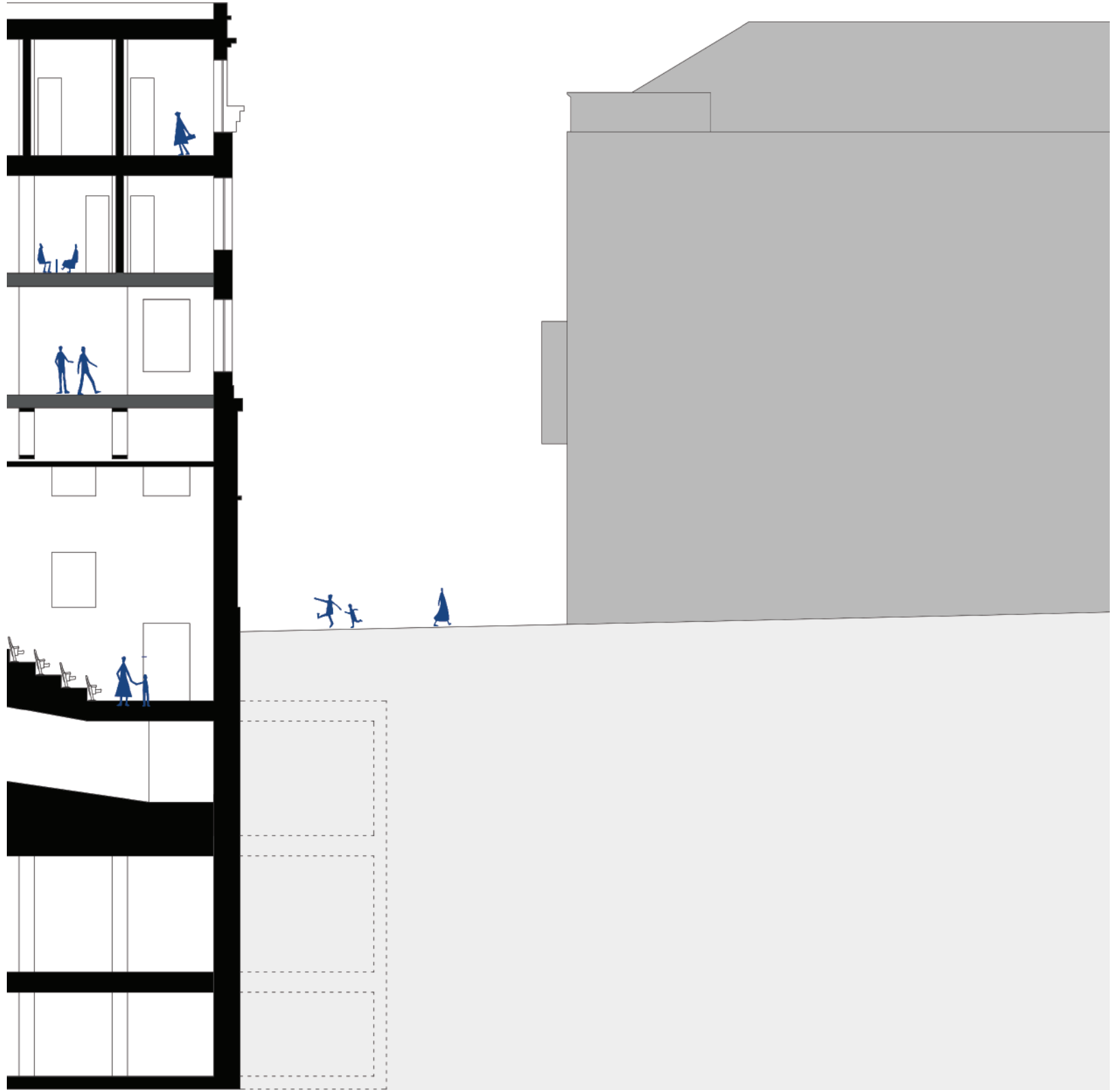
Longitudinal Section 1:300





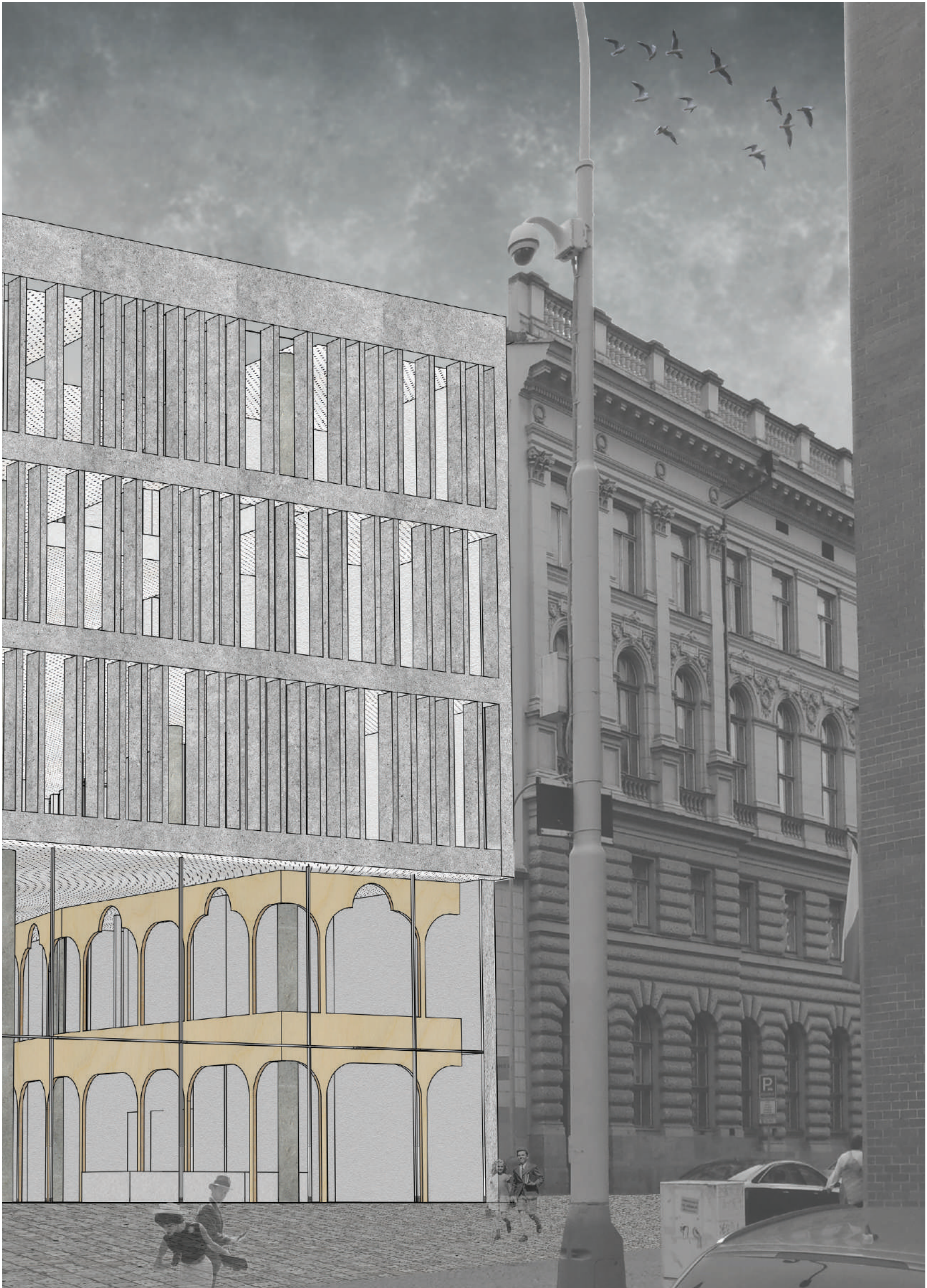
Lateral Section A-A`1:200





Lateral Section B-B' 1:200



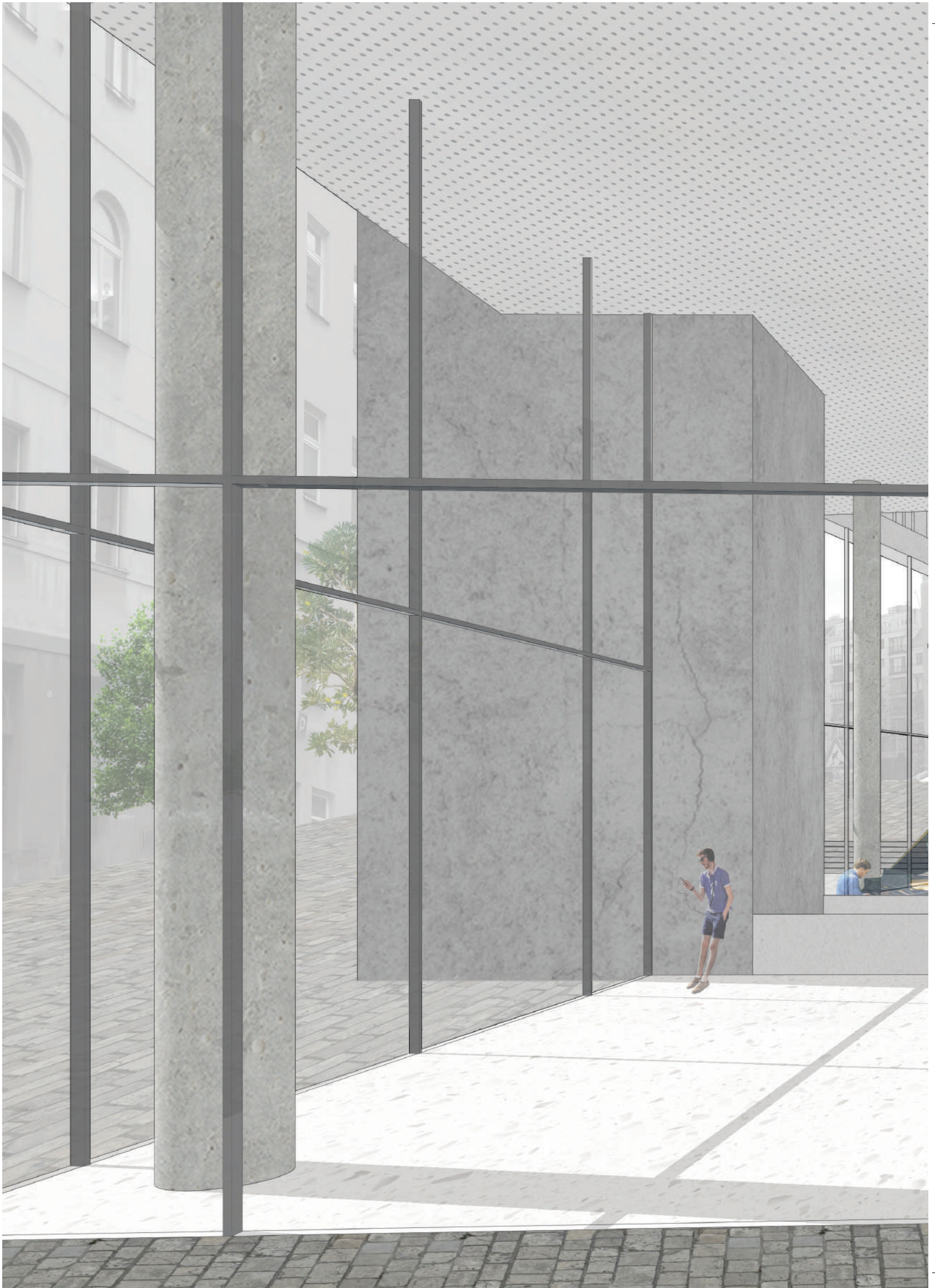




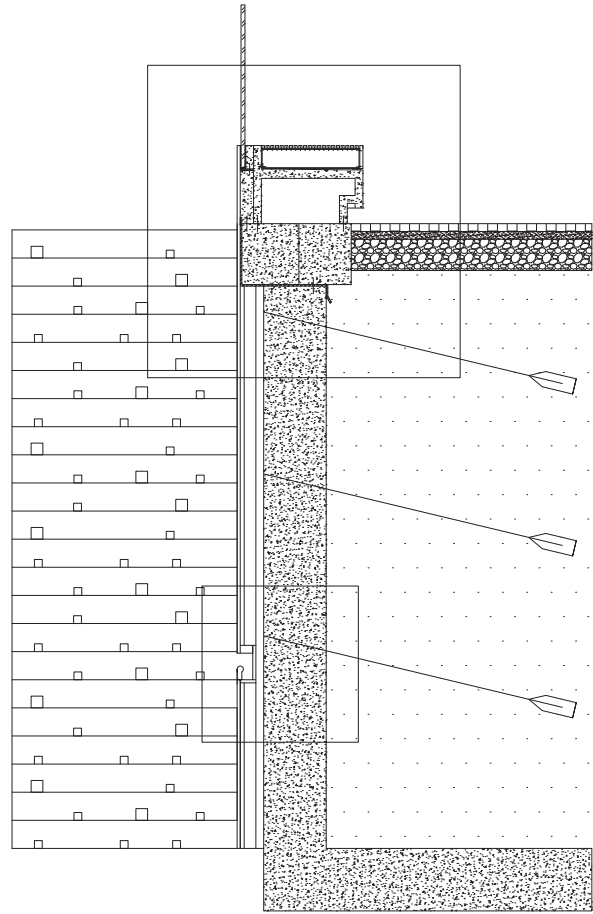
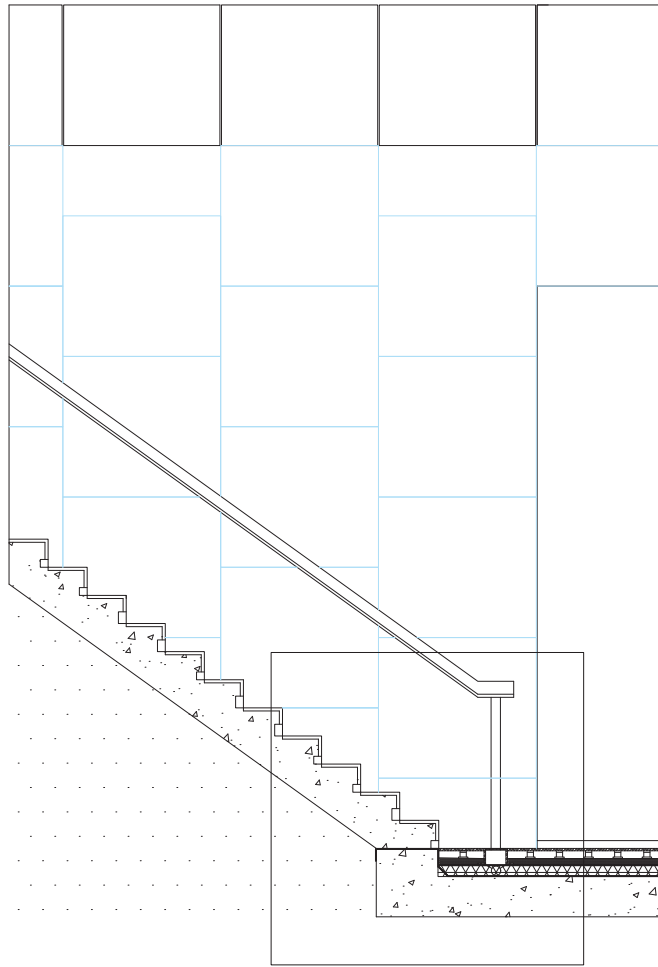


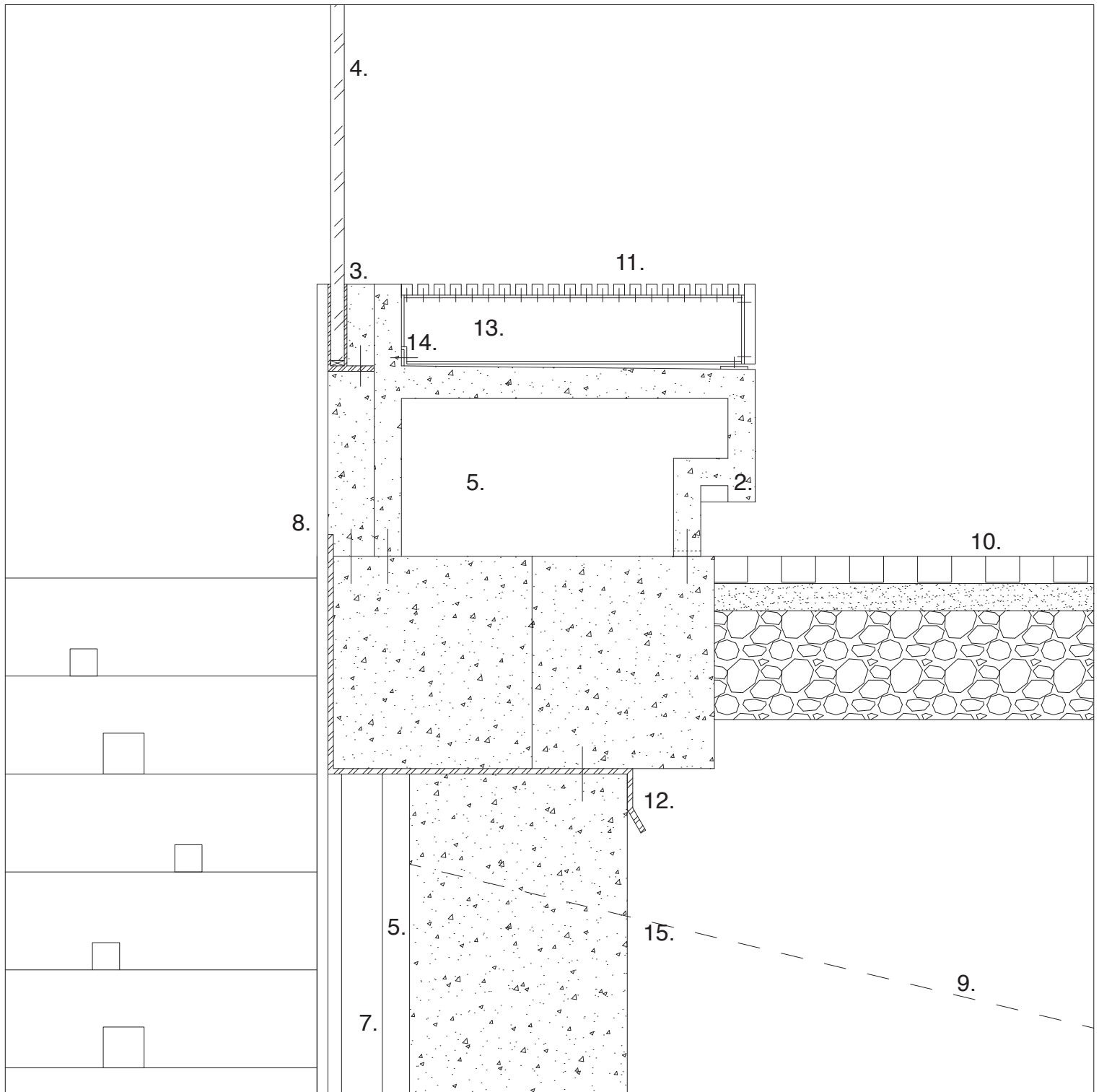






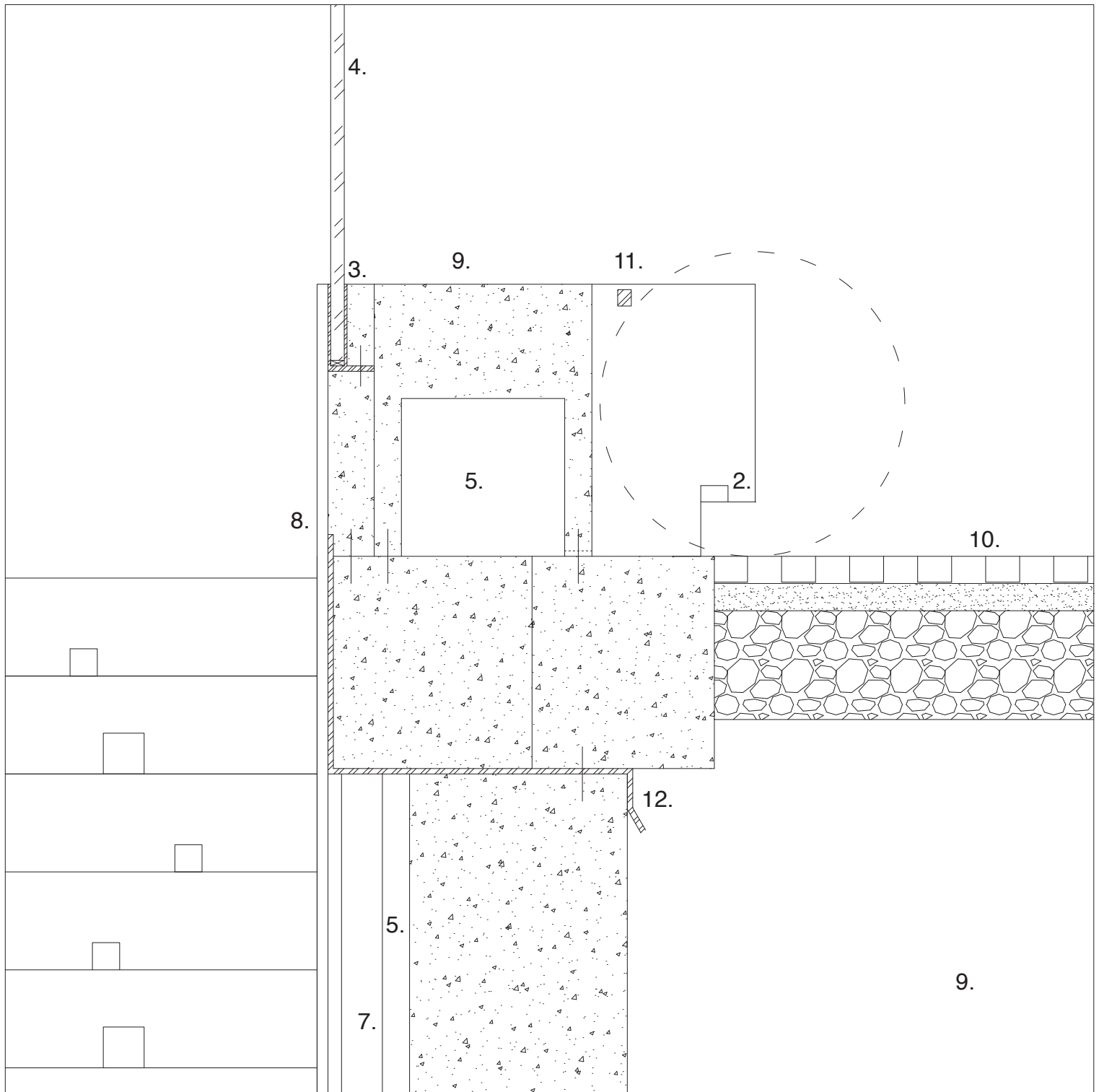




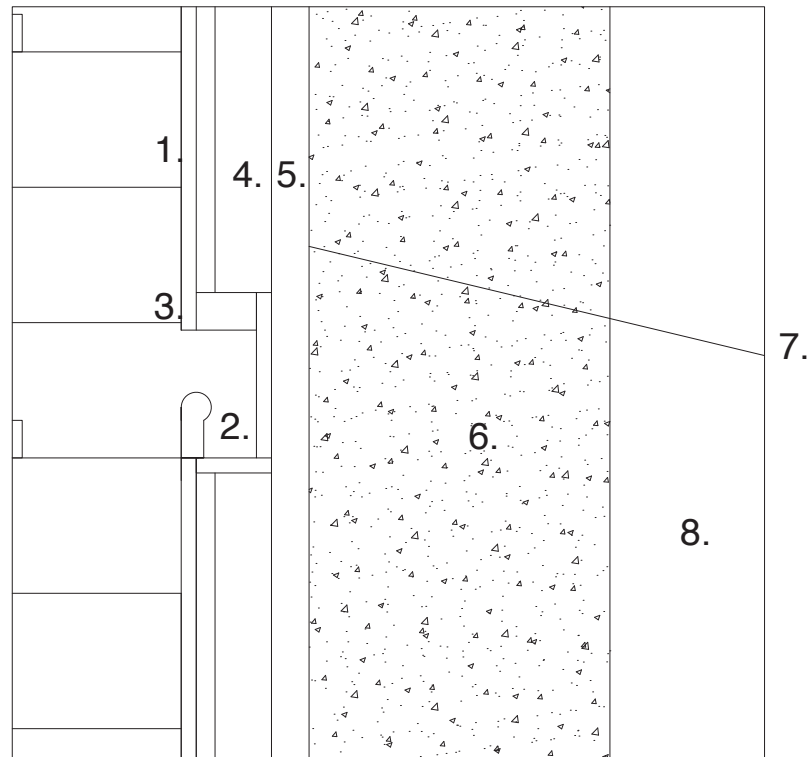


- 1. Formed Fibreglass Concrete
- 2. Light
- 3. Steel Channel
- 4. Glass Railing 1000x900mm
- 5. Cavity
- 6. Concrete Retaining Wall
- 7. Masonry
- 8. Decorative Fascia
- 9. Soil

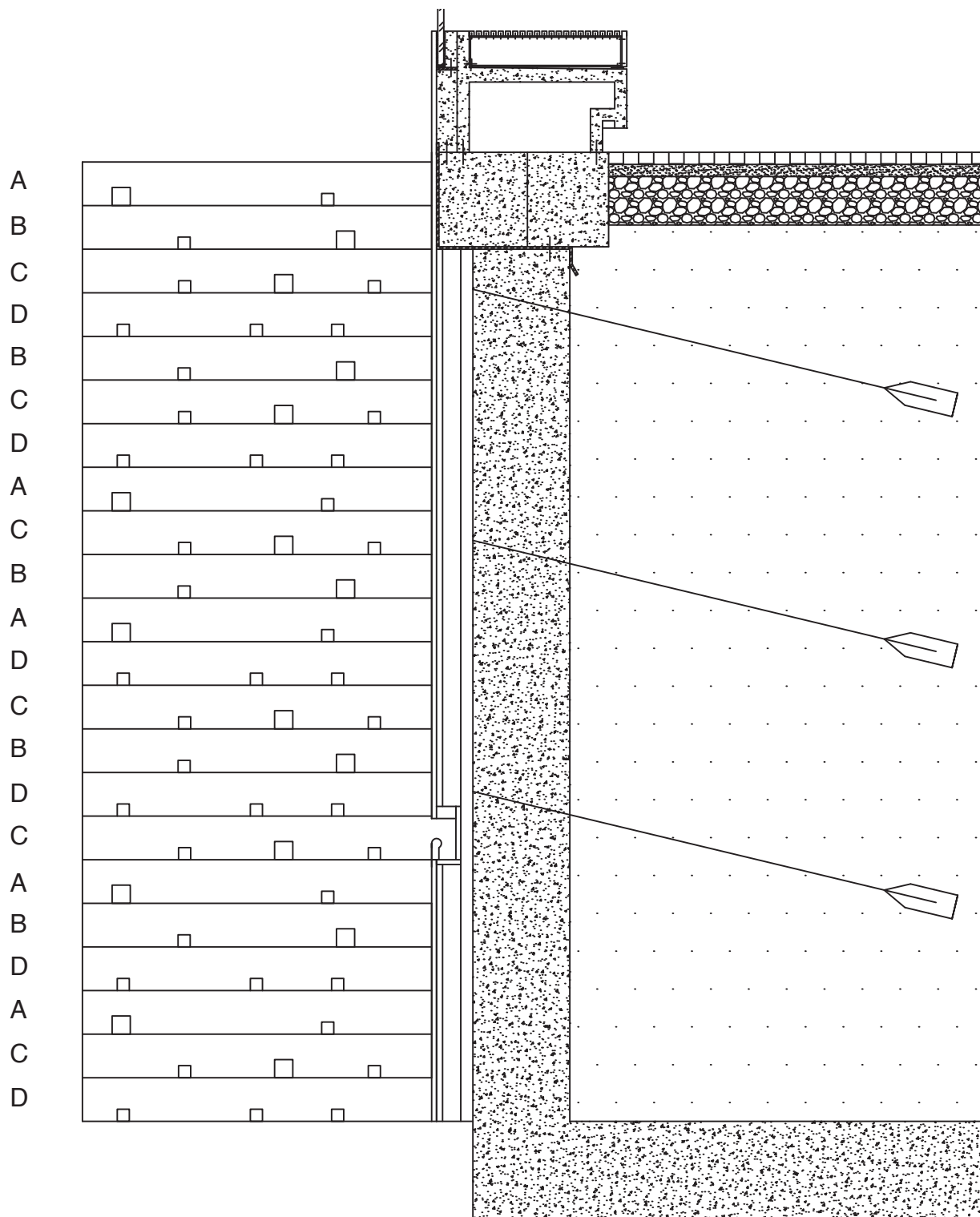
- 10. Cobble
- 11. Wood Rods
- 12. Flashing
- 13. Steel Frame
- 14. Anchor Clasp
- 15. Anchor Tie



- | | |
|-------------------------------|----------------------|
| 1. Formed Fibreglass Concrete | 7. Masonry |
| 2. Light | 8. Decorative Fascia |
| 3. Steel Channel | 9. Soil |
| 4. Glass Railing 1000x900mm | 10. Cobble |
| 5. Cavity | 11. Steel Bar |
| 6. Concrete Retaining Wall | 12. Flashing |

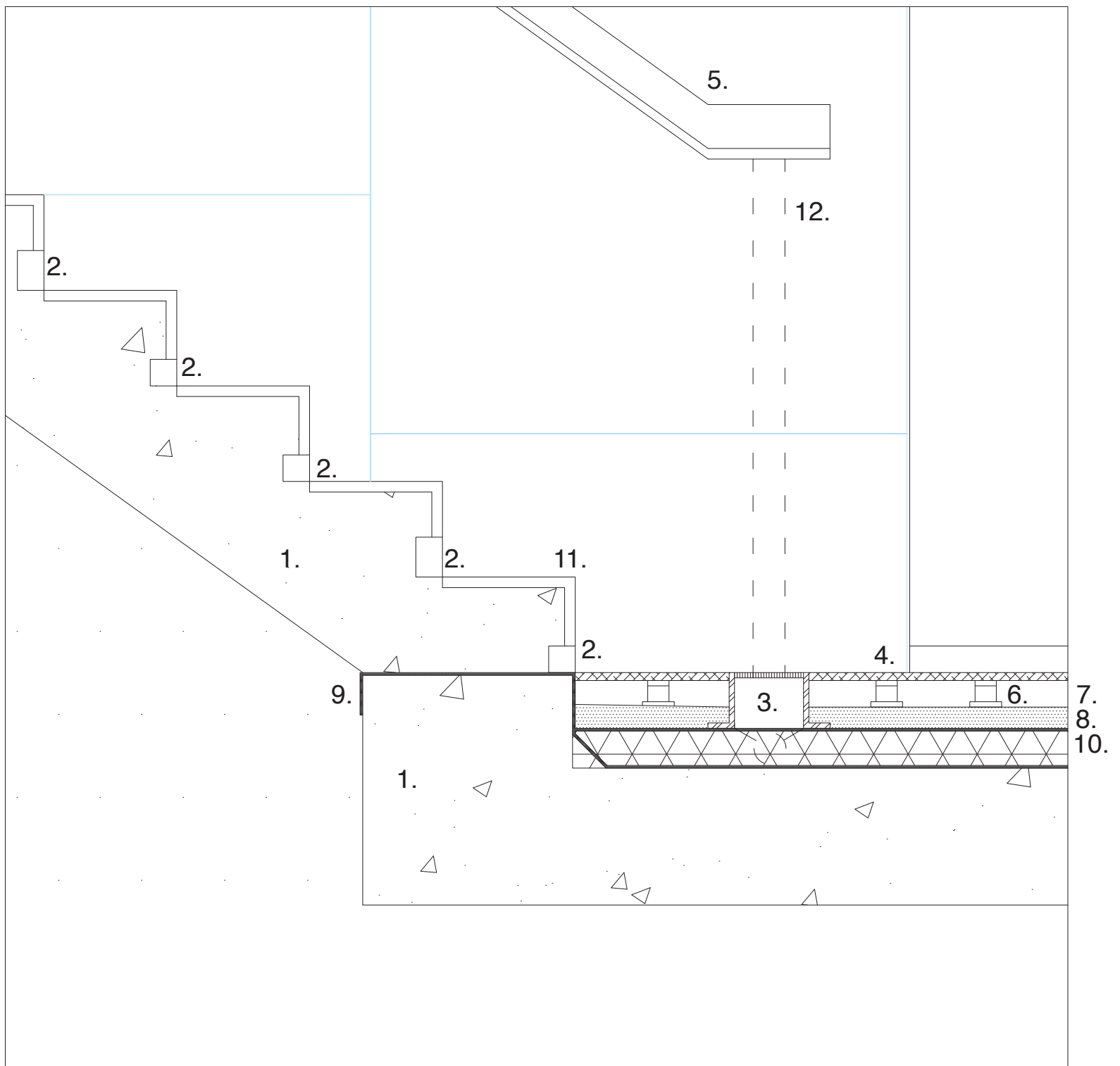


- | | |
|----------------------------|----------------------------|
| 1. Tile Fascia | 5. Cavity |
| 2. Handrail (same as tile) | 6. Concrete Retaining Wall |
| 3. Light 30x50mm | 7. Anchor Cable |
| 4. Masonry | 8. Soil |



1. Reinforced Concrete Structure
2. Light
3. Gutter
4. Tile
5. Railing

6. Spacer Pads
7. Cavity
8. Cementcrete
9. DPM
10. Insulation
11. Tile Finish
12. Gutter



- 1. ReinforcedConcrete Structure
- 2. Light
- 3. Gutter
- 4. Tile
- 5. Railing
- 6. Spacer Pads

- 7. Cavity
- 8. Cementcrete
- 9. DPM
- 10. Insulation
- 11. Tile Finish
- 12. Gutter

Technical Report

Architectonic, Urbanistic, Structural decisions

1.1.1 Characteristics of the Construction Site

The parcel is on Blanicka St, in Prague in Vinohrady. It takes up the entire half block, with the Narodni dum forming the other half. On the site are 3 existing structures: A defunct telephone exchange building, a low-density workshop and the ventilation shaft for the Prague Metro A line station of Namesti Miru. The parcel is accessible from Slazska, Blanicka and Korunni streets. The parcel gently slopes from the south east to the north by around 2.5m.

1.1.2 Urbanistic and Architectonic decision

The project, in keeping with the morphological block structure of Vinohrady and the disposition of the neighbouring Narodni dum, is integrated into the block, with efforts taken to respect the street lines of Slezska and Blanicka. However, the desire to integrate the ventilation tower into the project has led to certain setbacks in places to integrate the structures together. The set backs here are then utilized in the functioning of the parterre.

The entire building behaves as a floating object over the parcel, with reuse of the telephone exchange building and ventilation tower into the schemes. To adequately illuminate the interiors with daylight, atriums are punched through the building which also double as communication and circulation paths. In reality, there are 3 structures on the site, the reused telephone exchange building, which totals 8 floors, the new structure towards the south of the parcel, also 8 storeys and the sunken pavilion addition in the neighbouring square, which is 2 storeys tall.

1.1.3 Technical decisions

The bearing structure is, in its simplest, a waffle slab and column system, where the reinforced steel and concrete waffle slabs, of 800mm height disperse weight through the 4500mm tall 600mm diameter reinforced concrete column pillars.

1.1.4 Connection to transport and technical infrastructure

Loading and auto-elevators are designed to be accessible from Korunni street, as Blanicka will be pedestrian only and Slezska at this vicinity terminated a shared space. Korunni at this point is a one-way street. Parking is found on the -3rd floor of the building and is accessible only by auto-elevator. The site finds itself in the close vicinity to Namesti Miru, and thus the metro, tram and bus connections there. In 2032, the D lines of the Metro will terminate in the vicinity of the site. The sidewalk in front of the structure fully integrates into its surroundings and thus the entrances into the structure, which are Korunni, Blanicka and Slezska streets.

The structure will be connected to public technical infrastructure due to their high functionality and demand. There will be connections in Slezska and Korunni.

1.1 Fire Safety

The structure will have a fully automated sprinkler system, as well as necessary safety instruments as per Prague's fire codes. Numerous paths of egress exist to allow escape from the structure. The main atrium spaces feature discrete glass partitions at the ceilings to stem the spread of smoke in case of fire.

1.2 Hygiene and environmental protection

The structure in its expected function should fulfill all given hygienic norms, which correspond to its purpose. The structure should fulfil the physical requirements on internal spaces for functioning.

1.3 Safety while in use

The structure should fulfil the necessary requirements for safety when in use. Before its inauguration, supplementary regulations will be tested and enacted.

1.4 Noise safety

The intended functions of the structure should not create any extraordinary sound pollution. The designed structure resists sound penetration into or from the building. Considering the efforts to calm the square at Slezska, extra soundproofing is not considered necessary.

1.5 Health hazards and environmental safety

There are no known environmental hazards in the vicinity of the project. The structure therefore does not need additional protection from specific factors of the exterior environment.

1.6 Technical infrastructure

1.6.1 Water

Rainwater is directed into cisterns within the building at the -3 floor. And which is utilized, following filtration into the toilets of the building. The building is connected to the city water mains, which is found on Slezska street. The main water closure point and measuring apparatus will be placed within the technical spaces of the main structure.

1.6.2 Energy

The structure is heated through integrated radiator systems with a temperature differential of 70/40C. As a source of heat, there are gas powered boilers, which are connected to the gas main – medium pressure – at Slezska street.

The building is connected to the public electrical grid at Blanicka Street Electrical cables will be placed below ground, with the main electrical control box being integrated into the façade of the previous telephone exchange building. Electricity then travels into the main transformer of the building before being separated by floor and function of the individual spaces.

1.6.3 landscaping

The entire vicinity of the parcel and the square itself will be renovated. Terrain should remain at status quo where possible, except for the excavation works for the pavilion addition, which will be disposed off site. New trees will be planted, maintaining required buffers from underground technical infrastructure of at least 750mm. On Blanicka st, owing to the underground expansion of the structure, part of the road in the central space will be excavated and regraded to keep the datum of the building at that point level with Slezska st.

2.1 Architectonic decision.

2.1.1 Purpose

The Prague Forum is designed to provide public infrastructure for the residents and visitors of Vinohrady. It maintains various public spaces for the enjoyment and cultural improvement for the citizens. These spaces are primarily, the “beseda” on the ground floor, public library and congregation spaces and exhibition spaces. These are serviced by various offices, archival and technical spaces.

The structure is divided into three primary sections in the main object, the adaptively reused telephone exchange building, and the “voided” ground floor with suspended opaque library above it, unified by the ventilation shaft. The intent to incorporate as much history of the site as possible means the ventilation tower should only be minimally modified, mainly for the transference of loads from the new structure.

2.2 Urbanistic Decision

As a component within the wider Vinohrady, the structure essays to conform to the block morphology of the site. However, due to the poor placement of the Ventilation shaft and telephone exchange building, the structure does push back the street line at point to resolve the issues of these previously existing structures. These spaces are then integrated into the public space.

2.3 Architectonic decision

The desire for the project was to create a welcoming and well-integrated structure with its surroundings and as a result required as little of a separation from the street to the interior of the structure. The primary functions of the structure, which are public and democratic, also conceptually required there to be easy circulation and flow from outside to inside and within the inside itself. Spaces are organized vis a vis the interior to foster communication. The exterior is transparent at lower floors, but becomes remarkably opaquer in the upper storeys to react to the dichotomy of the Narodni dum's articulation and materiality. This opacity is achieved through vertical grey stone columns that obscure the hidden glass façade. These materially corroborate the poured in-situ concrete of the ventilation shaft.

2.4 Dispositional decisions and disability access

The project is a structure with 5 above ground storeys and 3 underground storeys. Technical spaces, archives and parking are placed in the underground, as are public spaces which are light sensitive; i.e. exhibition and theatre spaces. From these technical spaces are controlled the air conditioning, heating, electrical, security systems. Above ground storey house the primary public and administrative activities. Primary public spaces are oriented North, to interact better with the square.

The building, owing to the fact that it is partial adaptive reuse, has multiple levels. Ease of access for the disabled is achieved through the use of box elevators and elevating platforms where the need arises, especially between the former telephone exchange building and the new structure to the North.

2.5 Floor construction

The composition of the floor slabs within the structure are primarily reinforced concrete waffle slabs, to allow them the versatility needed to achieve great spans over the course of the structure. On the ground floor and in public circulation spaces, the floors are finished with a 3cm later of white Terazzo. In Upper floors and study areas, the floors are impregnated oak parquet or carpeted based on need. In technical, storage and service spaces, floors surfaces are polished cement. Bathrooms are tiled.

2.6 Doors and openings.

The large folding doors on the ground floor are produced by the firm Jansen Janisol and are produced in a steel frame. Windows likewise are produced by that same firm. However, in the Pavillion extension, glazings are produced by Pilkington. Interior doors are wooden, either massive oak or veneered, based on later value estimations.

Conclusion

I hope that with my project I have opened a discussion as to how public spaces and spaces for the public should foster communication and connection.

I'm happy to have been able to resolve some of the issues in a space whose vicinity I spend much of my time in and whose current condition continually distresses me. I would like to thank my studio leaders and teachers for their helpful insights and resources, as well as their instruction.

I'd also like to thank all those who enriched me with their comments relating to this project.

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