

Prague's Mediatech HQ: High-Tech Digital Innovation and Transmission Center

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INTRODUCTION

01 Project Description

Project Description

This research explores the culture and ideologies related to creating, learning, sharing, and distributing media-related content and technologies within a dedicated campus that is inclusive for all user types. The purpose of this work is to implement an institution in Prague's city center within the institutional district of Prague 1 and Prague 2. Essentially, the research presents the new institution built upon the contextual institutional history through its extensive program and progressive architecture. The research further advocates for the storage yet extension of cultural values throughout the city while complimenting the surrounding institutions.

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

Foundations of Argument

Since the demolition of the Transgas Building in 2019 the site became a brownfield and remains a brownfield in present day, five years later. Discussions about the site suggest a modern office building on the site, however only competitions have taken place, but no commissions have been finalized.

Solution of Argument

An in depth understanding of the site and its contextual interactions to further identify an appropriate and innovative architectural solution for the site while building upon its history rather than applying a standard office building solution.

General Parameters

City: Prague, Czech Republic
Address: Vinohradská 325/8, Římská 325/5, Vinohrady
Typology: Institution, Culture
Program: Mixed Use
Plot area: 5,850 sq meters
Plot Perimeter: 350 meters
Max. height limit: 25-40 meters
Max. number of floors: 5-8 floors
Max. Depth: 6 meters
Building Capacity: ~600 people

02 Main Goals of Project

The main goal of the project can be divided into major components: urban, program, users, interior, ground history. From an urban level, the goal is to implement a Mediatech to develop the site and incorporate a fluid, continuous, and permeable infrastructure extending within, to, and throughout the other major institutions - National Museum, New National Museum - and urban cores - Václavské náměstí, Vrchlického sady, Náměstí Míru - within context. The Mediatech further expands on the cultural institutional typology as it stands as the sixth institution in the area. The goal of the architecture is to create an exhibit by placing multiple primary floors throughout the building forming residual spaces, and to produce an interior space that flows upwards throughout the building from street level and extends into its public space and cultural surroundings. Internally, the program's goal is not defined by separate spaces but rather the flexibility of the spaces. The building's extra-high ceilings on the multiple primary floors allow for additional mezzanines and level changes creating residual spaces. For the significance within the city the Mediatech acknowledges, understands, and builds upon the contextual history achieving an institution and public passage (pasáž) that exist in the surrounding context. The given criteria are expanded, elaborated, and synthesized in the following pages.

1. Urban ...

2. Program ...

3. Users ...

4. Interior ...

5. Ground ...

6. History ...

Urban

The urban infrastructure refers to the physical and organizational systems that support the functioning of cities and more specifically the urban areas in, around, and throughout the building's site. It encompasses a wide range of elements that are essential for urban life, including transportation networks, utilities, public spaces, and social amenities. The goal is to develop the urban context to incorporate a permeable infrastructure into and around the building.

Public spaces include plazas, squares, and streetscapes. These spaces provide opportunities for social interaction, cultural activities, recreation, and relaxation, contributing to the user experience around the site.

The transportation networks influenced by the building include highways, streets, tunnels, railways, and public transit systems such as buses, trains, and metros. These transportation networks exist and facilitate the movement of people, goods, and services to, from, and around the site. These transportation systems influence the flow and circulation of users not only to the site, but throughout the building.

Program

The goal is to provide a universal program that accommodates all functions for all users. The program serves as the critical foundation in the design process. It provides clarity, direction, and context for the new building and meets the needs and aspirations of users and communities.

The program includes spaces for working, studying, dining, recreation, storage, circulation, leisure and other specialized functions specific to the building type, such as laboratories, classrooms, offices, studios, or workshops. The program defines the spatial relationships needed to support the functional requirements including the size, layout, and organization of rooms, corridors, circulation paths, entrances, exits, and other spatial elements within the building.

Other urban facilities that contribute to the cultural vitality and civic identity of cities includes cultural institutions such as museums, theatres, galleries, halls, and libraries. These cultural facilities are to be implemented into the program to further develop the institutional identity.

Users

The goal is to create a building that is accessible, usable, and welcoming to people of all ages. A user-centered design approach prioritizes the experience of the people who will inhabit and use the building.

A universal design ensures that the building and spaces are accessible to people with children, disabilities, and special needs. The approach is to design intuitive wayfinding systems to help users navigate complex buildings and spaces easily. The architecture must define a sense of inclusivity and belonging for users by designing spaces that reflect the diversity of users and accommodate a wide range of cultural and social practices.

The goal is to define an inclusive design approach that accommodates the needs and preferences of all user groups. The architecture strives to ensure that the building and spaces are accessible, usable, and welcoming to people of all ages and abilities – children to the elderly.

Interior

The architectural interior produces an interior space that invites and extends into the institutional surroundings. The interiors include the enclosed, partially enclosed, and open areas within the building. It considers factors such as the relationships between different programs, access to natural light, privacy, refuge, and the flow of movement.

The spatial layout of the interior spaces is carefully designed to optimize the circulation paths and spatial relationships between different programs. This involves considerations such as room arrangement, adjacency, connectivity, and accessibility. The interior spaces within the building are also carefully designed to accommodate changing needs and activities over time, allowing for adaptability, versatility, and reconfigurability. This involves the use of movable partitions, modular furniture, flexible layouts, and multipurpose spaces that can be easily modified or transformed as needed.

The overall goal of the interior is to implement residual spaces throughout the building to play with the concept of program versus voids comprising of open concept layouts.

Ground

The ground typically refers to the horizontal surface of the topographic ground (ground floor) within the building serving as the base on which the building is structured and organized. It contains entrance areas, lobby spaces, shops, and other public amenities. The ground floor serves as the primary point of access and circulation within the building, connecting users to other levels.

Though, the ground in the context of architectural theory can further be conceptualized as a fundamental element in the design representing stability, foundation, identity, and belonging within the building. The idea of ground is a conceptual framework for organizing space, defining boundaries, and shaping user experience. The ground is, therefore, not strictly defined as the ground level that exists at the base of the building.

The function of the ground begins to articulate as an undefined surface. As ground level exists on multiple levels it becomes an extension of the urban context as it circulates users upwards throughout the building to all main ground levels like a passage (pasáž), or collective ribbon. The ground becomes a tool to connect the program and city.

History of City and Building

The historical goal understands and incorporates historical elements into the design by retaining, restoring, or reinterpreting existing buildings, structures, or features that have architectural, historical, or cultural significance. The cultural and historical context of the site and its surrounding community is important when designing a new building to understand local customs, traditions, beliefs, and social practices that can have an influence on the overall design.

The contextual history in the architectural design emphasizes the importance of understanding and respecting the context and heritage of the site and surrounding buildings to create new architecture that is meaningful, responsive, and sustainable within its cultural, social, and environmental context. The new building and urban space can enrich the city's fabric and contribute to the future while building upon the history.

Before the current brownfield on the site, the Transgas building, a brutalist

and high-tech structure, stood on the site and signified a bold architectural era. The Transgas left its mark and defined the site's primal history from the communist regime until the modern day. Its demolition sparked debate about the preservation of brutalist structures, which are often misunderstood yet integral parts of the Czech architectural history and urban landscape. The new architecture seeks to bridge the gap between the brutalist/high-tech era and the present day with a design that acknowledges the Transgas building and the other surrounding institutions. This balancing act between honoring history and embracing post-modernity is delicate, requiring careful consideration of the site's architectural, cultural, and historical significance.

The new architecture also builds upon the contextual typology of passages and the circulation of people through passages. Passages play an important role in the context of the historical city center and the goal is to build upon this concept in the new architecture.

Synthesis

The new architecture of the project synthesizes the given criteria and defines a foundation for the overall design concept.

- Urban: The project is an extension of the surrounding urban fabric bringing it into the building by providing a new open plan public space on every primary floor for maximum urban integration.

The project incorporates a fluid, continuous, and permeable infrastructure extending within, to, and throughout the other major institutions and cores.

- Program: The program of the building is arranged vertically for influenced and maximized circulation. It is organized so that users are invited to flow upwards through the building to reach specific focal points, and then eventually back down to street level.

- Users: The project implements a universal design to encourage users of all ages to use the given amenities within the building.

The project ensures that it is also not only for locals, but also for visitors interested in exploring the various types of programmatic amenities

- Interior: The interior spaces are designed to inform an open plan concept that invites users to seek personal experiences and create spaces that respect the desires of different user groups.

- Ground: From the entrances at ground level users find themselves flowing upwards vertically to each of the primary (ground) floors where they can experience an open public plaza that informs multiple ground levels.

- History: The project acknowledges the history of the city's development in an institutional context to further develop the history of the site within its historical context relating to the surrounding institutions urban typology. The project seeks to bridge the gap between the brutalist/high-tech era and the present day with a design that acknowledges the Transgas building and the other surrounding institutions.

The project implements a given vertical passage to circulate users not only throughout the ground floor of the building but also upwards into all ground floors.

03 Descriptive Overview of Brief

This research further gathers the values and goals for the project to create a thought-out architectural monument in the city through analyzing and understanding the site on a country basis, city basis and site basis to then facilitate an urban analysis of the site and surrounding context. Then to incorporate these findings to explain the purpose of the Mediatech proposal and the Mediatech's values, program, and functions within itself and the city. The project will be presented through architectural drawings that explain the architecture of the Mediatech. The project is presented in the following sequence:

- Country Basis
- City Basis
- Site Basis
- Urban Analysis
- Mediatech
- Concept
- Architecture
- Drawings
- Significance

PART 1

I. COUNTRY BASIS



01 Czech Republic/ Czechoslovakia



Czechoslovakia/Czech Republic

The history of Czechoslovakia is complex and rich, marked by periods of independence, foreign rule, and significant political and social change. This overview provides the major transitions in the history of Czechoslovakia, a country shaped by its struggles for independence, democracy, and national identity. The timeline is described below.

Formation (1918):

The Czechoslovak Republic emerged and was established as an independent state on October 28, 1918, after the collapse of the Austro-Hungarian Empire at the end of World War I. The new country brought together the Czech lands (Bohemia, Moravia, and parts of Silesia) with Slovakia and Subcarpathian Ruthenia.

First Republic (1918-1938):

The interwar period saw the establishment of Czechoslovakia as a democratic republic. Under the leadership of President Tomáš Masaryk and later Edvard Beneš, Czechoslovakia experienced a developed industry with economic growth, industrialization, cultural flourishing, and an ethnically diverse population. However, tensions between Czechs and Slovaks persisted, and the country faced economic challenges during the Great Depression. Despite the normal struggles faced for 20 years after the war, the Czechoslovak Republic became known for its progressive, democratic state, with cultural and economic achievements.

Munich Agreement and German Occupation (1938-1945):

In 1938, under the Munich Agreement, Western powers allowed Nazi Germany to annex the Sudetenland, a predominantly German-speaking region of Czechoslovakia. In March 1939, the remaining Czech lands were occupied by Germany, while Slovakia became a puppet state under the leadership of Jozef Tiso. Czechoslovak resistance movements fought against Nazi occupation. The regime wiped out most of the Jewish population.

End of World War II and Communist Takeover (1945-1948):

Czechoslovakia was liberated by the Soviet Red Army and the United States in 1945. After the war, the country experienced a period of democratic governance. However, in 1948, a coup d'état led by the Communist Party seized power, establishing a communist regime with Klement Gottwald as Prime Minister and the country eventually became a part of the Soviet Bloc. The Soviet's Communist regime ruled in the country for 40 years.

Communist Era (1948-1989):

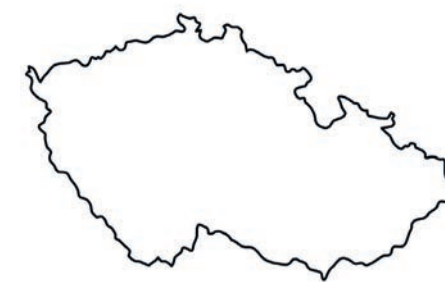
Czechoslovakia became a satellite state of the Soviet Union, and the Communist Party dominated political life. The regime suppressed dissent, imposed censorship, and controlled the economy. However, there were signs of liberation with the Prague Spring of 1968 when the Communist Party tried to introduce democratic changes in the country, which was ended by the Soviet-led invasion. Prague Spring was quickly suppressed by the Warsaw Pact armies' intervention, and all who questioned the regime were persecuted.

Velvet Revolution and Dissolution (1989-1993):

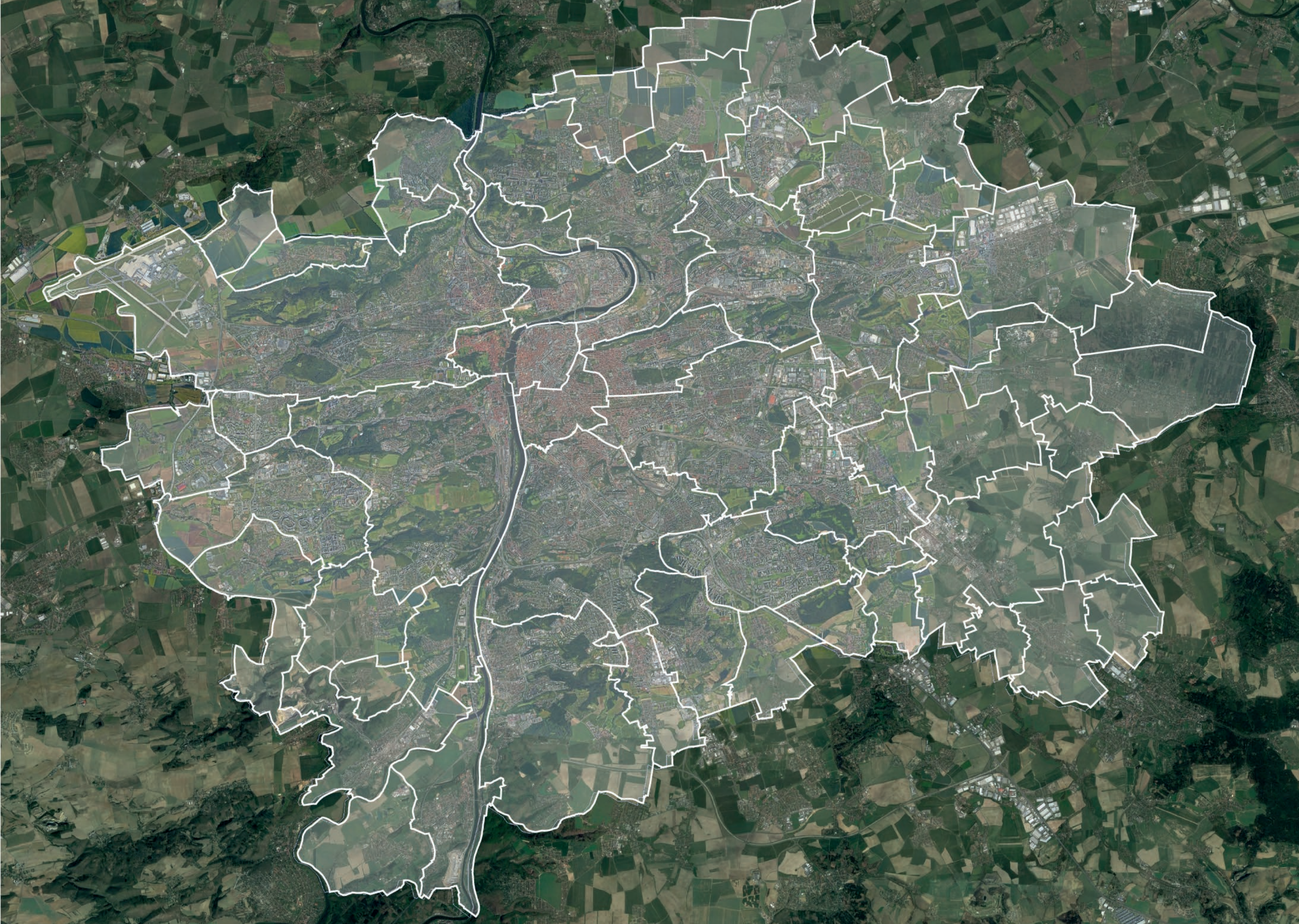
The Communist regime in the Czechoslovak Republic lasted until November 1989 when it fell during the Velvet Revolution. Civic protests, led by figures (Václav Havel), ended the Communist rule. Czechoslovakia transitioned to democracy and held free elections in 1990, with Havel becoming the country's first post-Communist president. In 1992, Czechoslovakia peacefully dissolved and split into two nations by a mutual political agreement, the Czech and Slovak republics, through the "Velvet Divorce." The Czech and Slovak republics emerged January 1, 1993.

Post-Dissolution (1993-present):

Since the dissolution of Czechoslovakia, the Czech Republic and Slovakia have pursued separate paths. Both countries joined NATO in 1999 and the European Union in 2004. The Czech Republic experienced economic growth, political stability, and integration with Western Europe, while maintaining its own distinct cultural identity. Today, the Czech Republic remains as an independent republic within the European Union.



II. CITY BASIS



01 Prague, Czech Republic

“The Golden City”, “The City of a Hundred Towers” and “The Heart of Europe”



Prague, Czech Republic

Prague is the capital of the Czech Republic and the historical capital of Bohemia. Prague has a rich and diverse history that spans over a thousand years. Prague is home to 1.3 million people making it the largest city in the Czech Republic. Prague is the political, cultural, economic, and architectural hub of central Europe, with a rich history and influence known for its vibrant arts scene, stunning architecture, and lively atmosphere.

Throughout its history, Prague has been shaped by its diverse cultural influences, including Czech, German, Jewish, and other ethnic communities, resulting in a unique blend of architectural styles, traditions, and cultural heritage. Prague’s architectural history was enhanced by post-1945 planning, which preserved the ancient core of the city as a major monument, and in 1992 the historic city center was added to UNESCO’s World Heritage List.

Its rich history makes it a popular tourist destination and as of 2017, the city receives more than 8.5 million international visitors annually. In 2017, Prague was listed as the fifth most visited city in Europe.

Basic Data of City

Founded: 9th century

Capitals: Kingdom of Bohemia, the Holy Roman Empire, Czechoslovakia, Czech Republic

Area:

Capital city: 496.21 km²

Urban: 298 km²

Metro: 11,425 km²

Highest elevation: 399 m

Lowest elevation: 172 m

Population:

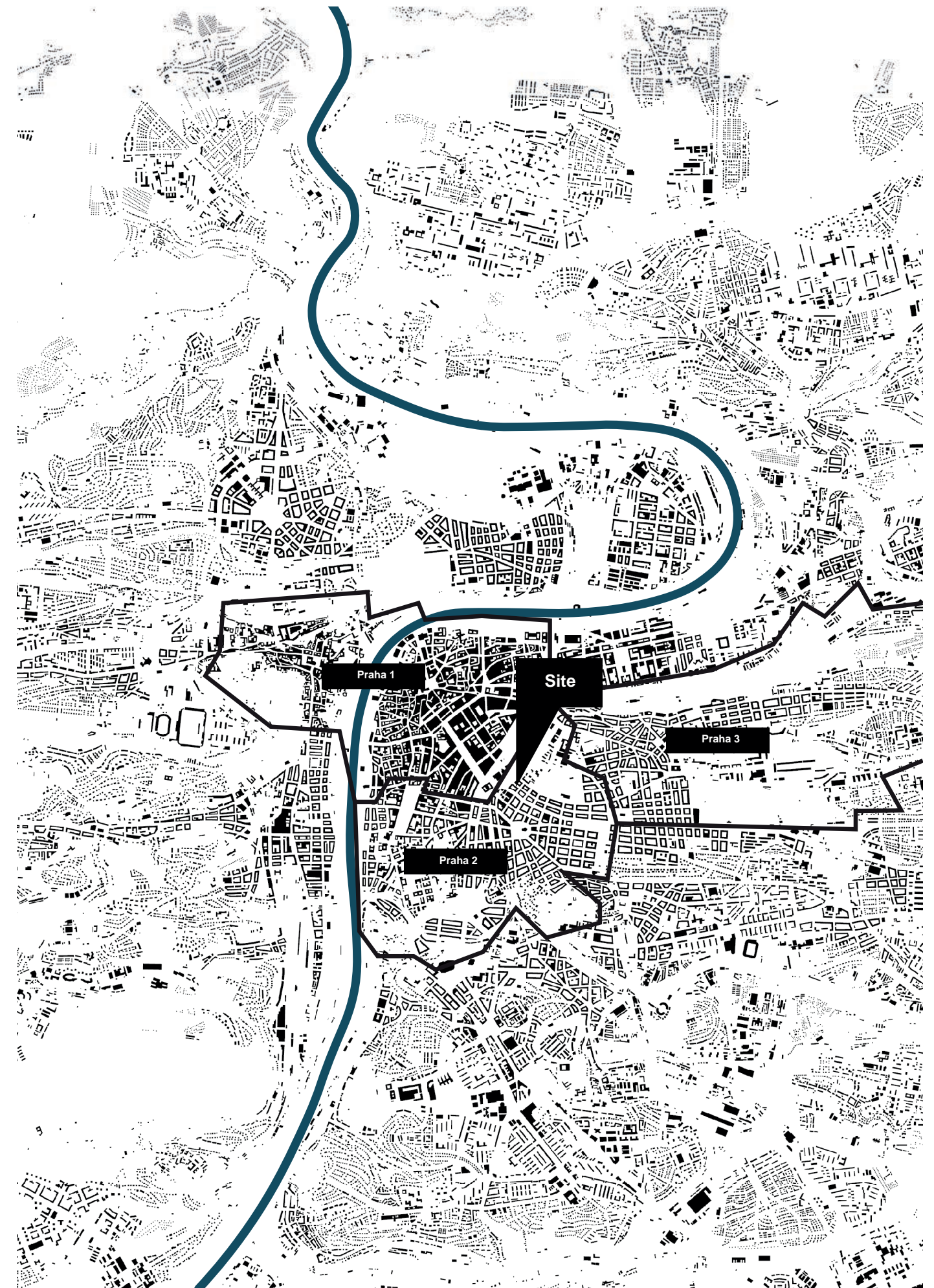
Capital city: 1,357,326

Density: 2,700 km²

Metro: 2,709,418

Metro density: 237 km²

Architecture: Romanesque, Gothic, Renaissance, Baroque, Art Nouveau, Rococo, Neoclassical, Revival, Modernism, Functionalism, Communist, Postmodern



02 History of City



Prague, Czech Republic:

Prague, the capital city of the Czech Republic, has a rich history that spans several periods that have contributed to the city's rich cultural heritage, which can be seen in its many landmarks, museums, and galleries. A brief timeline of the city's history is described below:

Early Settlements:

Prague played an important role in the medieval history of Europe. The area where Prague is located has been inhabited since prehistoric times, with evidence of settlements dating back to the Paleolithic era. By the 9th century, the region was inhabited by Slavic tribes.

Founding and Early Medieval Period (9th - 13th century):

Prague was founded around the 9th century and gradually developed into a significant trading center due to its strategic location on the Vltava River. Founded in the latter part of the 9th century, Prague became the seat of the kings of Bohemia, some of whom also reigned as emperors of the Holy Roman Empire later. The city flourished during the 14th-century reign of Charles IV, who ordered the building of the New Town, the Charles Bridge, St Vitus Cathedral: the oldest gothic cathedral in Central Europe, which is inside the Castle, and the Charles University. Prague was then the third-largest city in Europe.

In the 9th century, it became the seat of the Přemyslid dynasty, which ruled over the Czech lands for several centuries. The city grew in importance throughout the Middle Ages, becoming an important center of trade and culture. In the 14th century, the Holy Roman Emperor Charles IV made Prague his imperial capital and oversaw a period of great prosperity and cultural growth. During this dynasty Prague's most famous and recognizable landmarks, including Charles Bridge and St. Vitus Cathedral, were built. These landmarks are what visitors from around the world come to see. In 1212, Prague became a bishopric.

Golden Age under Charles IV (14th century):

Prague flourished during the reign of Charles IV, who became Holy Roman Emperor in 1355. He transformed Prague into a cultural and intellectual

center, commissioning the construction of numerous landmarks, including Charles University, Charles Bridge, and Prague Castle. This period is often called the "Golden Age" of Prague.

Hussite Wars (15th century):

The early 15th century saw religious conflict in Bohemia, particularly during the Hussite Wars, sparked by the teachings of Jan Hus. These wars significantly impacted Prague by creating political tension and complications, but the city remained an important cultural and political center.



Habsburg Rule (17th century):

Prague came under Habsburg rule in the 16th century and became the capital of the Kingdom of Bohemia within the Habsburg Monarchy. Despite periods of conflict and upheaval, Prague continued to thrive as a center of art, culture, and commerce.

Prague became a center of humanism, with scholars and artists migrating to the city to study and expand their knowledge with other creators. Prague's most famous Renaissance figure was the astronomer Tycho Brahe, who worked for many years at the court of Rudolf II, the Holy Roman Emperor. Rudolf was a great patron of the arts and sciences, and during his reign, Prague became one of the most important cultural centers in Europe.

The 18th century was a time of relative stability and prosperity for Prague. The city continued to be an important cultural and economic center, and another notable landmark worth visiting were constructed during this time, including the Clementine Library. However, the city was also affected by the religious conflicts that were impacting all of Europe, and tensions between the Catholic and Protestant populations of the city were high. Ultimately, removing religion from the area.

Czech National Revival (19th century):

The 19th century saw a resurgence of Czech national identity and cultural pride, known as the Czech National Revival. This movement played a crucial role in preserving and promoting Czech language, literature, and culture.

The 19th century was a time of significant change in Prague. In 1848, a wave of revolutions swept across Europe, including Prague. The city saw protests and uprisings against the ruling Habsburg monarchy. The city continued to grow and develop throughout the rest of the century, with new neighborhoods and suburbs being built to accommodate the growing population. The city also played an important role in the cultural movement, having many intellectuals making their homes in the city. Many notable architectural structures were built during this time, including the National Museum, National Theater, and State Opera.



World Wars and Communist Era (20th century):

Prague experienced significant turmoil during the 20th century, including the World War I, the interwar period of Czechoslovakia's independence, the occupation of Czechoslovakia by Nazi Germany during World War II, and the subsequent communist rule under the Soviet Union's influence.

The 20th century was a developmental time for Prague, marked by political and social uprisings. During World War I, the city was part of the Austro-Hungarian Empire, which collapsed at the end of the war. In 1918, Czechoslovakia was formed, and Prague became the capital of the new country. Prague Castle became the place for the first president of Czechoslovakia, Tomáš Garrigue Masaryk. The interwar period was marked by economic growth and cultural flourishing, but it was also a time of political tensions, with the rise of fascism and communism surrounding Prague. A few years after the war, Czechoslovakia was re-established as an independent state, and Sudeten Germans were thrown out and sent back to Germany and Austria.

During World War II, Prague was occupied by Nazi Germany, and many of the city's Jewish residents were sent to concentration camps. After the war, the city became part of the communist bloc and was subject to Soviet influence. The city saw protests and uprisings against the communist government in the 1960s and 1970s, but these were ultimately suppressed.

In 1989, after the Berlin Wall had fallen and the Velvet Revolution crowded the streets of Prague, Czechoslovakia freed itself from communism and Soviet influence, thus making Czechoslovakia a democratic country. In January 1990, the first democratic elections were conducted, making Václav Havel the president. On 1st January 1993, Czechoslovakia was split into

two independent countries, Slovakia and Czech Republic. Prague became the capital of the Czech Republic.

The Czechs' relations with Germany and Austria in the year 2000 were tense due to the Czechs' refusal to remove the Temelin nuclear power station in southern Bohemia. Also, the removal of German Sudetens after World War II, stripping them of their Czechoslovakian citizenship, remains an issue.



Velvet Revolution and Modern Era (late 20th - 21st century):

The Velvet Revolution of 1989 led to the peaceful overthrow of the communist regime in Czechoslovakia and the transition to democracy. Prague emerged as the capital of the newly formed Czech Republic after the peaceful dissolution of Czechoslovakia. Since then, Prague has undergone significant economic, cultural, and architectural development, becoming a major tourist destination and a center of European culture.

The 20th century erected many architectural landmarks and world-renowned architects. Karel Prager was one of the most prominent architects of modernist and brutalist architecture in Czechoslovakia during the second half of the 20th Century. His works include the Federal Assembly building (now New National Museum), the extension to the National Theatre (Nova Scena) and many other buildings in Prague. His showcase structures are remarkable for their bold exteriors and striking internal spaces which blend natural light with a use of natural materials. Václav Aulický, architect of the Transgas and Zizkov TV tower is another prominent Czech architect from the era valuing bold finishes, brutal takes, and high-tech technology. Other notable structures built in the 20th century are the (Historic and New) Main Train Station and Czech Radio.

Václav Havel was elected as the first president of the Czech Republic in January 1993. Then again, in January 1998-2003. In 1999, the Czech Republic joined NATO and was approved as a member of the European Union in 2002. On 1st May 2004, the European Union accepted the Czech Republic.

03 Architectural History of City

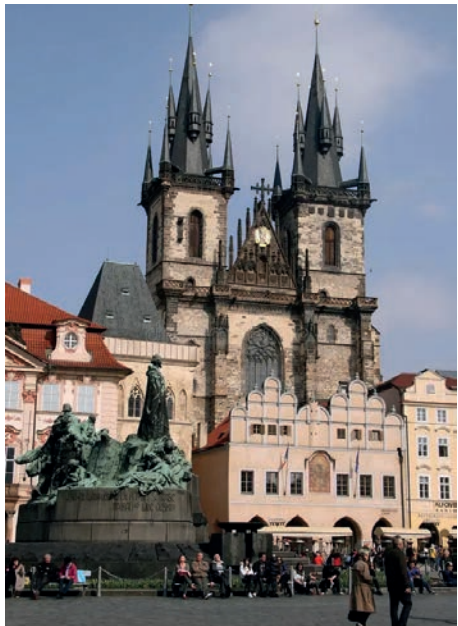


Prague, Czech Republic:

The architectural history of Prague has an urban fabric of diverse styles and influences spanning over a millennium. Throughout its architectural history, Prague has been shaped by political, cultural, and social forces, resulting in a rich collection of styles and influences that contribute to its unique and eclectic urban landscape. Here's an overview of the key architectural periods and styles in Prague:

Romanesque (10th - 12th century):

Prague's earliest surviving architectural landmarks date back to the Romanesque period. These include the rotunda of St. Martin in Vyšehrad and the crypt of the Church of St. George in Prague Castle.



Gothic (13th - 16th century):

The Gothic period in Prague was marked by the construction of magnificent cathedrals, churches, and civic buildings. The most notable example is St. Vitus Cathedral within the Prague Castle, an iconic masterpiece of Gothic architecture recognized worldwide that took centuries to complete. Prague castle boasts as the oldest occupied castle complex in the world. Other significant Gothic landmarks include the Church of Our Lady before Týn and the Powder Tower in the Old Town Prague.

Renaissance (16th century):

During the Renaissance, Prague saw the influence of Italian architectural styles, particularly in palaces, mansions, and gardens. Notable examples include the Schwarzenberg Palace and the Royal Summer Palace of Queen Anne.

Baroque (17th - 18th century):

The Baroque period left an indelible mark on Prague's skyline, with numerous churches, palaces, and public buildings enhanced with elaborate ornamentation, decorative, and colorful facades. Iconic Baroque landmarks include St. Nicholas Church in the Lesser Town, the Church of St. Nicholas in the Old Town Square, and the Wallenstein Palace.

Rococo and Neoclassical (18th - 19th century):

Towards the end of the Baroque period and into the 19th century, Rococo and Neoclassical influences began to emerge in Prague's architecture. Notable examples include the Estates Theatre, the National Museum, and State Opera.

Revival Styles (19th - 20th century):

The 19th and early 20th centuries saw a revival of historical architectural styles, including Gothic Revival, Renaissance Revival, and Art Nouveau. Prague's Municipal House is a prime example of Art Nouveau architecture, while the National Theatre reflects Neo-Renaissance design. Another notable example is the Art Nouveau Historic Train station.



Modernism and Functionalism (20th century):

The early 20th century brought modernist and functionalist architecture to Prague, with notable examples such as the Vila Müller by Adolf Loos and the Dancing House by Frank Gehry and Vlado Milunić in the late 20th century.



Communist Architecture (20th century):

During the communist era, Prague saw the construction of large-scale housing estates and utilitarian buildings, often characterized by their functional design and standardized construction methods. Examples include the Jižní Město Panelák housing estate, Žižkov Television Tower, and New Terminal Hall.

Contemporary Architecture (21st century):

In recent years, Prague has seen a resurgence of contemporary architecture, with new developments blending modern design with historic surroundings. DOX Centre for Contemporary Art, and the revitalization of the Žižkov Freight Railway Station are examples of contemporary architectural projects in Prague.

III. SITE BASIS



01 Site within City

Site: Demolished Transgas Building brownfield

Site Location within Prague

The site currently rests center of Prague at the node of Prague 1, 2, and 3 located at the west end of Vinohradská street specifically in Prague 2 at the address Římská 325/5 and Vinohradská 325/8. It is at the top of Václavské náměstí directly behind the National Museum across the Magistrála, above the main railroad track tunnels to and from the Main Railway Station, and even deeper above the Metro Line A (green line) tunnel. The site is within proximity to major institutions, the National Museum, New National Museum, State Opera, Czech Radio, and Main Railway Station. The back end of the site is bordered by Rubešova and Římská streets entering the traditional Vinohrady city blocks.

Basic Data of Site

Location: Vinohrady, Prague 2, Czech Republic

Perimeter: 350 meters

Area: 5,850 sq meters

Elevation Difference: 6-8 meters

Current Owner: PSN (Prague Real Estate Administration)

Address: Vinohradská 325/8, Římská 325/5, 120 00

Streets: Vinohradská, Římská, and Rubešova

Coordinates: 50°4 43.23" N, 14°26 0.71" E



02 History of Site

Basic Data of Transgas Building:

Style:	Brutalism, High Tech
Architects:	Václav Aulický, Jiří Eisenreich, Ivo Loos, Jindřich Malát, cooperation Jan Fišer
Construction:	1972–1978
Demise:	Start of demolition in 2019, completed in 2020
Materials:	Concrete, Steel, Glass, Granite Cobblestones
Current Owner:	PSN (Prague Real Estate Administration)
Previous Owners:	HB Reavis
Address:	Vinohradská 8, Prague 2, Vinohrady, 120 00
Streets:	Vinohradská, Římská and Rubešova
Coordinates:	50°4 43.23" N, 14°26 0.71" E



Transgas (Building)

In 1970, Czechoslovakia was responsible for the transportation of gas from the USSR to Western Europe. Czechoslovakia had been commissioned to build a 1,030 kilometres long transit pipeline across its territory. To secure its operation, the Transgas Gas Transit Control Centre was constructed.

The Transgas Building occupied the site from 1972 to 2020. It represented one of the most radical and high-quality expressions of brutalism in the Czech Republic, with features of early postmodernism and industrial and high-tech style. The basis of the architectural expression was the use of self-rusting steel on the main structure and the terminating two-storey “capitals” of both tower buildings and in the shop area, and the use of exposed concrete in the exterior and interior of the complex. This building was also characterized by railings made of gas pipelines, as well as connecting tunnels of all three buildings. It was a link to the architectural events of the time in Europe.



Dispatch: The control room was built as the most important building in the complex and was the first of the complex to be completed in 1974. Inside, there were two mainframe computers which had to be elaborately separated from the vibrations from the Vinohrady railway tunnels and the ambient noise. The block was 7.5, 48 meters long and 24 meters wide. It has a heavy insulating façade that is composed of 18,000 granite cobblestones.

Tower buildings: There were two nine-storey administrative tower buildings near Římská and Rubešova streets, which are approximately based on the original designs by Loos and Malátka. Their height is 33.75 meters, they were regulated due to the surrounding buildings and especially due to the nearby National Museum. Below them, on the corner, there is a fountain designed by Loos and Jan Fišer.

Commercial parterre: The complex was unified by a glazed two-story commercial parterre located under the tower buildings and the control room. It was conceived as a social space and pedestrian crossroads.



Demolition

In August 2014, the HB Reavis investment group expressed interest in the Transgas building with the intention of demolishing the entire building and all its valuable and progressive interior finishes to create a modern office

building on the site. The discussed offices would have six to eight floors and a green courtyard in the center. In 2017 it was commissioned to be demolished. Despite backlash and protests the Transgas was demolished in 2019 and has been left as a brownfield ever since to present day. No office buildings have ever been built.

Protests against Demolition

Prague City Hall has been trying last-minute negotiations for the rescue of the Transgas building. A rally to save the building, held by the group SOS Transgas, took place the evening of Feb. 20, and attracted around 200 to 300 people. Speakers included representatives of Prague City Hall, Prague 1, Prague 2, the Club for Old Prague, academic architecture experts and architect Václav Aulický, who worked on the original complex.

They outlined the issues surrounding the building not receiving landmark protection, despite recommendations from experts, and discussed the place of the building in Prague’s architectural history.

The Ministry of Culture and other authorities were criticized for not protecting the city’s post World War II heritage, especially in terms of buildings and public art.

Developer HB Reavis at the time has already knocked down part of an entryway and ripped up some of the concrete including part of the large fountain.

Petr Zeman, chairman of city’s territorial development committee, said at the rally that the city is attempting to buy the building. He claims that the developer HB Reavis wants a lot more money than Prague can give. Talks with the developer have been dismissed and won’t resume until the city can offer more money. The only option left is for a private partner or the state to help with the purchase price.

After purchasing the Transgas building back, the city intends to move up to 500 municipal employees into the building.

Negotiations with HB Reavis were unsuccessful, and they plan to continue with the demolition regardless of the offers.

03 Timeline of Site

HB REAVIS

August 2014:

The HB Reavis investment group owned by Slovak billionaire Ivan Chrenko expressed interest in the Transgas building with the intention of demolishing the entire building and creating a modern office centre there.

September 2014:

The Club for Old Prague is filing a motion for review with the Ministry of Culture regarding the declaration of Transgas as a cultural monument. At the same time, the commission is also considering the possibility of the Omnipol building in Nekázanka, the Kotva department store or the Karlovy Vary department store becoming a cultural monument Hotel Thermal. However, none of the mentioned buildings received monument protection.

April 2015:

Despite the recommendation of the National Heritage Institute, the ministerial commission recommended that Transgas be declared a cultural monument.

December 2016:

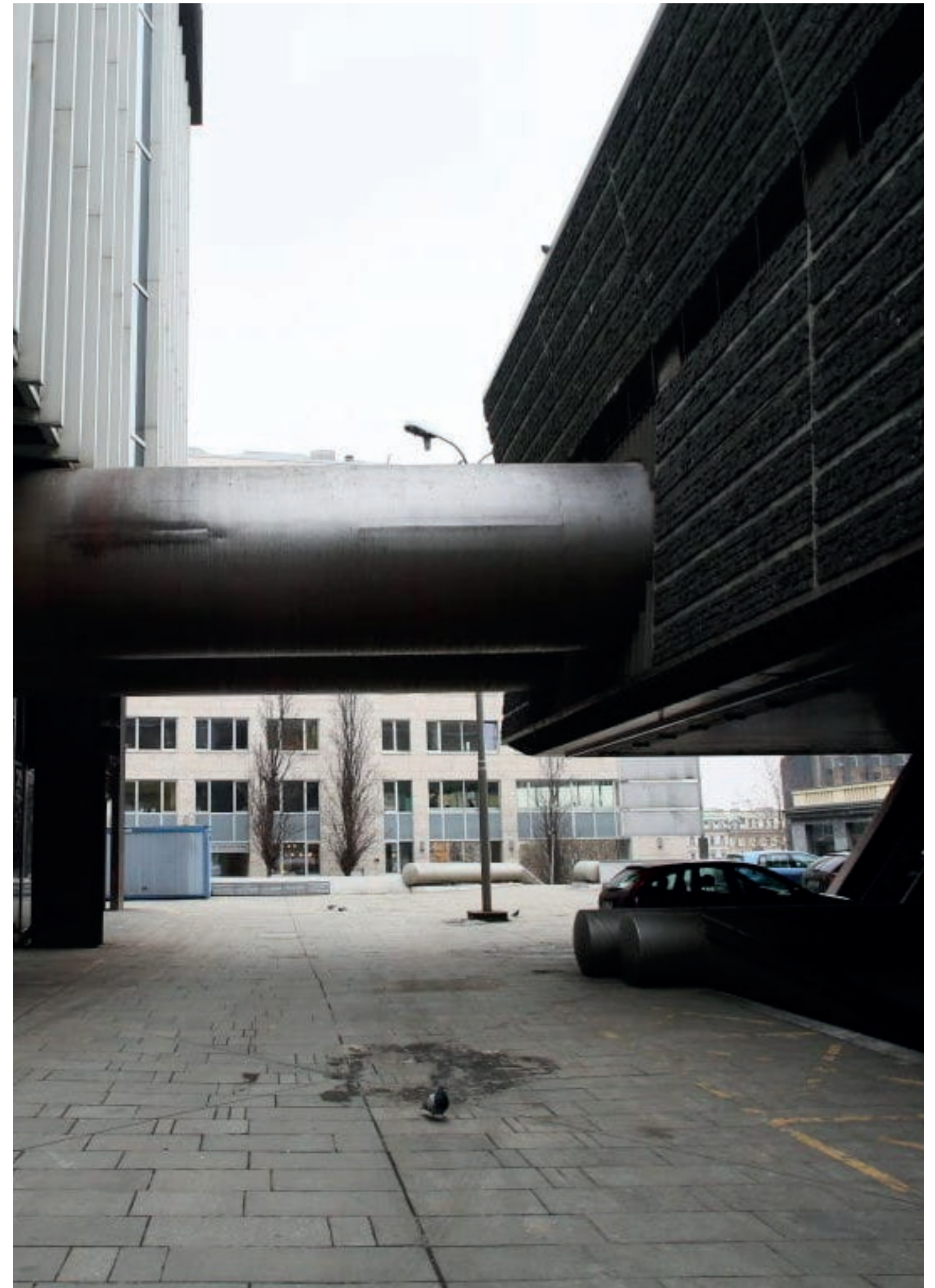
The Ministry of Culture issues a non-final decision that Transgas is not a monument. The Club for Old Prague appealed. The final decision should be known by the end of April 2017.

January 2017:

Historians of architecture and art from universities are standing up for Transgas and are asking for help from the then Minister of Culture Daniel Herman in an open letter. Proponents of the brutalist complex are also starting a petition.

March 2017:

An architectural historian from the University of Cambridge also opposed the demolition of the Transgas building complex on Vinohradská Avenue. In the letter, he describes the work as valuable and appreciates not only the unique treatment of the facades, but also the futuristic interiors.



May 2017:

The Minister of Culture has initiated proceedings to re-examine the possible monument protection of the Transgas complex of buildings.

November 2017:

Minister Daniel Herman has stopped the review proceedings and thus the provisional monument protection of the buildings. Transgas will not be a monument.



December 2017:

Roughly 160 people protested in front of Transgas on Vinohradská Street in Prague against the planned demolition of buildings that the owner wants to replace with new buildings.

December 2017:

The demolition was also opposed by the art group Bolt985, which drew attention to the architectural qualities of the building with pink steam.

July 2018:

HB Reavis submits an application for the demolition of Transgas.

January 9, 2019:

HB Reavis obtains a demolition permit for Transgas.



February 2019:

Demolition began, first removing the fountain, the entrance canopy and several elements on the façade of the building. Later, the entire building began to be dismantled.

September 2019:

HB Reavis abandoned the Vinohradská 8 project, saying it was abandoning its Prague activities and offered its buildings to Transgas for sale. How-

ever, he announced that the sale had been cancelled and that he intended to continue with the original plan.

February 2020:

The building was demolished.

April 2021:

HB Reavis sold the land of the former Transgas to PSN for CZK 870 million. PSN plans to build a new building on the site, which will house apartments, office space, shops and services.

2022-2023:

Competition for a proposal for the new development of the brownfield site. The proposal covers offices, housing, and retail.

February 2024:

The design of architecture firm Jakub Cigler, who was originally involved with the original design for HB Reavis, wins the competition.

End of 2024:

Zoning Decision

Summer 2025:

Building Permits

Summer 2027:

Developers to approve the new block in the city center.



04 Site Map Progression

Transgas: A “No”nument

Relating to the given site, the area has undergone many changes throughout its history. The most notable changes in the area are listed below:

Medieval - Open Land/Fortification Entrance

1800s/1900s - City Extension (Tenement Houses)

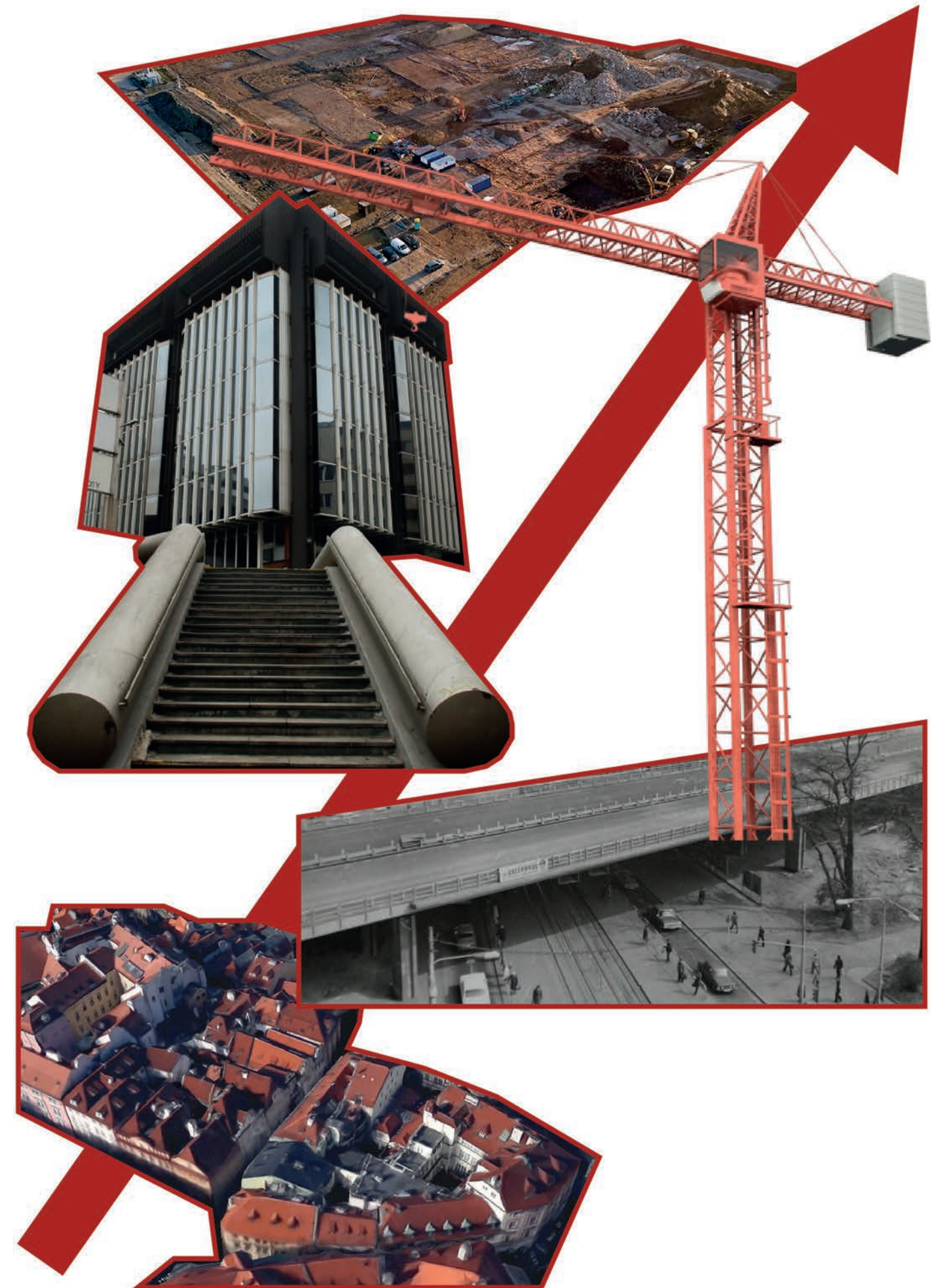
1978 - Transgas Building Construction

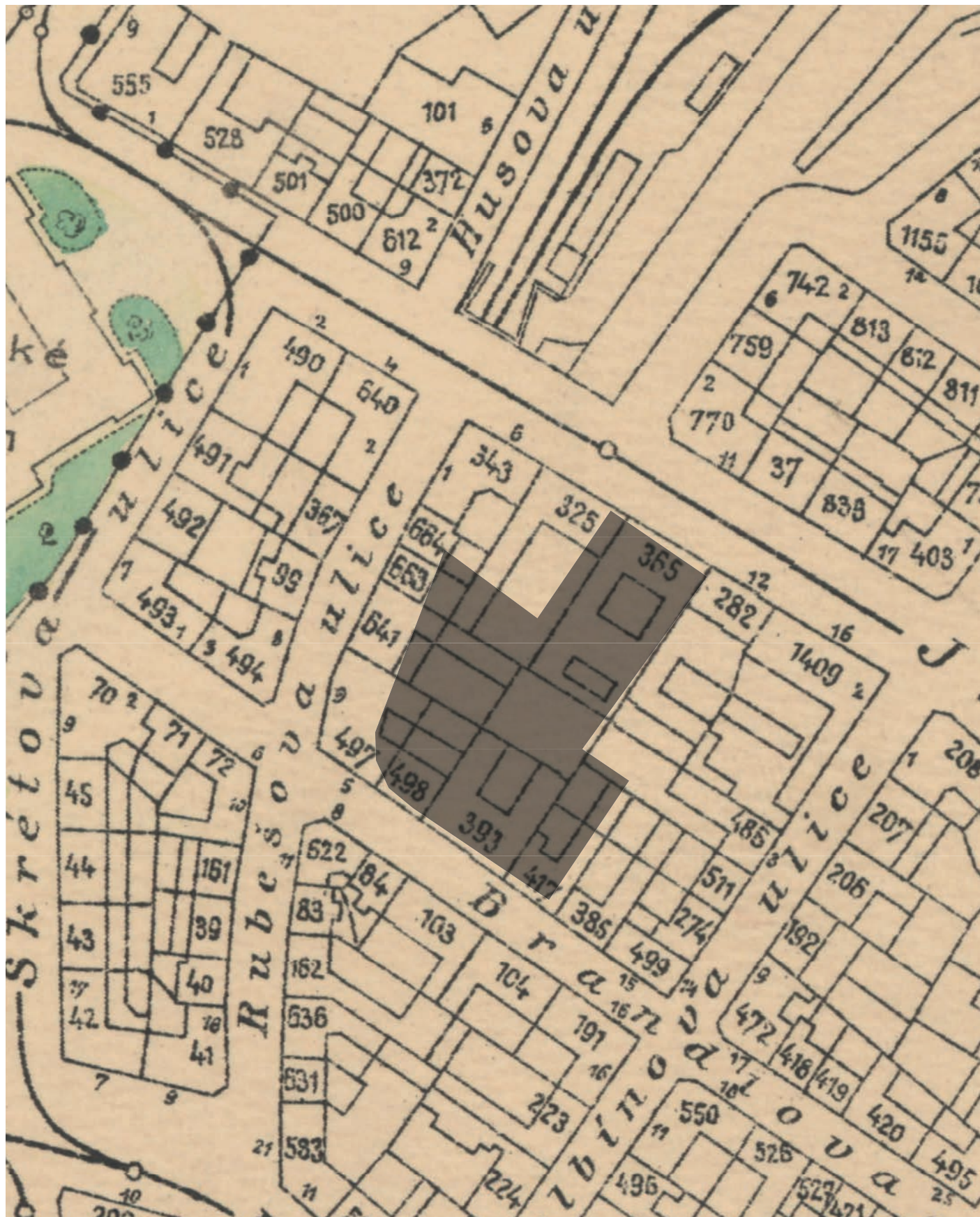
1970s/1980s - Magistrala Construction

2020 - Demolition of Transgas

Current – Brownfield

Future – Metropolitan Plan





1800s/1900s - City Extension (Tenement Houses)

After the Prague fortification walls were demolished and the city extended and the site immediately became a housing block that became typical and iconic for the modern day Vinohrady blocks. There were large tenement houses from the 1870s. They were demolished in 1939 by the Ministry of Posts and Telegraphs, creating a vacant lot.



1978 - Transgas Building Construction

The apartments were demolished and the Transgas building was commissioned by the Czechoslovak government to build a pipeline and deliver Soviet gas to western Europe. As the pipeline was called Transgas, the same name was given to the building used as a control and dispatcher room. The architects and designers were Jiří Eisenreich, Jindřich Malátek, Václav Aulický and Ivo Loos.



1970s/1980s - Magistrala Construction

The Magistrala passes through the center of the city in front and back of the National Museum and on top of the New Terminal Hall in front of the Historic Train Station building. It significantly affects the traffic situation in the city center, as it is one of the busiest roads in Prague. The Magistrala construction directly changed the area surrounding the site including the shapes of housing blocks.



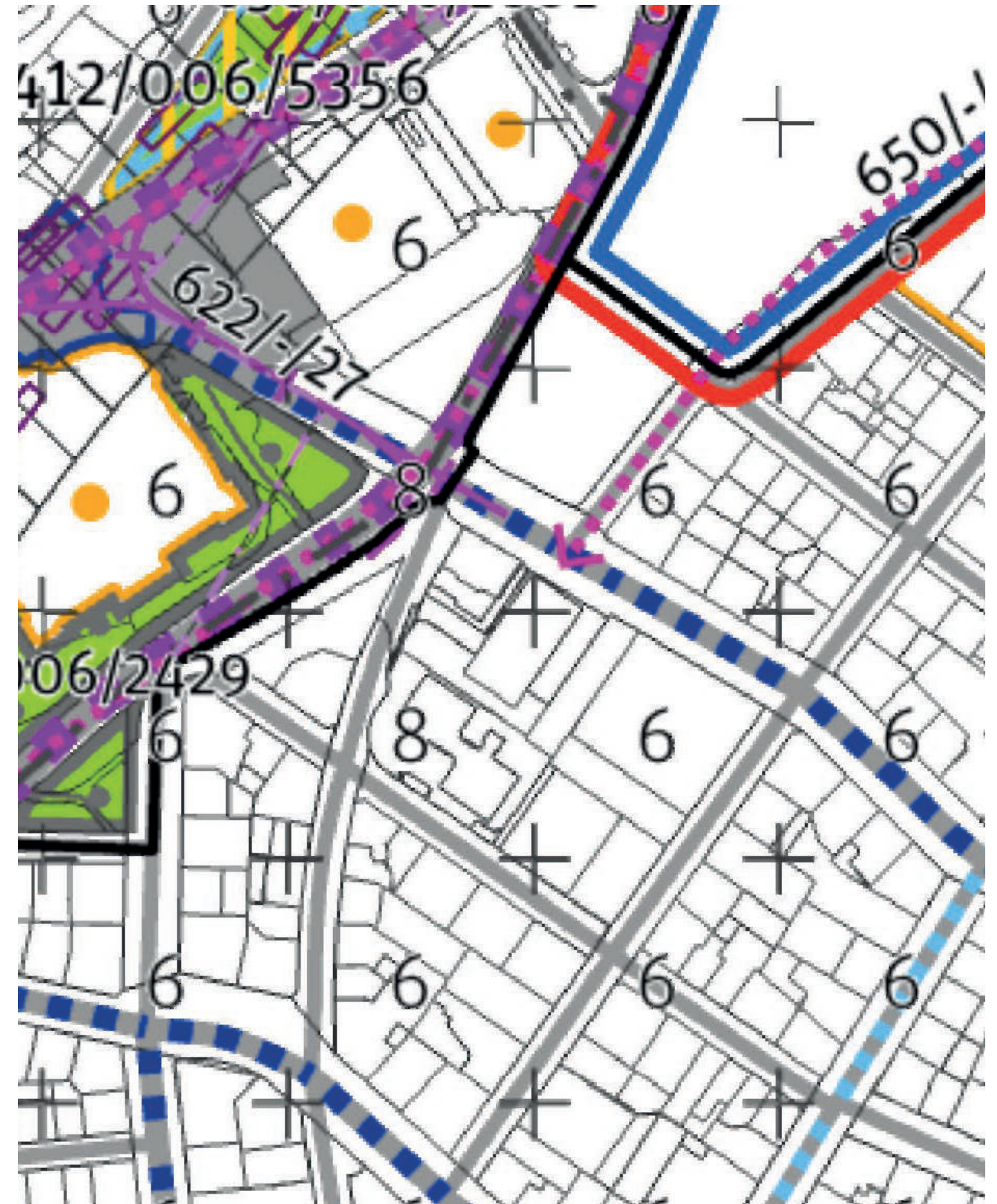
2020 - Demolition of Transgas

In 2015, the Slovak developer group HB Reavis decided to demolish the building and replace it with modern offices. There were attempts by different groups to release it as a cultural monument, as an exceptional example of Brutalist architecture and they failed. In November 2017 the Czech Ministry of Culture approved the demolition so that a new office complex can be built on the site despite many protests.



Current – Brownfield

After the successful demolition of the Transgas building in 2017-2020, the site currently sits as a brownfield in the center of Prague waiting for developers to influence the growth and future of the site including the surrounding area.



Future - Metropolitan Plan

The future of the site is in the hands of the developers. The current plan is to transform the current brownfield into modern office spaces. According to the official Metropolitan Plan of Prague the conditions of the site will be influenced and adjusted considering the restored tram track passing in front of the site between the old and new museum and the buildable area across the street above the railway tracks.

05 City Map Progression

Major Institutional Identities

Relating to the given site shown further in this booklet, the area has undergone many changes throughout the city's history. The most notable changes in the area are listed on the following pages:

Medieval Period – Open Land/Fortification Entrance

1851-1900 – National Museum

1851-1900 – State Opera

1901-1909 – Historic Train Station

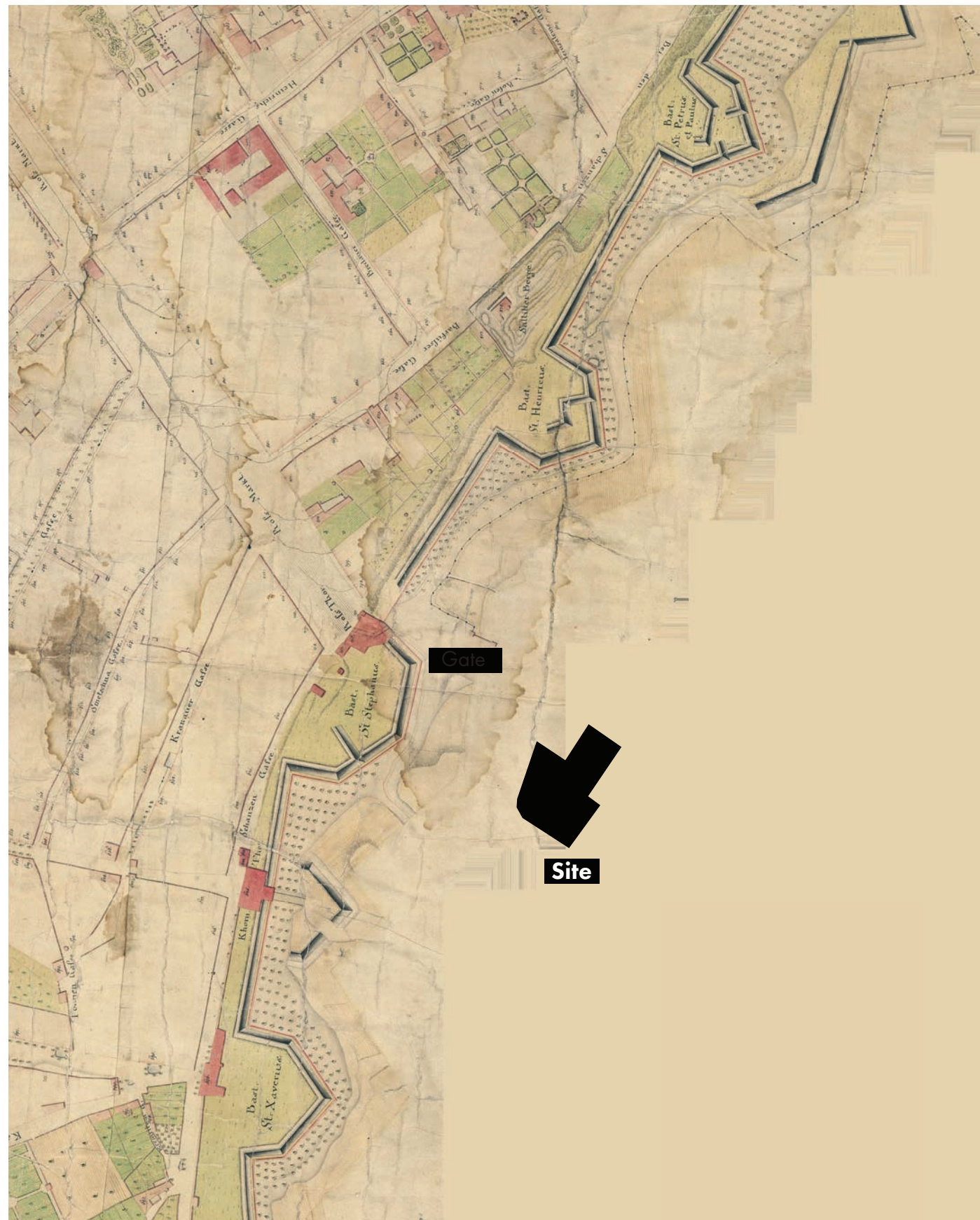
1923 – Czech Radio

1921-1940 – Prague Stock Exchange

1968-1973 – Federal Assembly Building

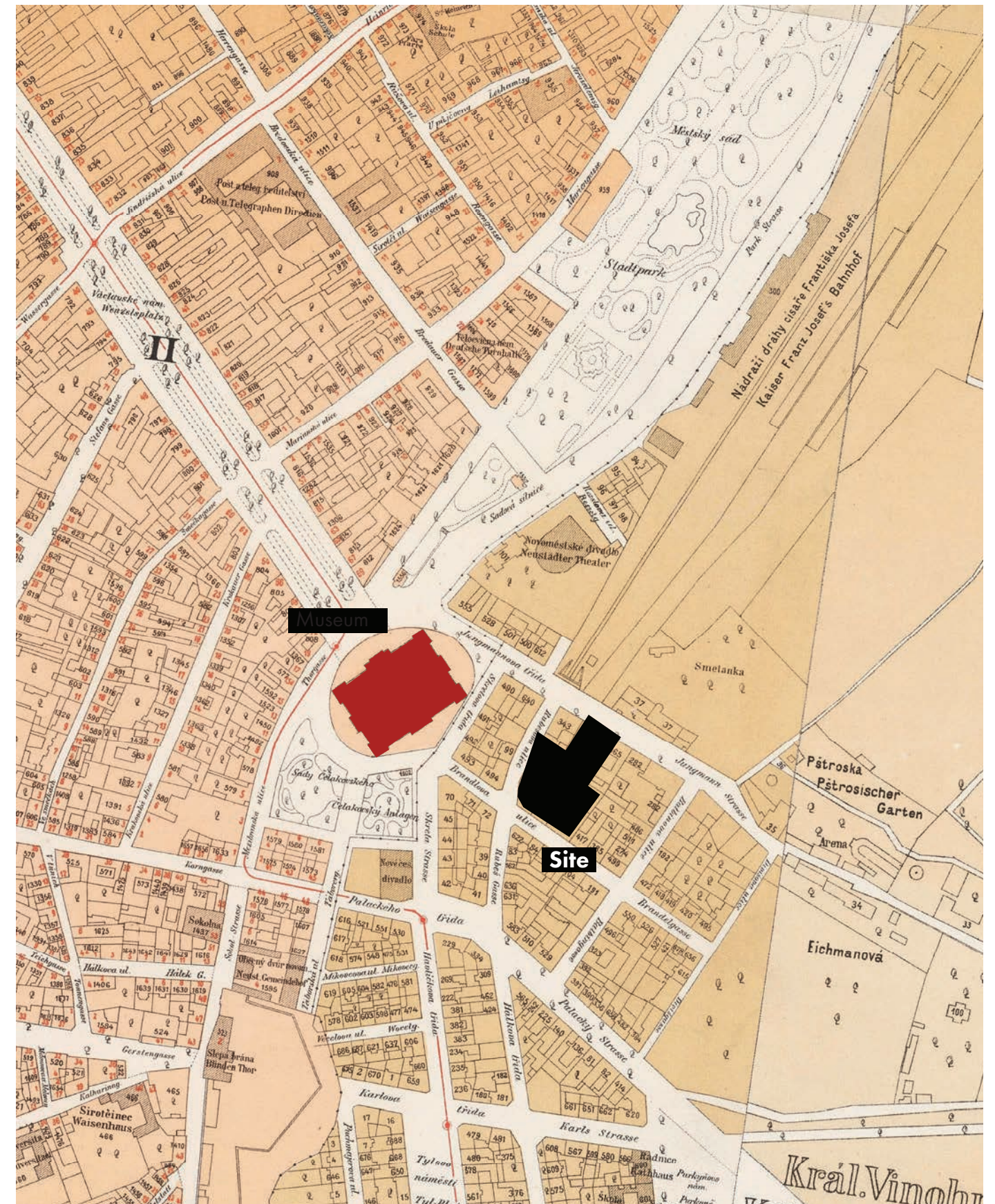
1972-1979 – New Terminal Hall





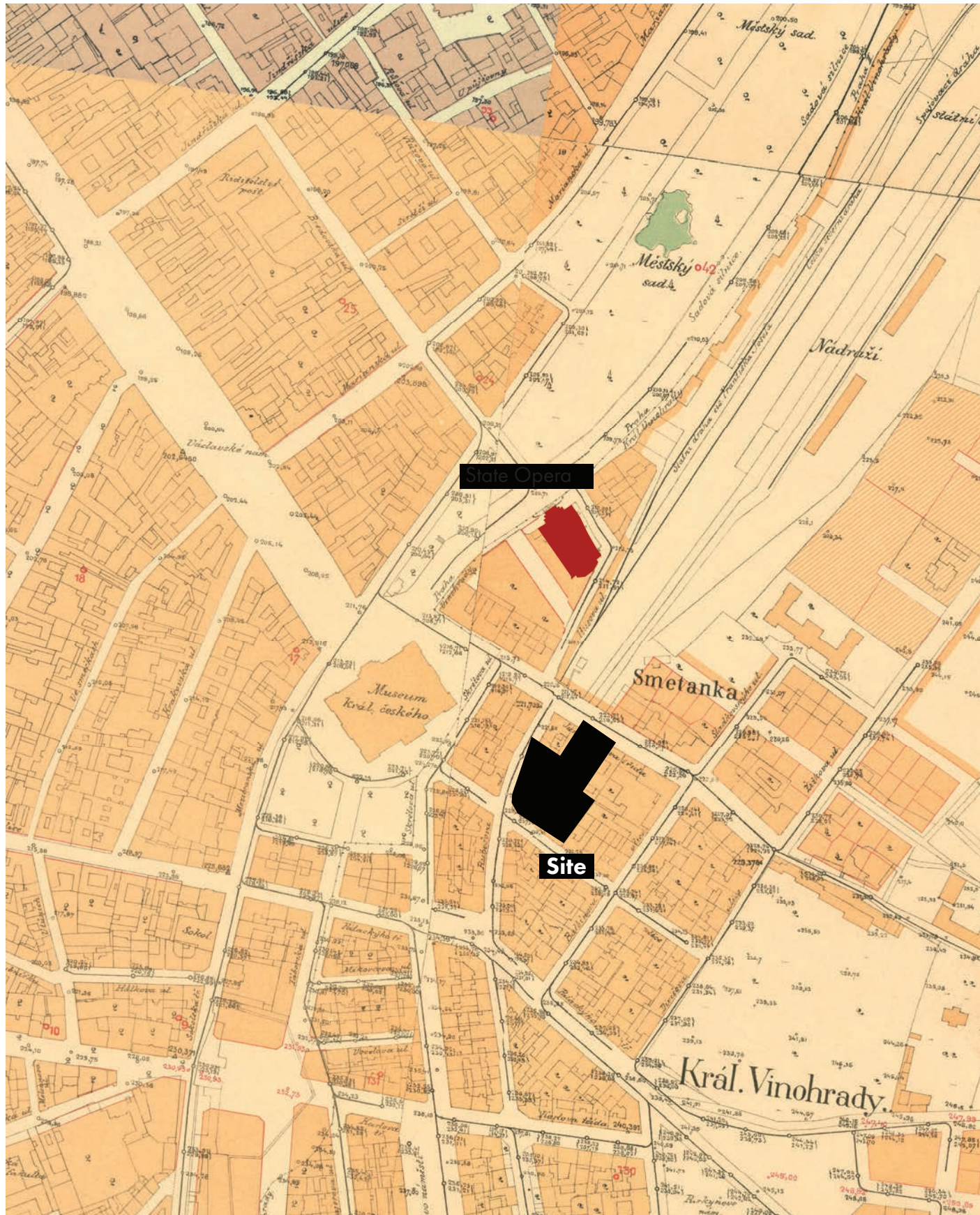
Medieval Period - Open Land/Fortification Entrance

From the medieval ages Prague existed within the fortification walls extending around modern-day Prague 1. Mala Strana and later extended to modern-day Nove Mesto after the extension of the city. The area of the site is located at the immediate other side of the fortification where the entrance gate to the fortress.



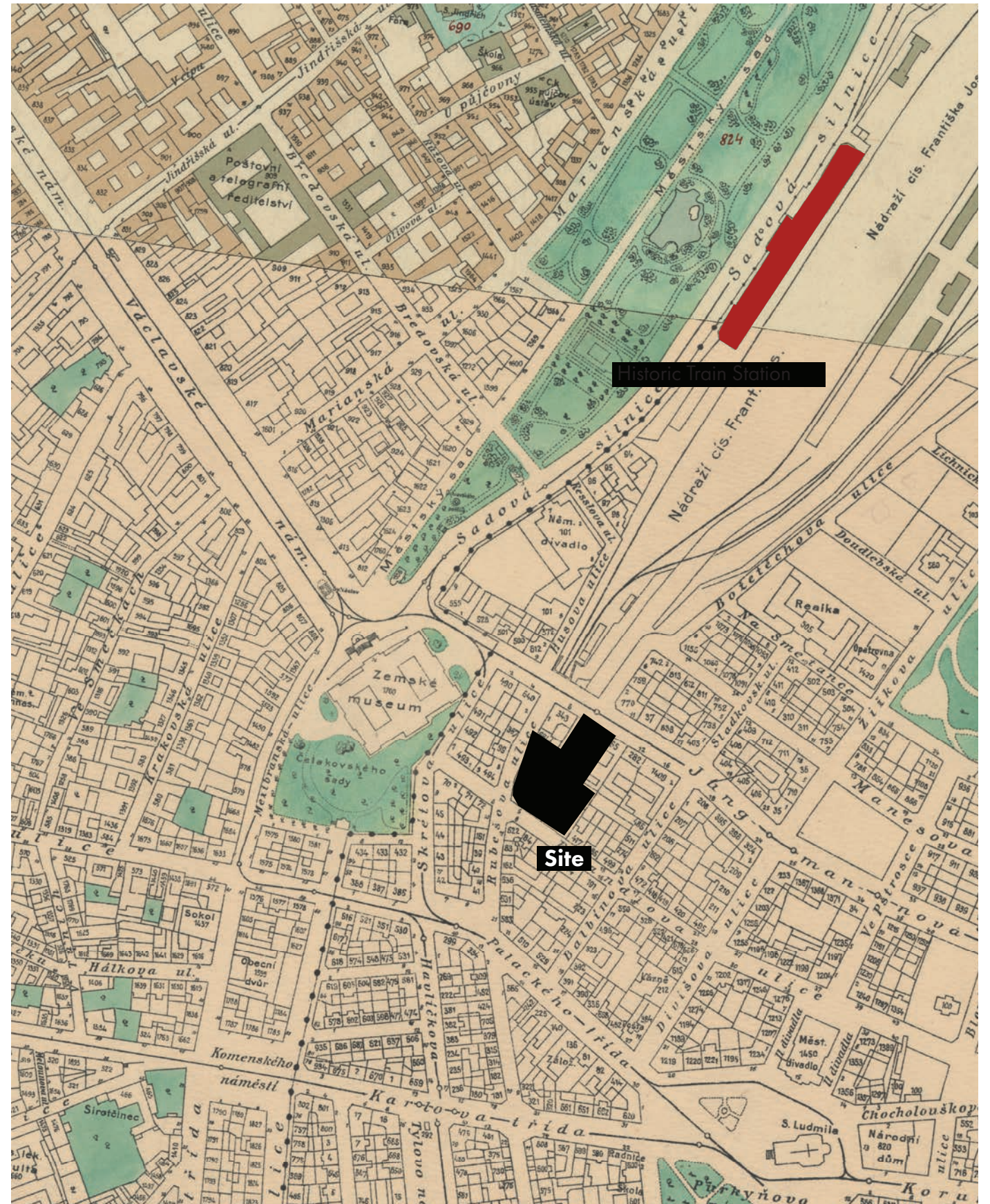
1851-1900 – National Museum

After the fortification walls were destroyed to extend the city further into the open land to accommodate larger populations and development the National Museum was built at the upper end of Vaclavske Namesti on the old location of the fortification wall.



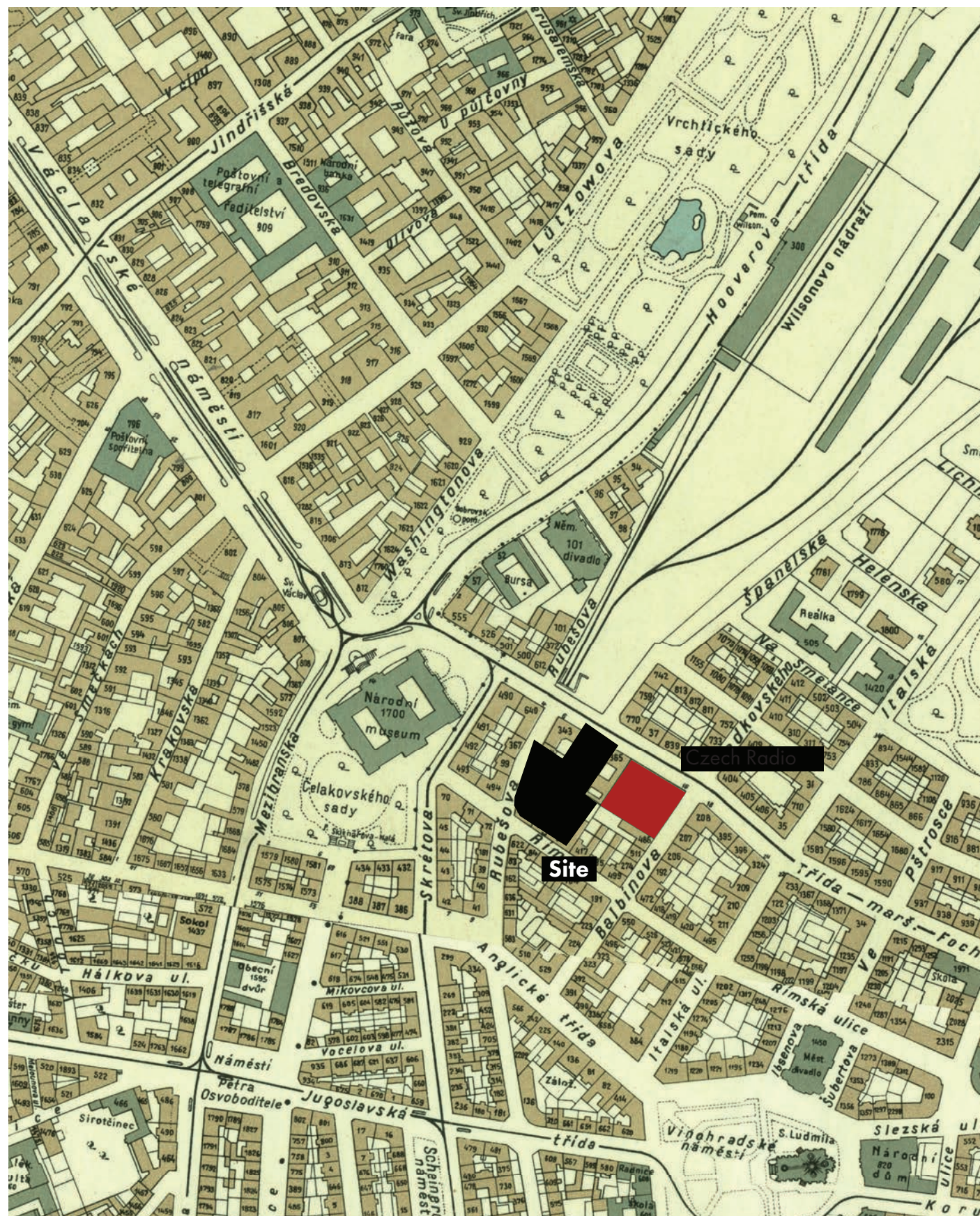
1851-1900 – State Opera

Next to the National Museum the State Opera was built. It is part of the National Theatre of the Czech Republic. The theater itself originally opened as the New German Theatre and from 1949 to 1989 it was known as the Smetana Theatre, and eventually the Prague State Opera.



1901-1909 – Historic Train Station

Prague's Main Railway Station was built in the Art Nouveau style, designed by Czech architect Josef Fanta. It was built to satisfy travel by train commuting people in and out of Prague. It is the largest passenger railway station in the Czech Republic and the most important railway station in Prague.



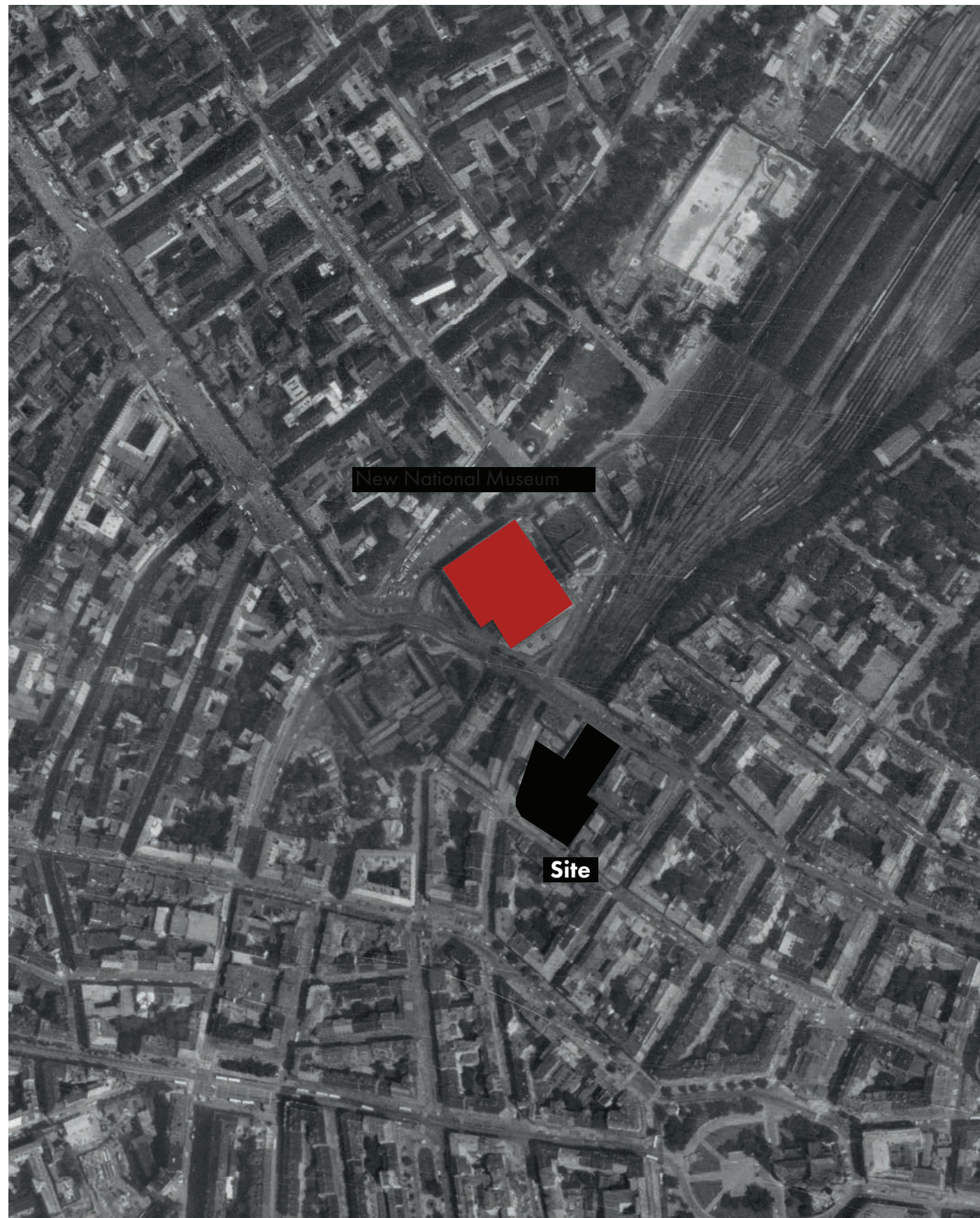
1923 – Czech Radio

The Czech Radio, Český rozhlas, was built as the public radio broadcaster of the Czech Republic operating continuously since 1923. It is the oldest radio broadcaster in continental Europe and the second oldest in Europe. The service broadcasts throughout the Czech Republic nationally and locally.



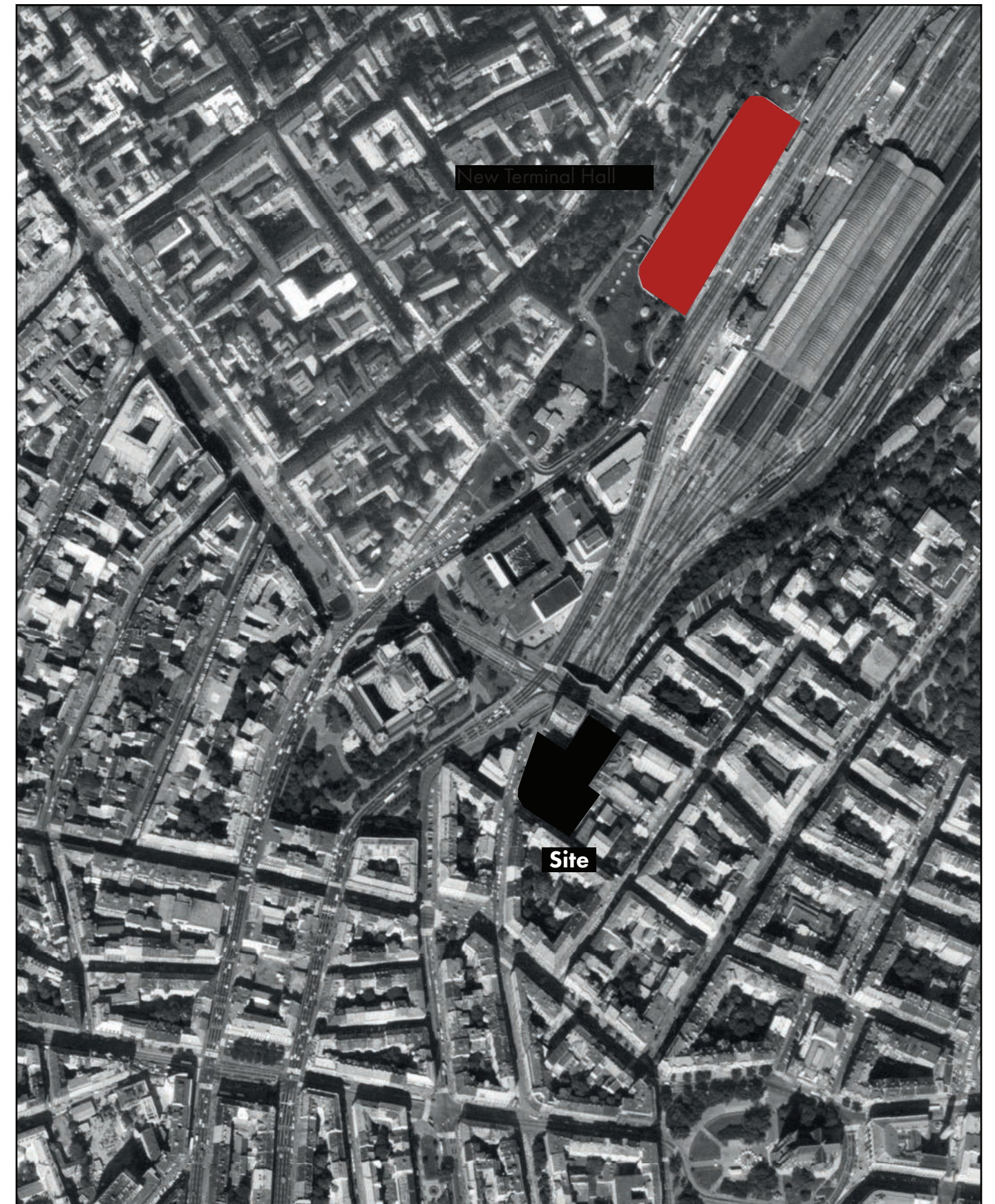
1921-1940 – Prague Stock Exchange

The Old New Building of the National Museum was built between the Main National Museum and the State Opera. It was first known as former Prague Stock Exchange which was built in 1937. Up until 1992 the building was utilised by the Czechoslovak government, after which it became the headquarters of Radio Free Europe.



1968–1973 – Federal Assembly Building

In the 1960s the original building was extended and rebuilt and a progressive superstructure according to the plans of architects Karel Prager, Jiří Kadeřábek and Jiří Albrecht was attached to the building. Since 2009 the building became a part of the National Museum that exhibits its collections in 11 buildings in Prague and several others all over the Czech Republic.



1972-1979 – New Terminal Hall

Prague's Main Train Station was extended by a progressive New Terminal Hall building claiming a large part of the park Vrchlického Sady. The built New Terminal Hall included an underground metro station, parking spaces, and a main road on the roof of the terminal in front of the Historic Building. The New Terminal Hall boasts exposed structural features.

IV. URBAN ANALYSIS OF SITE



01 Given Site

Basic Data of Site

Location: Vinohrady, Prague 2, Czech Republic

Perimeter: 350 meters

Area: 5,850 sq meters

Elevation Difference: 6-8 meters

Address: Vinohradská 325/8, Římská 325/5, 120 00

Streets: Vinohradská, Římská, and Rubešova

Coordinates: 50°4 43.23" N, 14°26 0.71" E



02 Site Perspective



03 Site Photos

North View



North View



East View



South View





04 Axonometric of Site

Site

Buildings

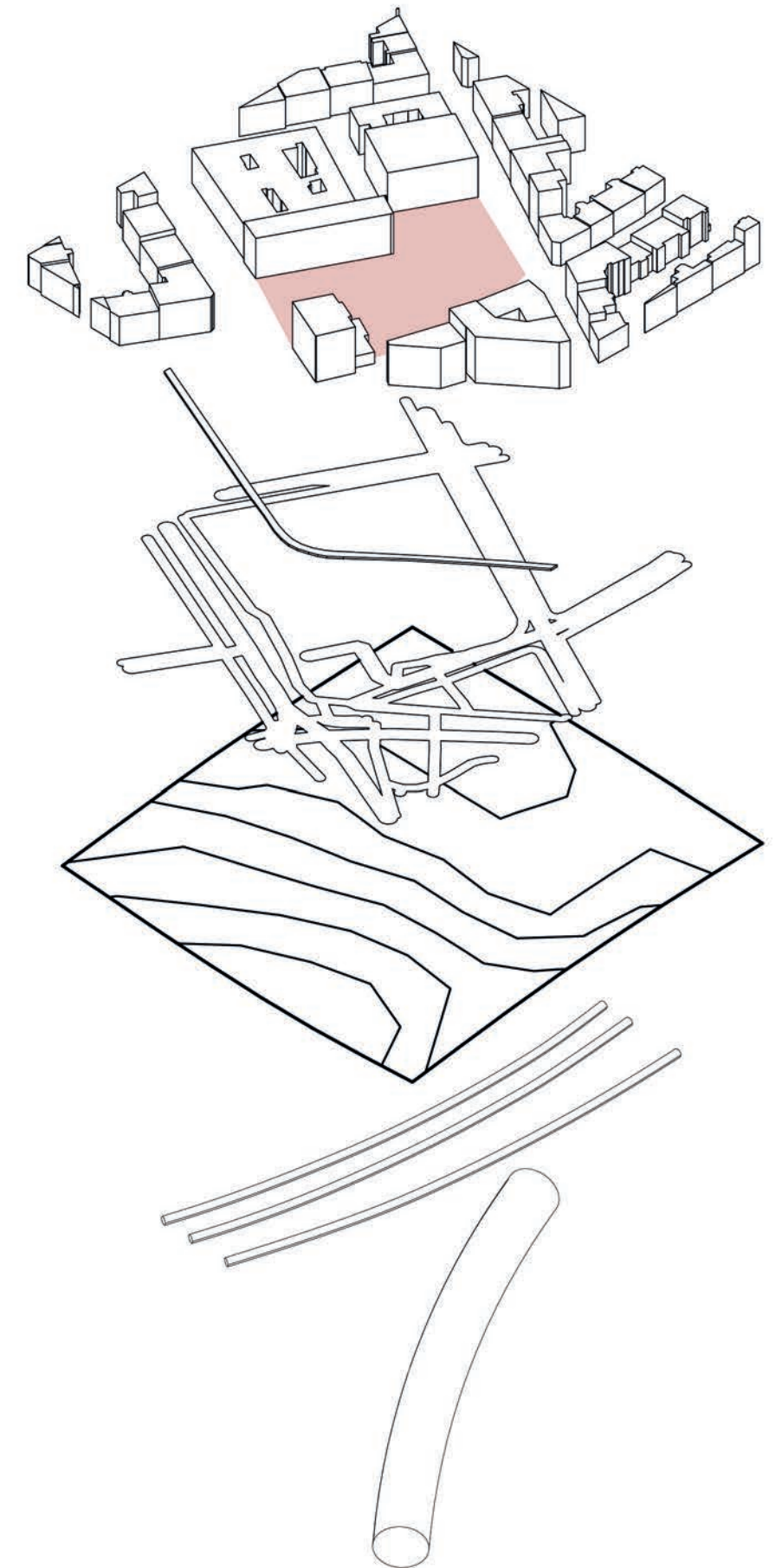
Tramline

Streets

Topography

Railroad Tunnels

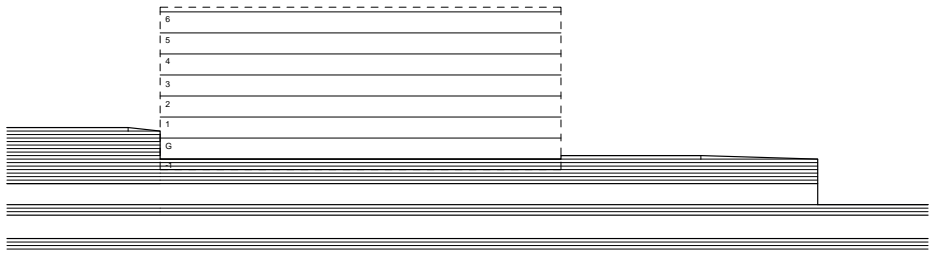
Metro Tunnel



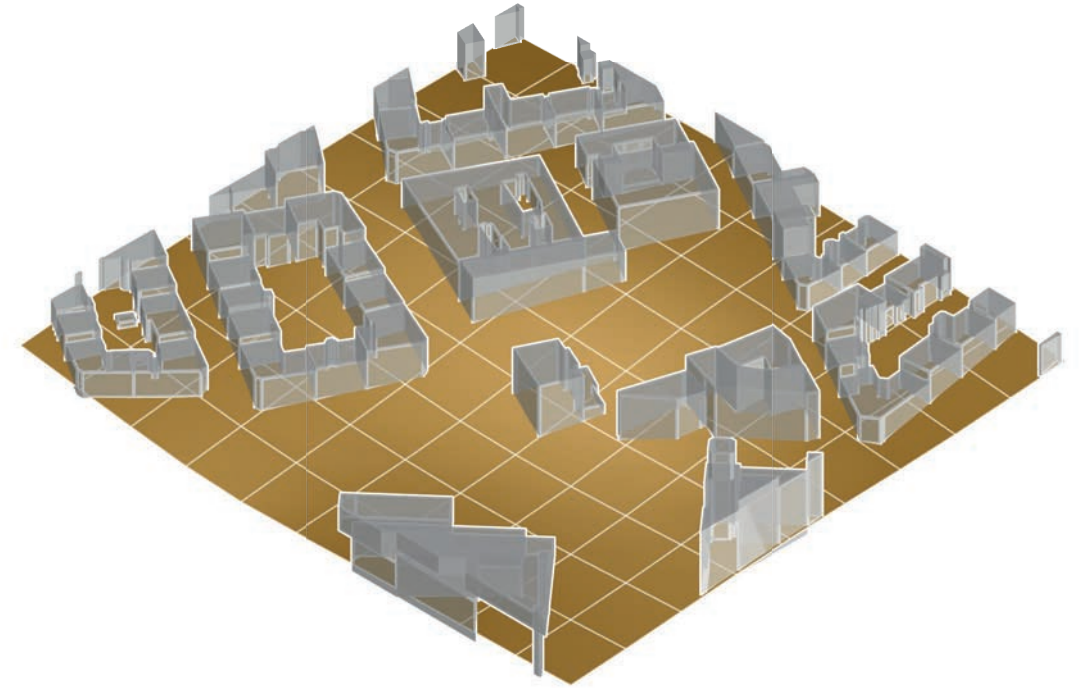
05 Site Topography

Height Variations

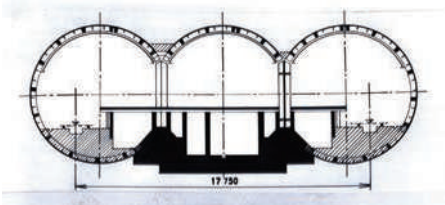
The lowest point of the site is at the northern end on Vinohradska street and the highest point of the site is at the southern end on Rimska street. The elevation difference is 8 meters.



06 Topography



07 Site Sections

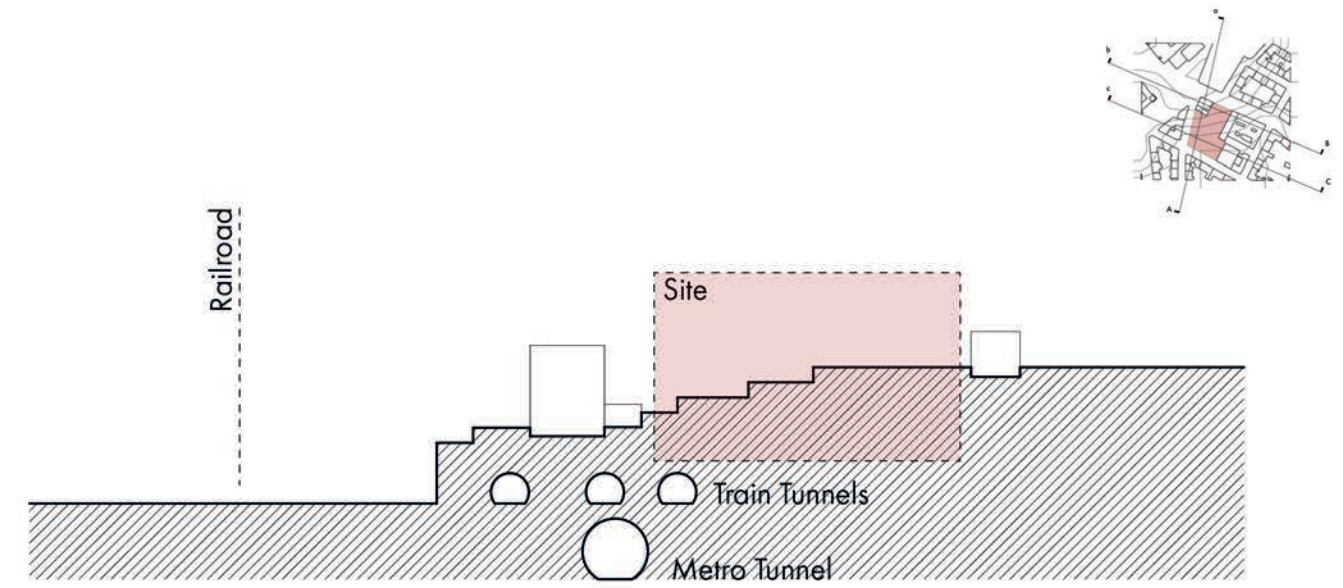
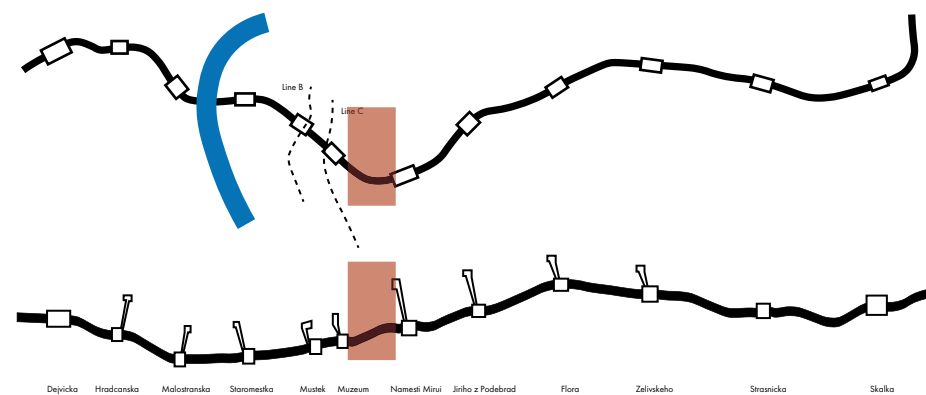


The given site is situated on a fairly uneven level ranging from an elevation difference of 8-10 meters. It is also situated above the railroad tracks coming to and from the main railway station as well as the A line metro.

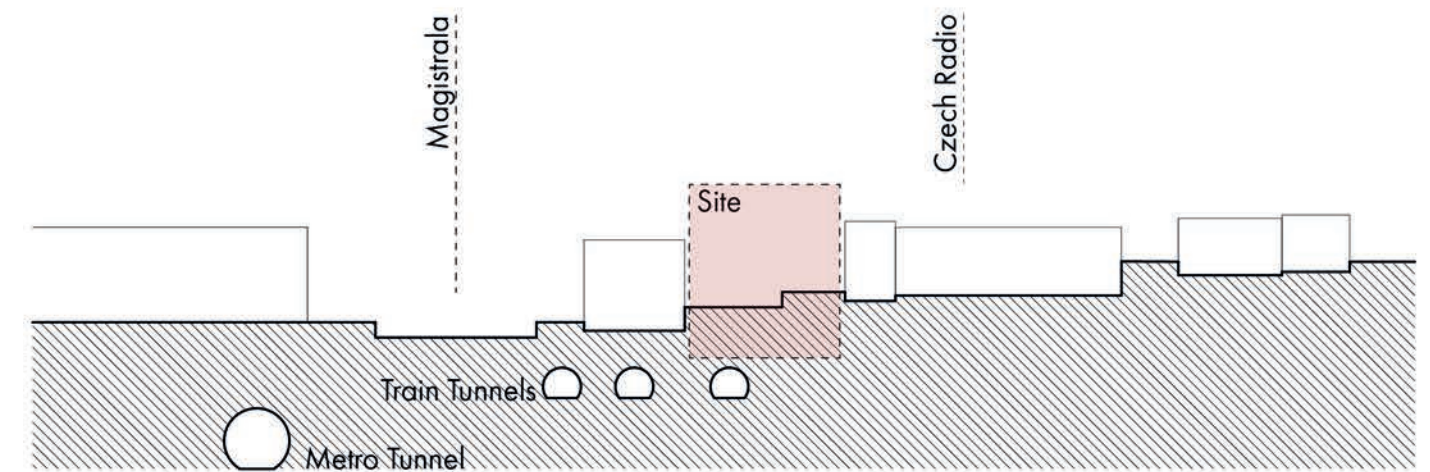
The three railroad tunnels are located 6 meters below the ground level of the site and the metro tunnel is located 15 meters below the ground level of the site.

These restrictions limit the depth in which the site can go below ground, however at the south side of the site the building depth of the underground can reach minus 12 meters while the depth of the north side closest to the entrance of the railroad track tunnels can reach minus 3-6 meters. The depth restrictions are set for safety purposes as well as structural requirements.

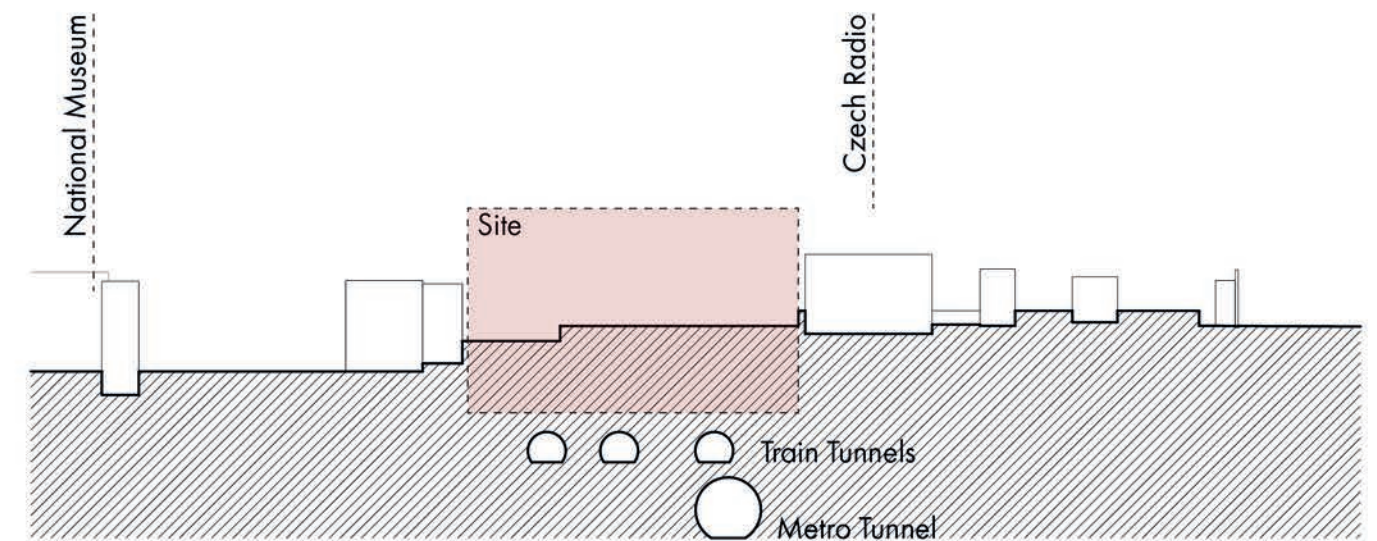
The following pages show section drawings of the Czech Radio that is adjacent to the site. The drawings are shown as reference points for guidelines for the depth of the new building shown in the project. The depth of the new building is directly related to the structural restrictions close to the tunnels as well as the given depth of the adjacent Czech Radio.



Section Aa



Section Bb



Section Cc

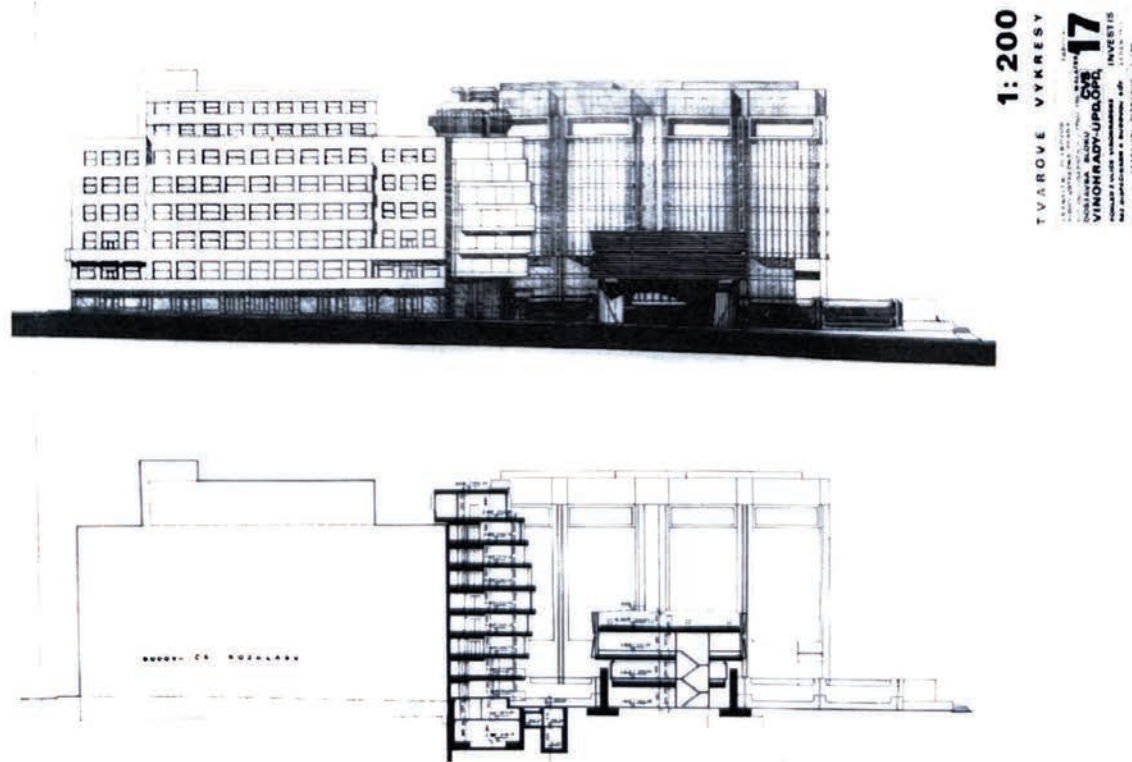
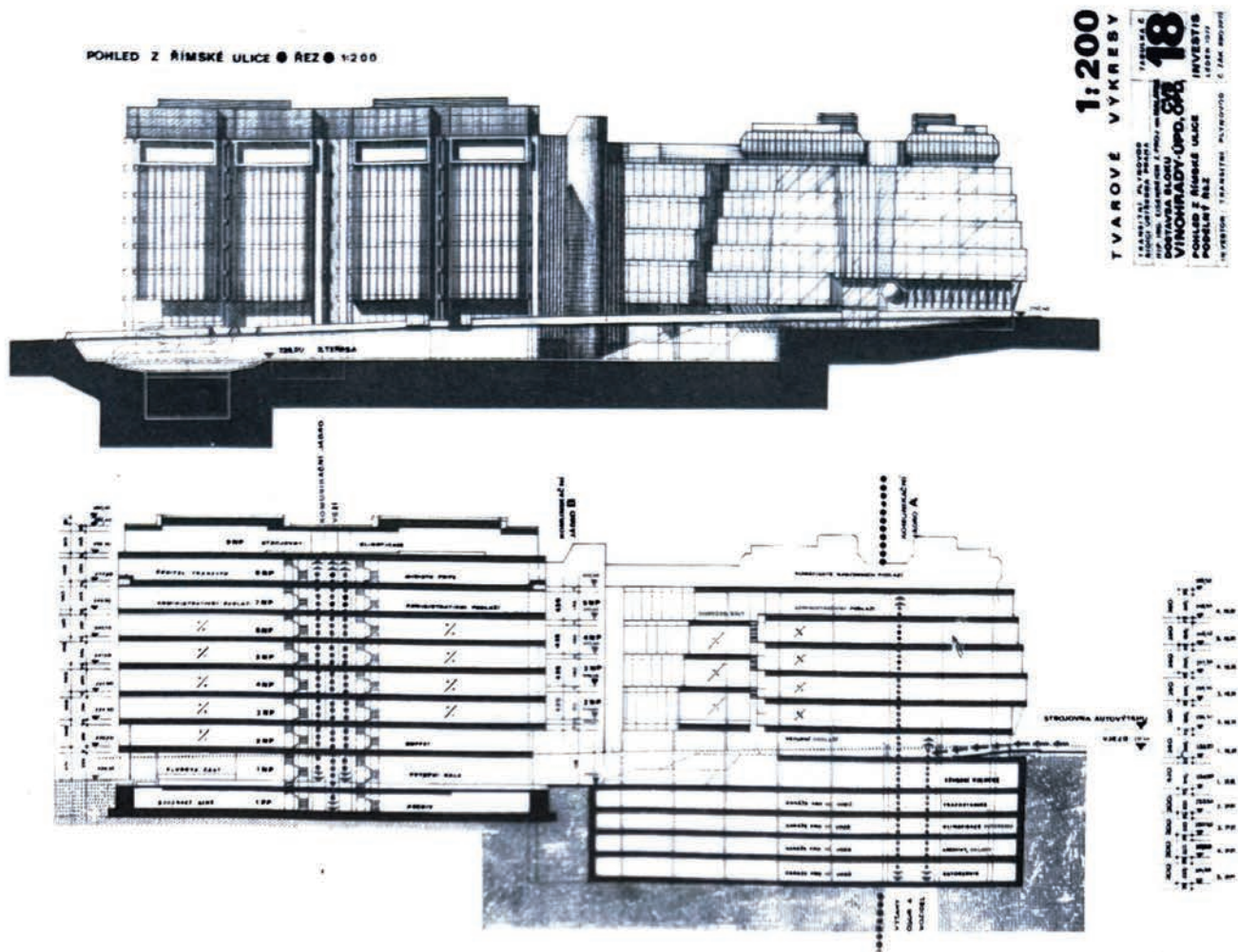
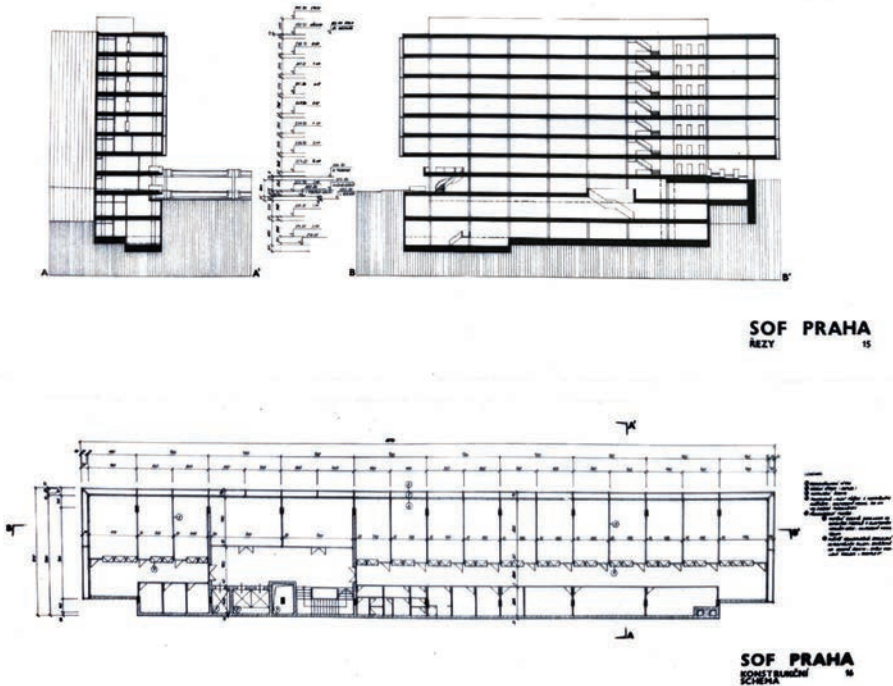
08 Site Depth

The depth of the site is directly related to the context of the adjacent building along with the previous depth of the Transgas Building. The depth of the front of the site can be a maximum of 3 meters deep and the depth of the back of the site can be a maximum of 7 meters deep. This deoth is to ensure that the architecture will sustain stability and structure and not interfere with the underground tunnels.

The given sections show the depth of the Czech Radio and the Transgas Building.

Depth

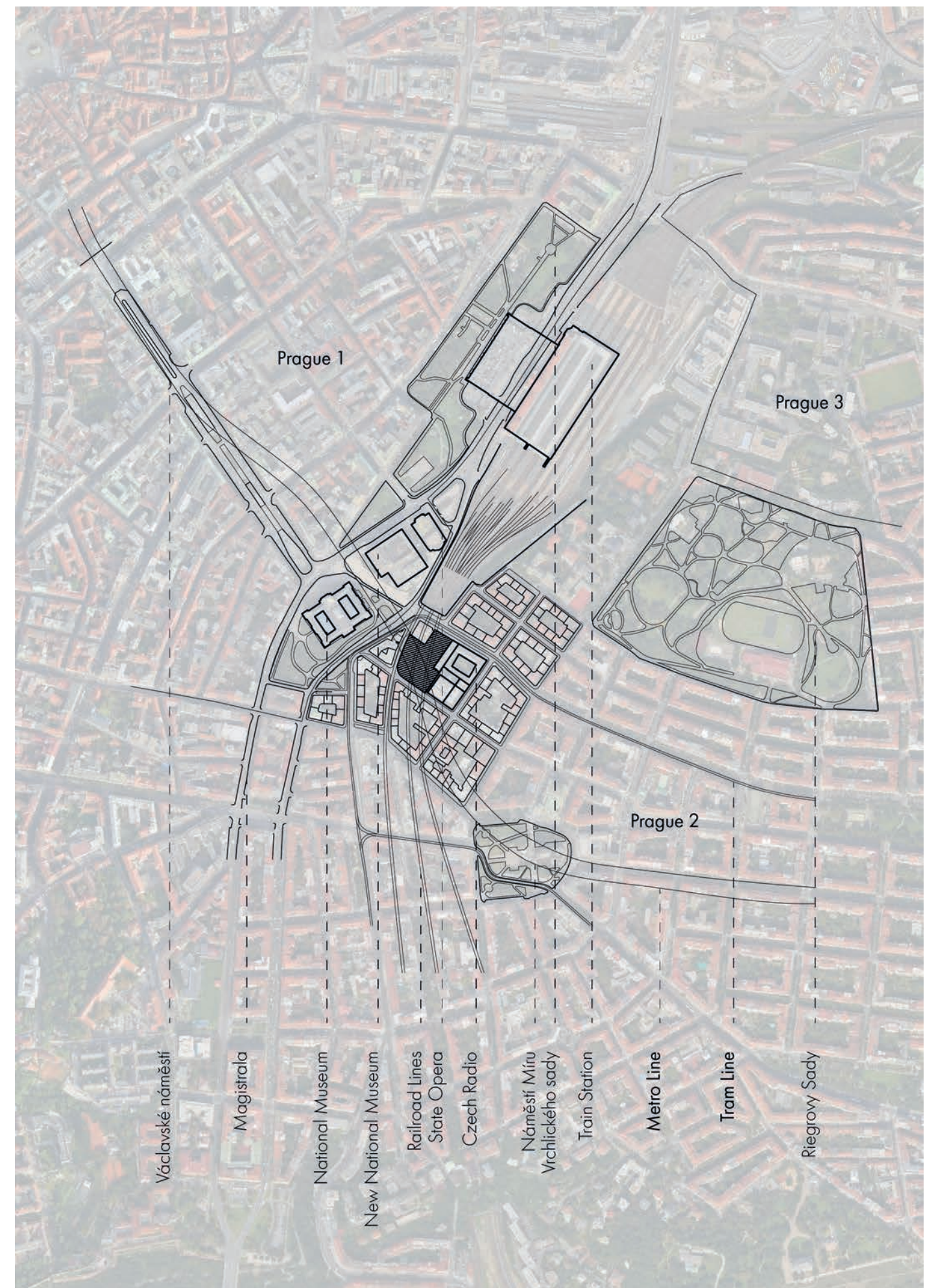
Front of Site: max 3 meters
Back of Site: max 7 meters



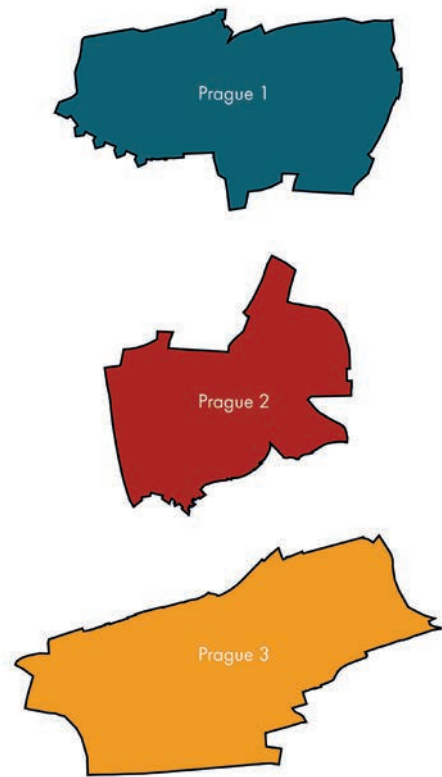
09 Contextual Interactions

The following four pages further elaborate on the immediate interactions with the site and how the site is directly influenced. They are as listed:

- Node between Districts
- Neighboring Institutions
- Neighboring Cores
- Transportation Accessibility



09.1 Node Between Districts



Prague 1: Staré Město / Mala Strana

Mala Strana medieval settlement of Prague, Czech Republic. It was separated from the outside by the medieval fortification wall. The wall is now covered up by the streets Revoluční, Na Příkopě, and Národní—which remain the official boundary of the cadastral boundary of Old Town (Prague 1). The district is known for its preservation and monumental architectural pieces from Prague's history. It is highly trafficked with commuters, workers, residents, and tourists.

Prague 2: Vinohrady

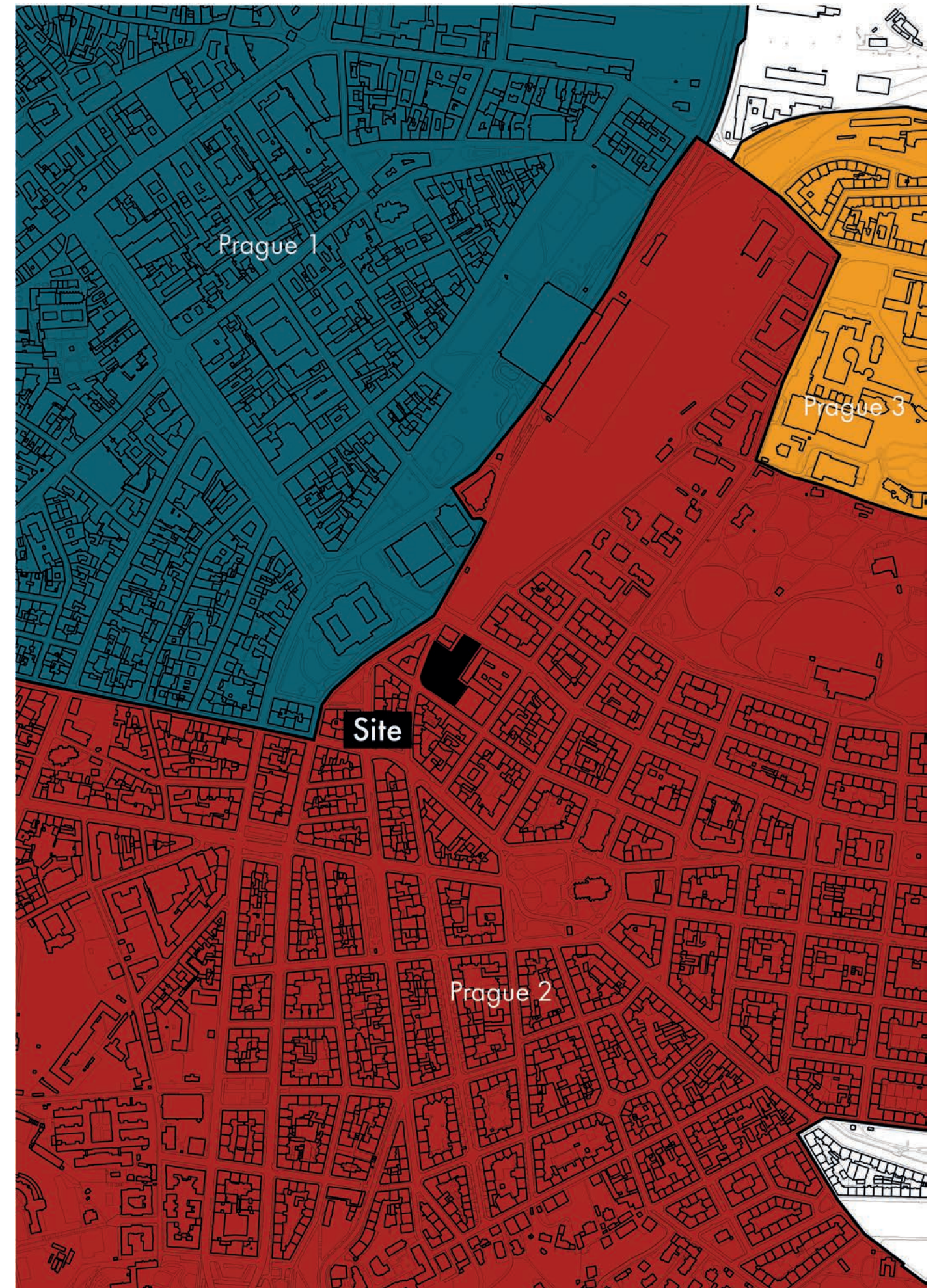
The name Vinohrady means "vineyards". The area was once covered with vineyards starting in the 14th century when Czech king Charles IV had them planted there. The vineyards lasted for some four hundred years and were later replaced by rose gardens, orchards, and residential buildings. The neighborhood is known for its lively atmosphere with many restaurants, bars, cafes, shops, and other attractions.

Prague 3: Zizkov

Zizkov is a cadastral district of Prague. Prior to 1922, Žižkov was an independent city. It is situated south of Vitkov hill. Zizkov today is socioeconomically diverse. It is undergoing a renewal, with many older buildings being reconstructed and restored. The neighborhood consists of many residences and attractive pubs and restaurants for local residents.

Node

The three districts together are known to be desirable within Prague for its cultural activities and destinations. The Mediatech's location is situated at this prime location in the city center of Prague at the node of Prague 1, Prague 2, and Prague 3. They are known for having main institutions, selective amenities, great public transportation, and a high flow of people.



09.2 Neighboring Institutions



National Museum

The Prague National Museum was founded in 1889 by the Czech Count Kaspar Maria Sternberg, with the aim of promoting scientific and cultural knowledge. The museum's collections initially focused on natural history, but over time, they expanded to include history, archaeology, art, and music.



New National Museum

The oldest part of the building was created in 1938 according to the project of the architect Jaroslav Rösler and served as the Prague stock market. In the 1960s the building was rebuilt and a superstructure by architects Karel Prager, Jiří Kadeřábek, and Jiří Albrecht was attached to the building. Since 2009 the building became a part of the National Museum.



State Opera

The Prague State Opera is one of the most prestigious opera houses in the Czech Republic. The style is neo-Renaissance designed by Austrian architect Karl Hasenauer. It is renowned for its diverse repertoire, including classical operas, operettas, ballets, and musicals from both Czech and international composers.



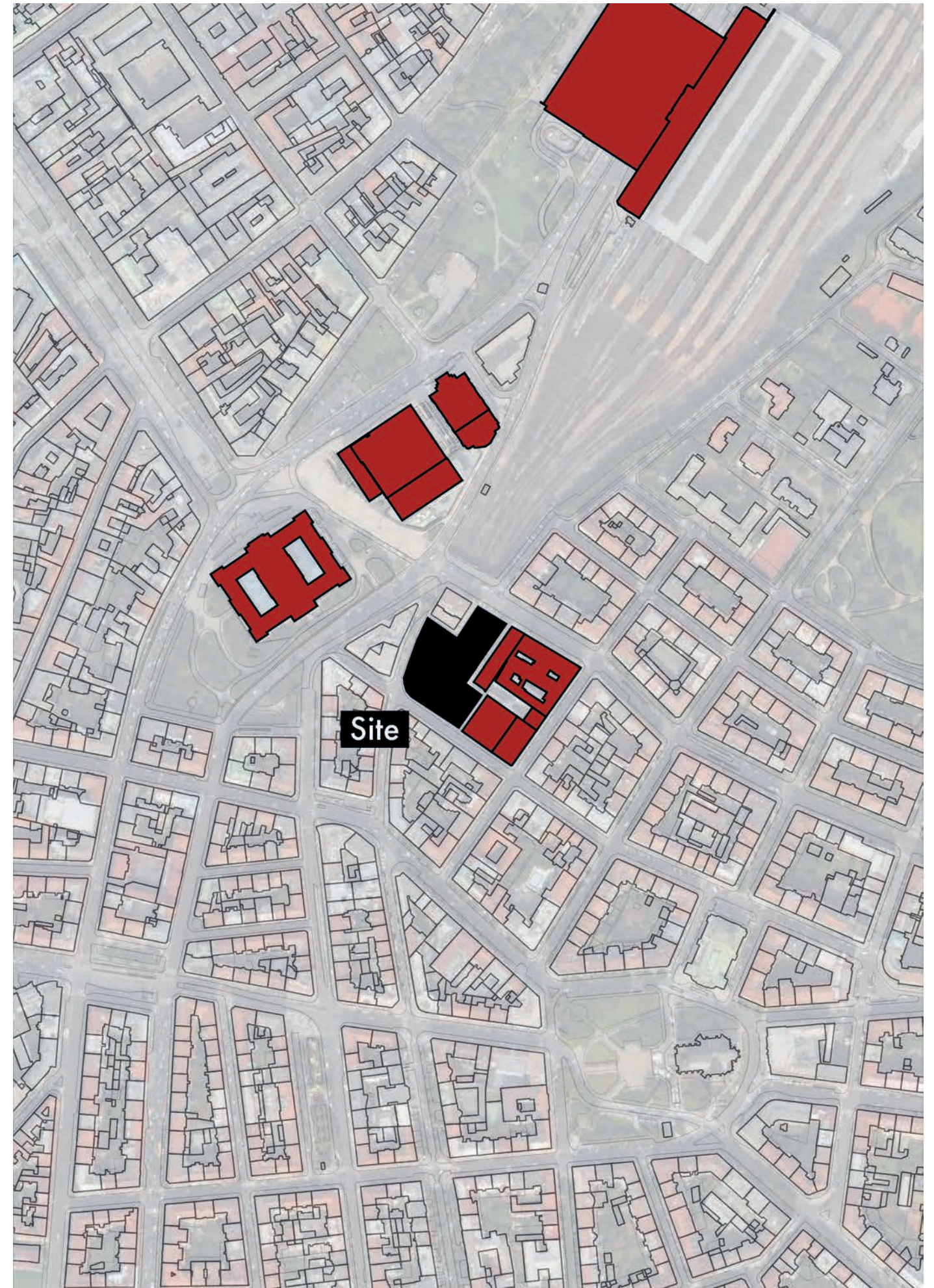
Main Train Station

The Main Train Station serves as a major transportation hub, connecting Prague to domestic and international destinations by rail. It features architecture characterized by its Neo-Renaissance facade and grand interior spaces. The station's new main hall is has ornate details reflecting the architectural style of the late 19th century.



Czech Radio

The Czech Radio building is not only an architectural landmark but also a symbol of the importance of radio broadcasting in Czechoslovakia and later the Czech Republic. It has played a central role in the country's cultural and political life, serving as a platform for news, music, entertainment, and public discourse.



09.3 Neighboring Cores



Vaclavske Namesti

Vaclavske Namesti is one of the most famous and historically significant squares in Prague. The square has played a central role in Czech history and culture for centuries. Originally a horse market in the Middle Ages, it later became a hub of political, social, and cultural life in Prague. It witnessed many significant events, including demonstrations, celebrations, and protests. The square today has been a vibrant cultural hub with theaters, cinemas, concert halls, and galleries. The square contains numerous shops, restaurants, cafes, and hotels, making it a popular destination for locals and tourists.



Riegrovy Sady

Riegrovy sady is a popular public park located in the Vinohrady district. The park is known for its expansive green lawns, tree-lined pathways, and picturesque views of Prague Castle and the city skyline. The park offers a peaceful retreat from the bustling city streets and is a popular destination for outdoor recreation, relaxation, and picnics. Riegrovy sady is a cherished green oasis in the heart of Prague.



Namesti Miru

Namesti Miru is a historic square located in the Vinohrady district. It has historical significance as one of the oldest squares in Prague. It dates back to the late 19th century when the Vinohrady neighborhood was developed as a prestigious residential area for the middle and upper classes. The square was named "Peace Square" to commemorate the establishment of peace between Austria and France in 1866. It is known for its architectural beauty, green spaces, cultural events, and convenient transportation links.



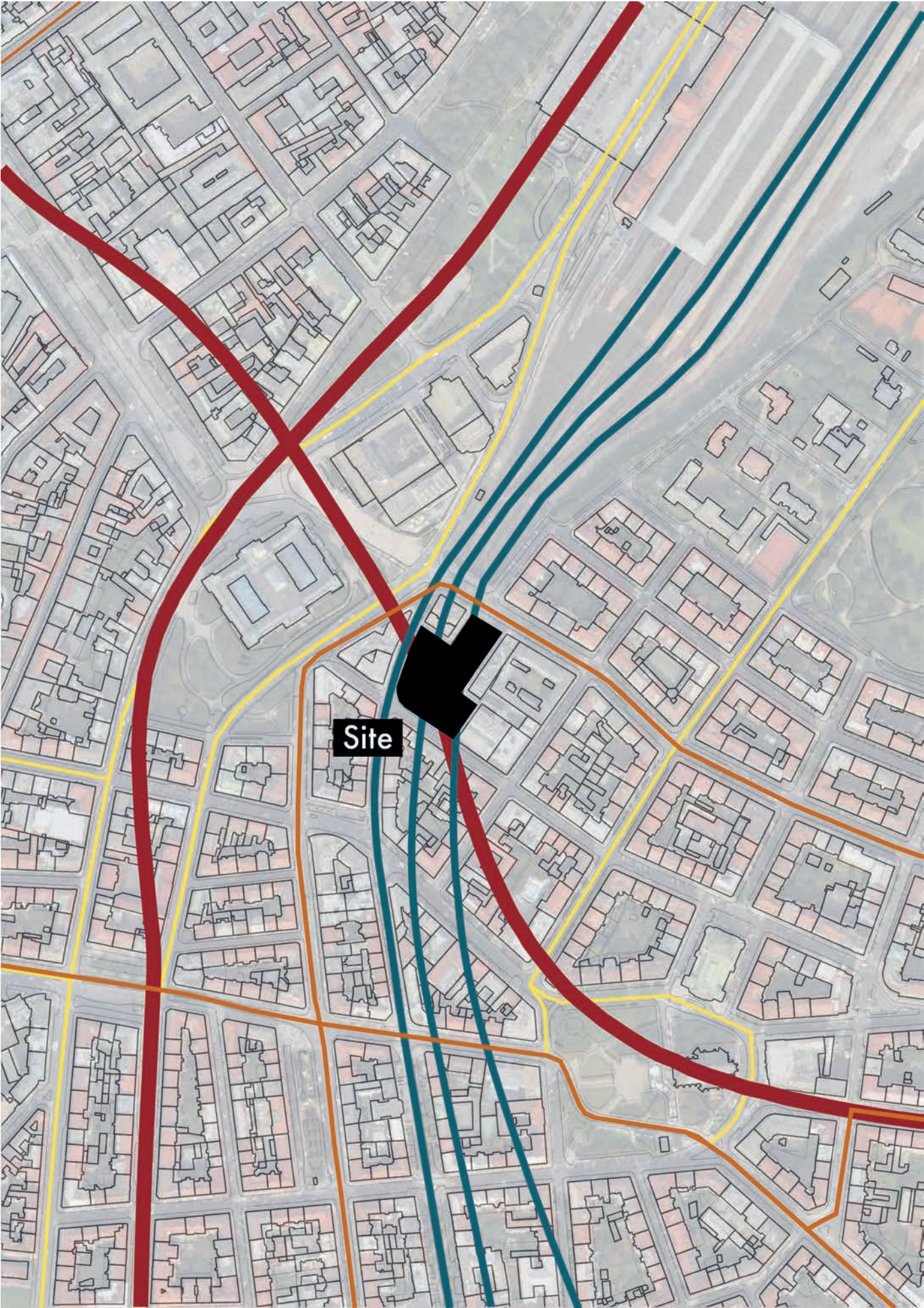
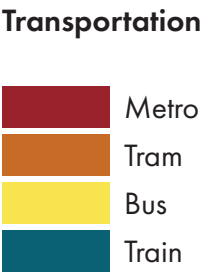
Vrchlickeho Sady

Vrchlickeho Sady serves as a transit hub and a gathering place. While not a traditional park, it features wide pedestrian areas, benches, and greenery, offering a space for relaxation and waiting. The space experiences large amounts of pedestrian traffic as it is located directly in front of the Main Train Station. The park contains access to the metro, trains, and a future tram connection.

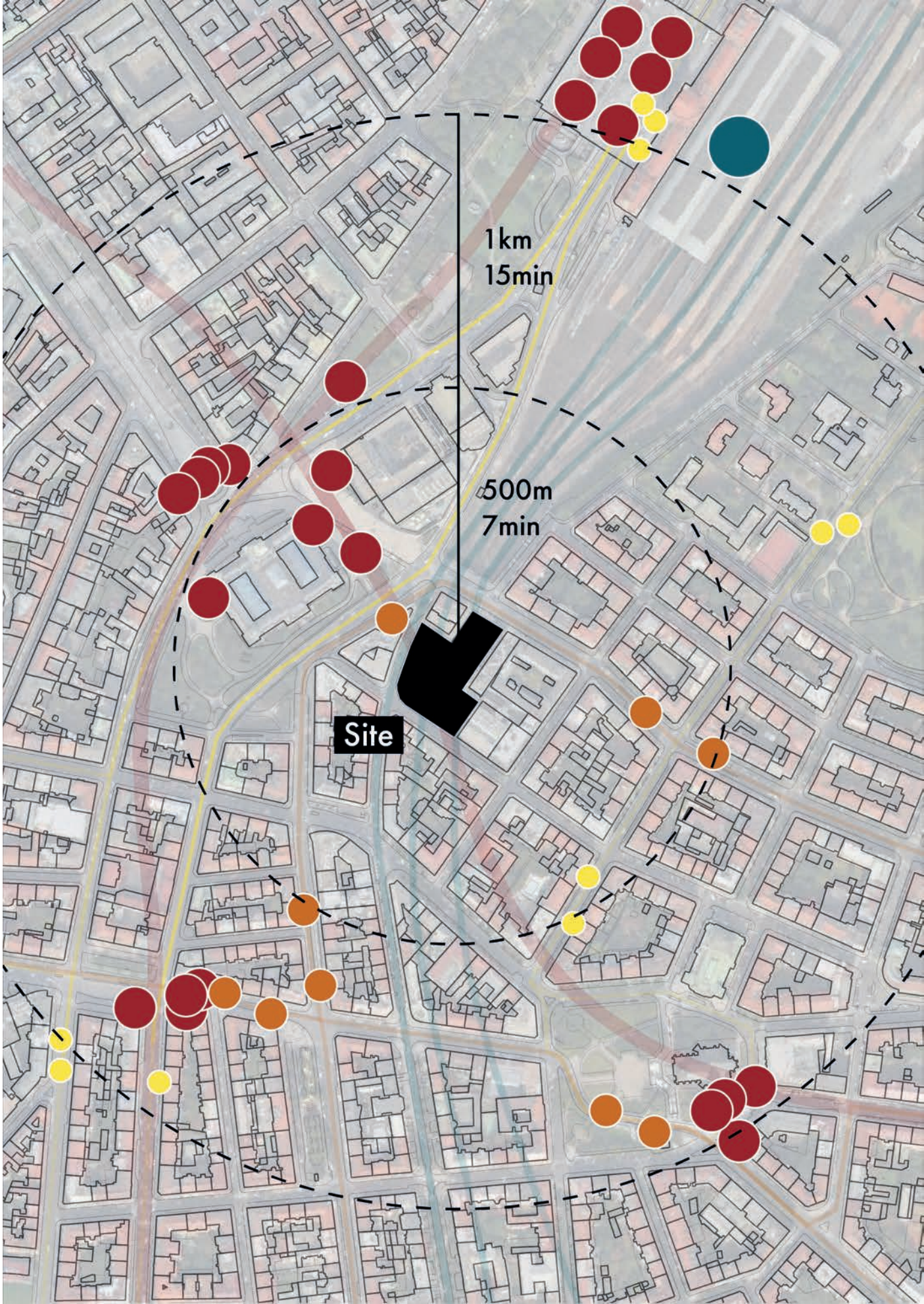
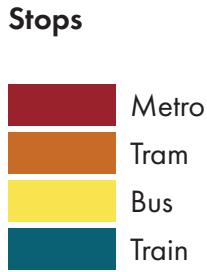


9.4 Transportation Accessibility

- Metro Line – A, C
- Main Train Station
- Tram Lines - 1, 5, 6, 11, 13, 18, 25, 31, 96
- Bus Lines



9.5 Transportation Stops/ Distance



10 Cadastral Map

Plot

Plot area: 5,850 sq meters
Plot Perimeter: 350 meters



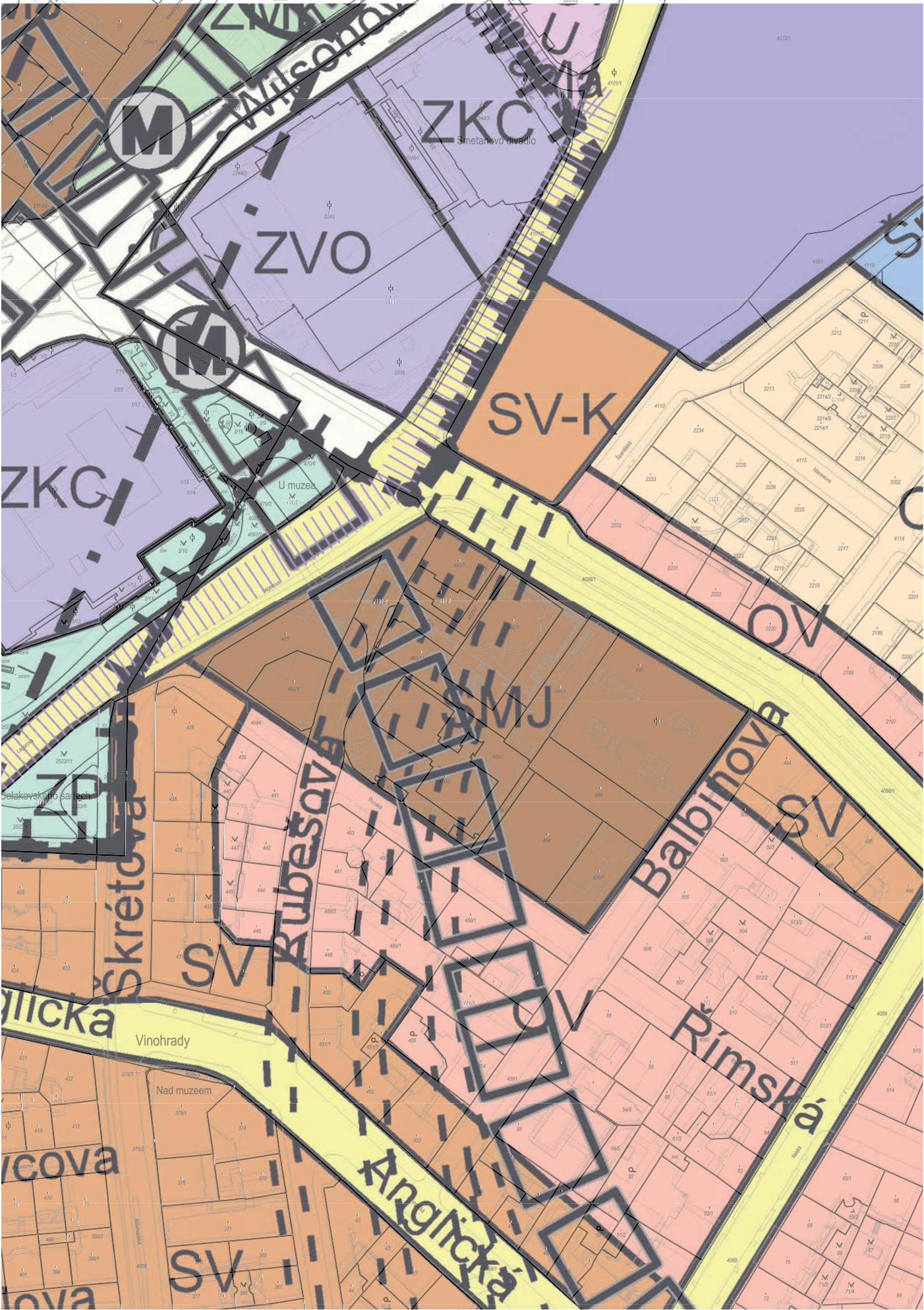
11 Zoning Map

Zoning

SMJ - Mixed Urban Core

Zoning

- SMJ: Mixed City Core
- SV: Generally Mixed
- ZOB: Commercial
- ZVS: University
- ZKC: Culture
- ZVO: Other

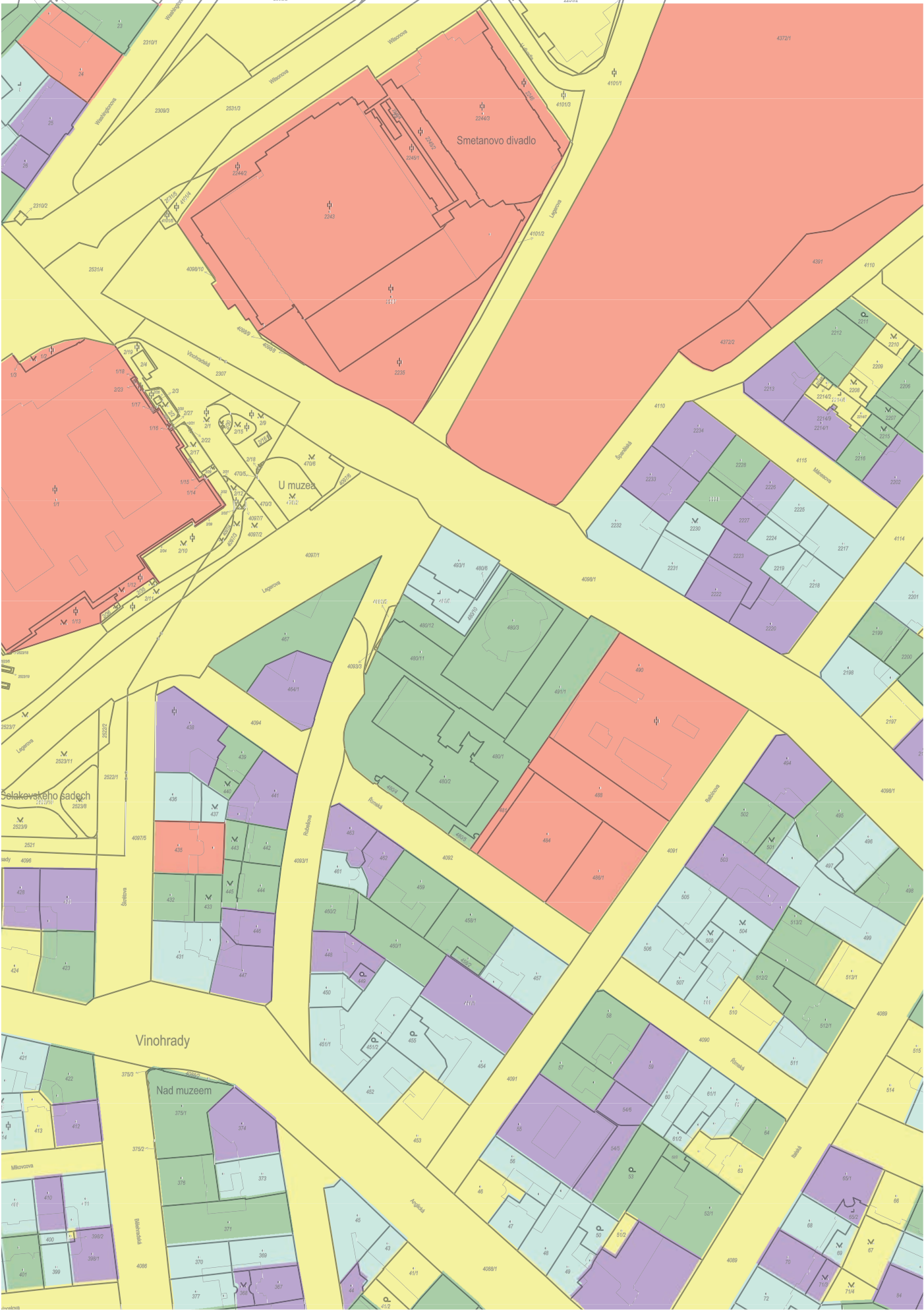


12 Land Ownership Map

Ownership

Other Domestic Legal Persons

- Land Ownership
- CZ including state-controlled entities
 - City of PRague inclding controlled entities, not not municipal districts
 - Other domestic legal persons
 - Interests of two or more entities
 - Natural persons



13 Current Land Use Map

Land Use

Unused - XP

Land Use

- Culture, Church, Media
- Residential
- Administrative
- Unused

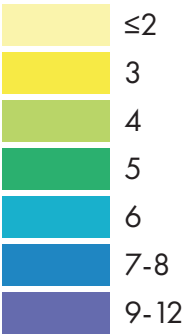


14 Number of Floors Map

Number of Floors

Max 8 floors

Number of Floors



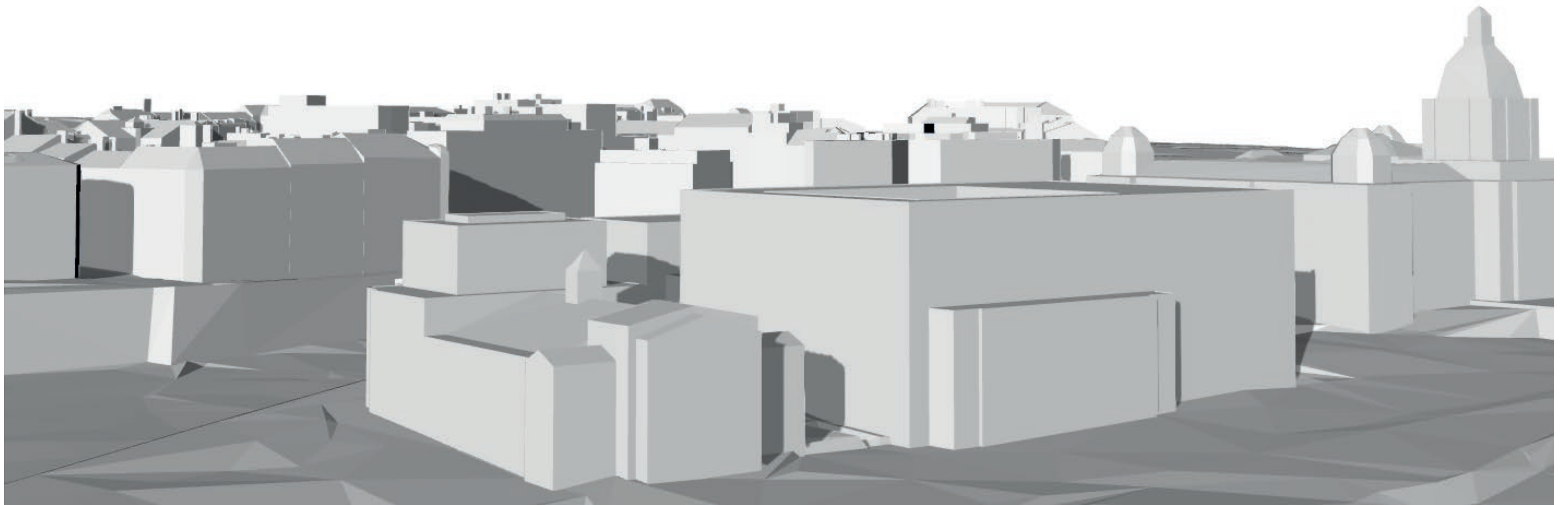
15 Perimeter Heights Map

Building Height

Max 40 meters

Perimeter Heights





16 Synthesis of Urban Analysis

After analyzing the given site, the key takeaways that helped define the concept and design of the project are described below:

The site is within an institutional zone in context as it directly relates to the 5 institutions in the area. This allows the execution of a sixth institution to complement the contextual typology. At the same time, the sixth institution is not necessarily freestanding similar to most of the other institutions. The site rests within the typology of the traditional Vinohrady. It means that the architecture must complement the blocks as well as the free standing institutions.

The architecture also has some design constraints that it must follow. The height of the building is limited to a maximum of 40 meters to correspond with the surrounding heights, and the depth of the architecture is limited to a maximum of minus 7 meters because of the underground tunnels.

These constraints can, at the same time, allow for concept development as it can be possible to bring people into the building through the mixed-use program and open public spaces within.

Because of the location the site experiences a high flow of traffic and has many accessible public transportation types and routes nearby the architecture should achieve bringing users into the building as well as throughout the building.

1. Institutional zone

2. Building typologies

3. Node of districts

4. Accessible public transportation

5. City center connected to major cores

6. Institution of culture within history

7. Mixed-use cultural typology

8. 25-40 m tall and 3-6 m depth

V. PROPOSAL

01 Mediatech

“Mediatech” is a combination of “media” and “technology,” referring to the intersection of these two fields. It encompasses technologies, tools, platforms, and practices that are used in the creation, distribution, and consumption of all media related content. This can include various forms of media such as design, arts, television, film, music, publishing, gaming, virtual reality, augmented reality, and more.

Mediatech explores how technology influences the creation and dissemination of media content, as well as how media content shapes and drives technological innovation. It involves digital platforms, software, hardware, and networks that enable the production, distribution, and consumption of media in innovative and efficient ways.

Overall, Mediatech reflects the influence of media and technology in shaping modern lifestyles, social interactions, entertainment experiences, and information consumption. It highlights how individuals navigate and engage with digital technologies in their daily lives, adapting to and embracing the opportunities and challenges of the digital age.

Mediatech Functions

Users of the Mediatech are often highly connected through digital communication channels such as social media, messaging apps, email, computer programs, and video calls. They use platforms to stay in touch with friends, family, and colleagues, and to engage with online communities and networks of like-minded individuals. They consume a wide range of digital media content, including streaming videos, music, podcasts, eBooks, news articles, and social media posts. They access content through various devices such as smartphones, tablets, computers, smart TVs, streaming devices, and other digital platforms.

The tendencies of users involve using digital media and entertainment platforms for leisure and recreation. Users enjoy streaming movies and TV shows, playing video games, listening to music and podcasts, reading digital books, and engaging with online entertainment content. They rely on digital technologies to access information and stay informed about current events and personal topics of interest. They may use search engines, websites, social media, and content platforms to discover and consume information from a variety of sources and other individuals.

MEDIA + TECHNOLOGY = MEDIATECH

A High-Tech Digital Innovation and Transmission Center

VI. RESEARCH PRECEDENTS

01 Sendai Mediatheque



Location: Sendai-Shi, Japan
Architects: Toyo Ito
Year: 2001
Size: 21,682 sq. meters
Typology: Cultural, Mixed Use, Library
Program:

Book-lending library, collection of film and audio recordings with stations for both viewing and editing, art gallery, information service center, theatre, café, bookstore



Description

The building functions as a library and art gallery. The building's seven levels offer a ranging program including a conventional book-lending library, an extensive collection of film and audio recordings with stations for both viewing and editing, a theater, a cafe, and bookstore. The program is enclosed in a nearly cubic glass enclosure. The seven platforms are supported by what Toyo Ito calls "characterizing" architectural elements: a forest of 13 non-uniform tubes which appear to rise fluidly through the building.

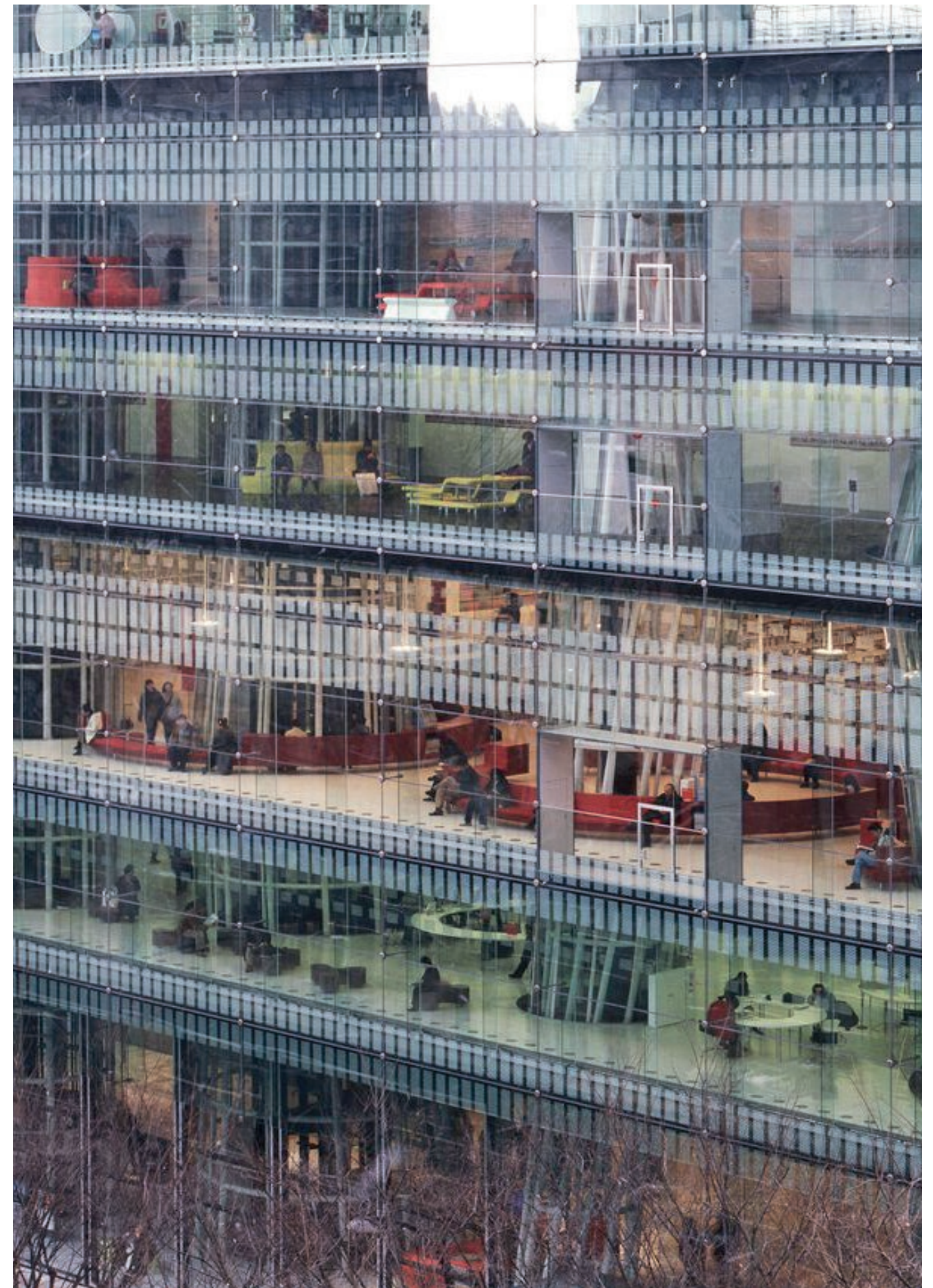


Values

The building consists of only three elements: a series of weaving structural tubes, floor plates, and skin. There is a small differentiation between the building's cross section and façade implying that the building is seemingly part of an infinite fabric horizontally that blurs the lines between materiality and space. Similarly, inside, the 13 structural tubes also seemingly extend infinitely in the vertical direction. The vertical tubes are structural providing structure to the building to eliminate a column grid structure. The program is designed as an open plan concept creating collaborative space for all users. The design strives for architecture that is fluid and not confined by the limitations of modern architecture, and it is achieved by using structural tubes throughout the open plan which allow for new and open interior nooks and flexible spatial qualities for users. The program is not confined by separate spaces but rather overlaps itself into singular spaces for the collaboration amongst users and program.

Key Words

Section, Fluid, Interior, Structure, Open Plan

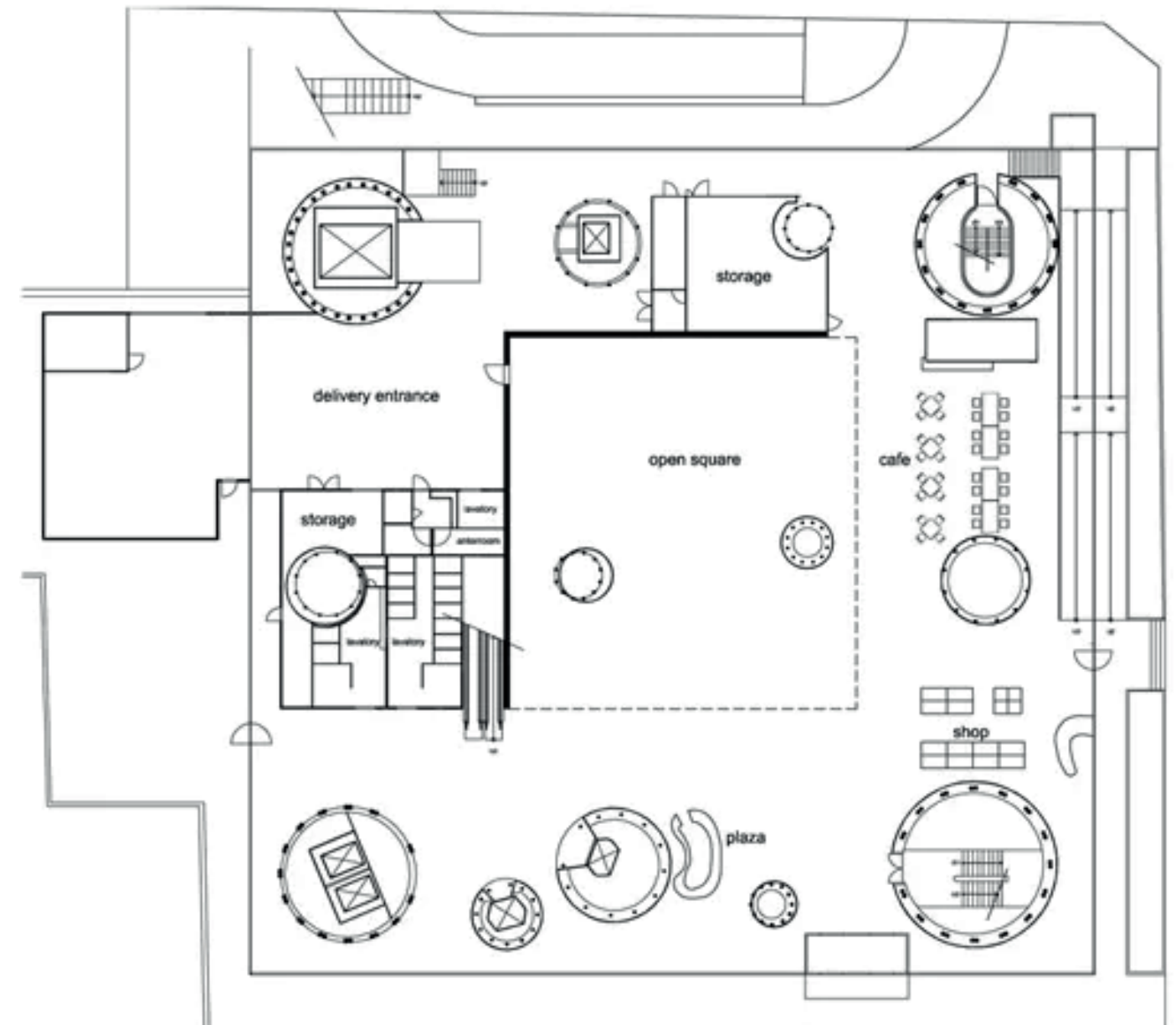
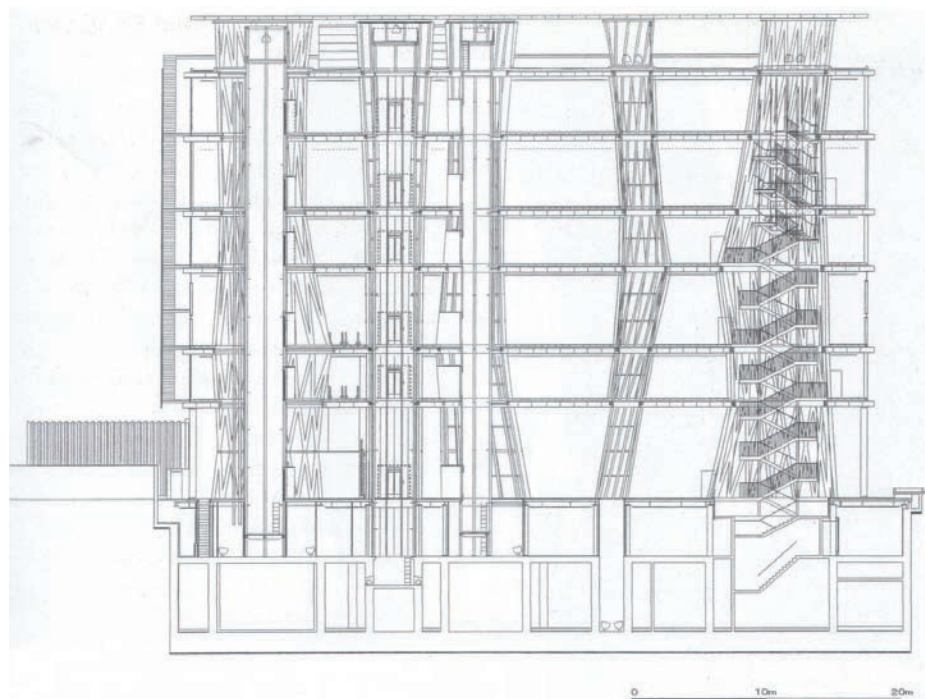


Floor Plan

Inside, the floor plans represents an open plan concept and shows the aluminium structural tubes also seemingly extend infinitely in the vertical direction. The program is designed to eliminate fixed barriers and create an open collaborative space for users. The design strives for architecture that is fluid with no barriers and not confined by the limitations of modern architecture. Toyo Ito achieved this using structural tubes throughout the open plan which allow new and open interior spatial qualities for users. The program is not confined by separate spaces but rather overlaps itself into singular spaces for collaboration amongst entities.

Section

The building consists of only three elements: floor, tubes, and facade. The use of the tubes replaces the use of a standard column structural grid. The structural tubes are a part of the program as well as hold the building together. The building is seemingly part of an infinite fabric horizontally that blurs the lines between materiality and space.



Synthesis of Sendai Mediatheque

Implementation

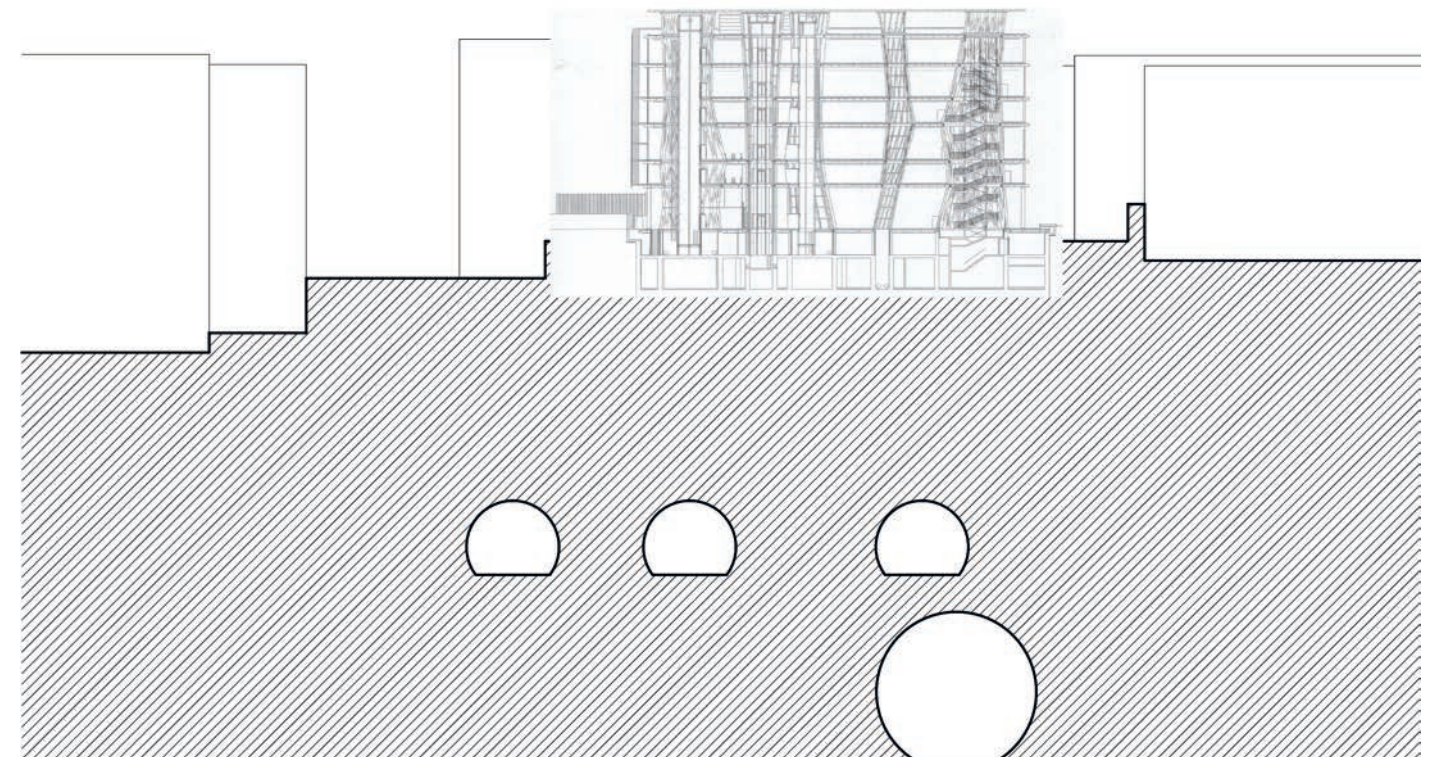
The key takeaways from Sendai Mediatheque that have been valued and used within the project are the concept of the open floor plan, open facade, fluid circulation, and programmatic elements.

1. Visibility and transparency to the surrounding community

2. Open Plan Concept

3. Simple structure (3 pieces)

4. Double height ceilings



02 WERK12



Location: Munich, Germany
Architects: MVRDV
Year: 2019
Size: 7,700 sq. meters
Typology: Cultural, Mixed Use
Program: Offices, Retail, Cultural, Bar-restaurant, Wellness

Description

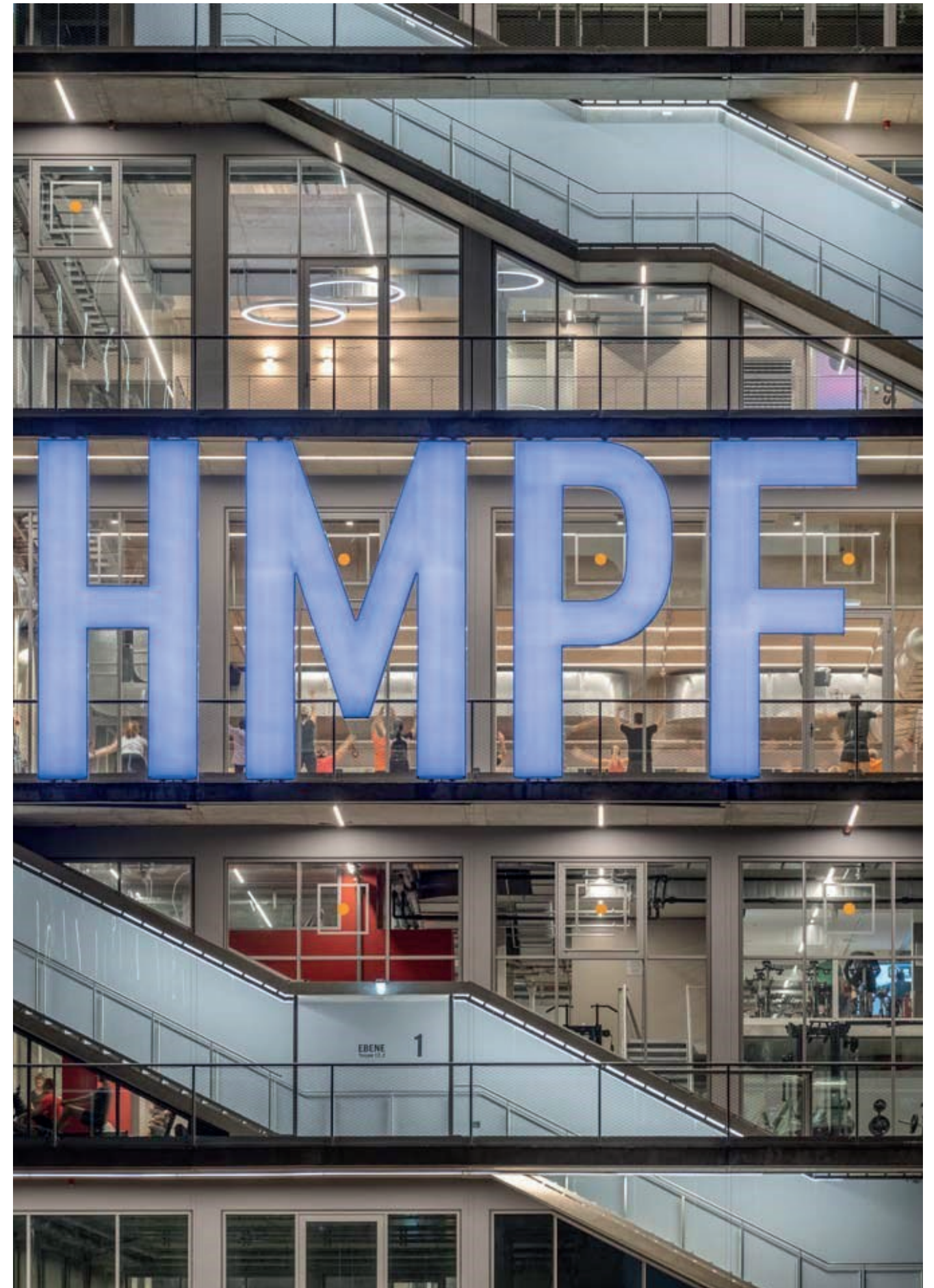
The building is mixed-used program that combines that combines various functions within a single complex. The building functions as office spaces, retail outlets, restaurants, cafes, event venues, and cultural amenities, creating a dynamic urban environment where people can live, work, shop, dine, and socialize. The design is based on a simple form, honest materials, and transparent façades. It consists of five floors that are occupied by restaurants and bars on the ground floor, the offices of Audi Business Innovations on the top floor, and a three-storey gym between, including one story dedicated to a swimming pool. The building has floor-to-ceiling glass walls eliminating obstructions and providing views directly outside and inside and towards the Munich central station. The building strives to transform a former industrial area into a vibrant neighborhood that integrates work, leisure, culture, and community.

Values

Users can move around the building in multiple ways: the design's external circulation core on the building's northeastern side is designed with 3.25-meter-wide terraces that surround each floor of the building. These terraces are connected by external staircases around the building to connect these open space terraces. This public route up the building blurs the distinction between interior and exterior, placing the interior spaces as one with the exterior terraces. They are additionally finished in the same material as the ground-level sidewalks to emphasise their status as part of the public area of the building, blurring the distinction between where the ground level may exist. The placement of the circulation on the outside of the building means that the interiors can be easily reconfigured, while also providing structural stability using the diagonal staircases. The building's extra-high 5.5-meter ceilings allows for additional mezzanines or other level changes to be added by future users within the primary floors creating residual spaces.

Key Words

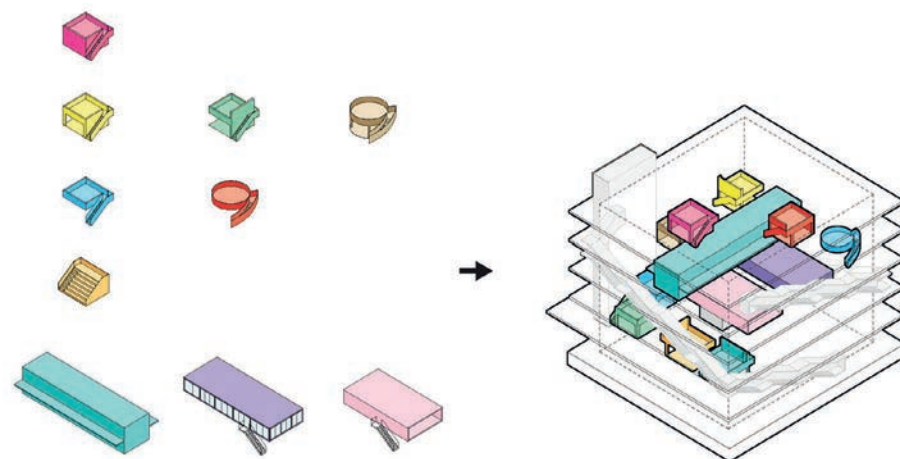
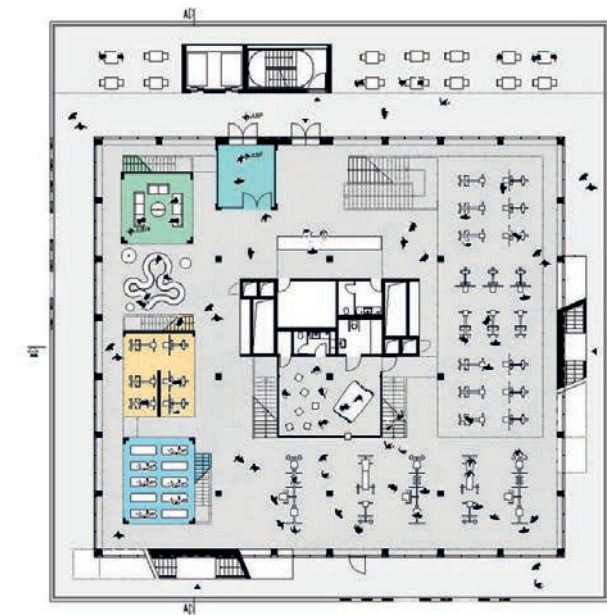
Work, Open Plan, Flexible, Interior, Residual, Collaboration



Floor Plans

Users can move around the building in multiple ways: the design's external circulation core on the building's northeastern side is designed with 3.25-meter-wide terraces that surround each floor of the building. These terraces are connected by external staircases around the building to connect these open space terraces. This public route up the building blurs the distinction between interior and exterior, placing the interior spaces as one with the exterior terraces.

They floors are finished in the same material as the ground-level sidewalks to emphasise their status as part of the public area of the building, blurring the distinction between where the ground level may exist.



Synthesis of WERK12

Implementation

The key takeaway from WERK12 is flexible and modern workspaces for businesses, startups, and creative professionals. The open plan that offers flexibility with amenities, coworking areas, meeting rooms, and collaborative work environments designed to encourage innovation and collaboration. Also, the tall ceilings that allow additional mezzanines for additional secluded programming.

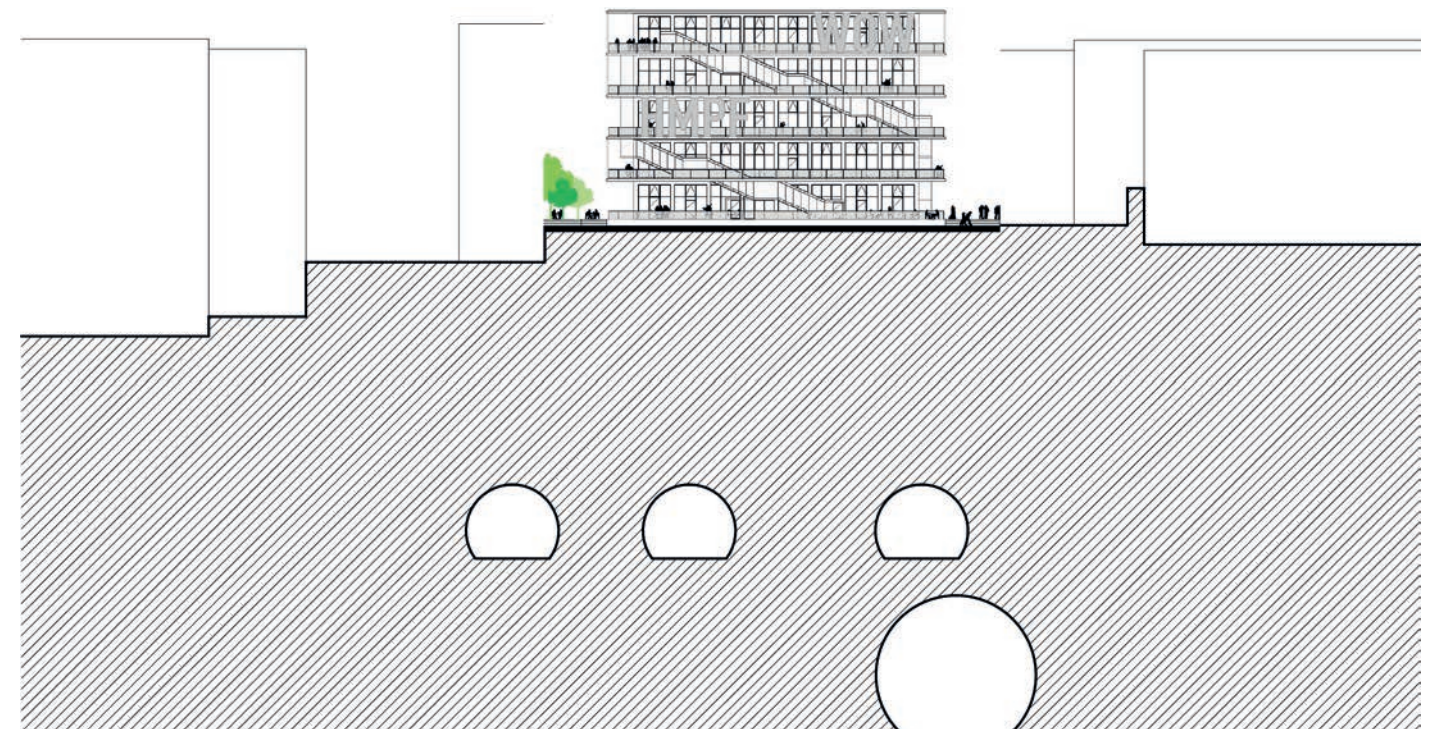
1. Simple form, honest materials

2. Open Plan Concept

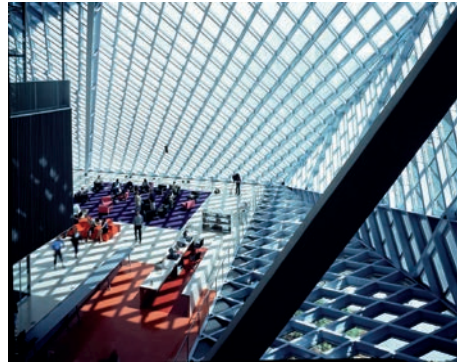
3. Extension of public area into building

4. Flexible spaces

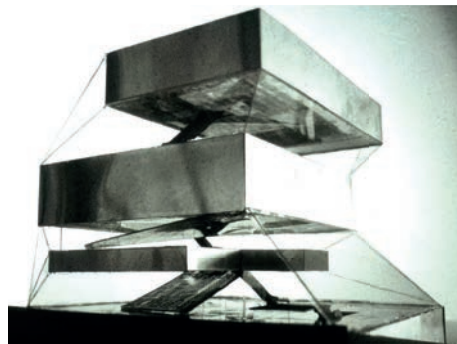
5. Tall ceilings



03 Seattle Public Library



Location: Seattle, United States
Architects: OMA
Year: 2004
Size: 33,700 sq. meters
Typology: Library
Program: HQ, reading room, meeting platform, reading rooms, study areas, computer labs, meeting rooms, event spaces, living room, staff floor, children's collection, auditorium, and 4,600 sqm of parking



Description

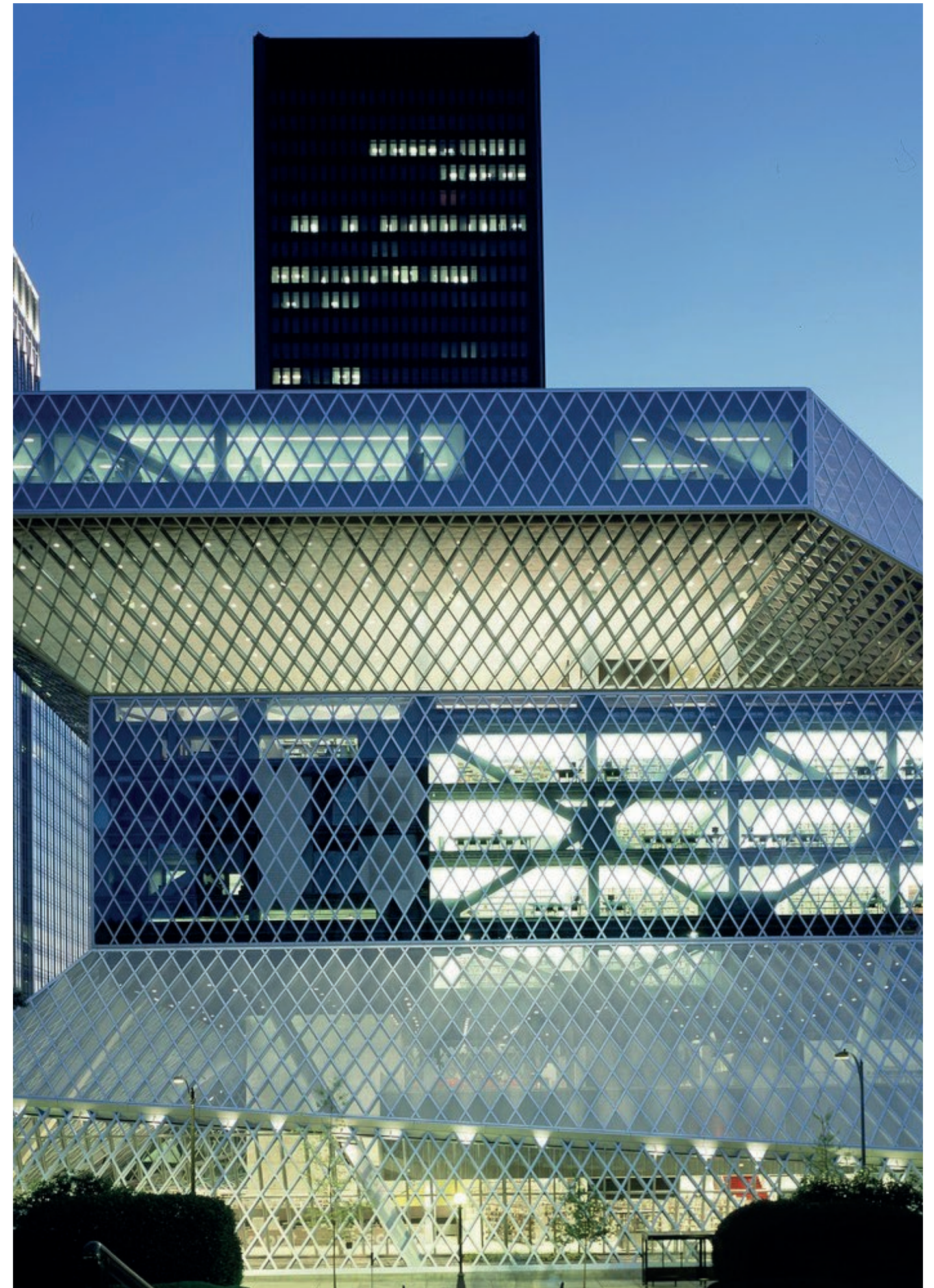
The building creates a civic space library for the circulation of knowledge in all media, and an innovative organizing system for a growing physical collection called the Books Spiral. The library is redefined as an institution that is no longer exclusively dedicated to the book, but rather as a storage of information where all forms of media are presented collaboratively. In this age, information can be accessed anywhere, so it is the simultaneity of media and the curatorship of its contents that make the library vital.

Values

The buildings program identifies five primary programmatic clusters (parking, staff, meeting, Book Spiral, HQ) and arranged them on overlapping platforms, and four secondary clusters (kids, living room, Mixing Chamber, reading room) to occupy residual zones. Each area is architecturally defined and equipped for dedicated performance, with varying size, flexibility, circulation, palette, and structure. The programs are arranged across five main platforms and four flowing, and floating planes, between the main platforms. The programs are not separated, and rooms or individual spaces are not given unique characters. The bookcases define generous reading areas on the buildings opening day, but, through the collection's expansion overtime, the library of bookcases inevitably extend into the open spaces. This form of flexibility and fluidity allows an interior with no barriers to define a communicative and limitless space. Overall, each primary platform is a programmatic cluster that is architecturally defined and equipped for maximum, dedicated performance as each platform is designed for a unique purpose, their size, flexibility, circulation, and structure.

Key Words

Program, Platforms, Circulation, Fluidity, Flexible

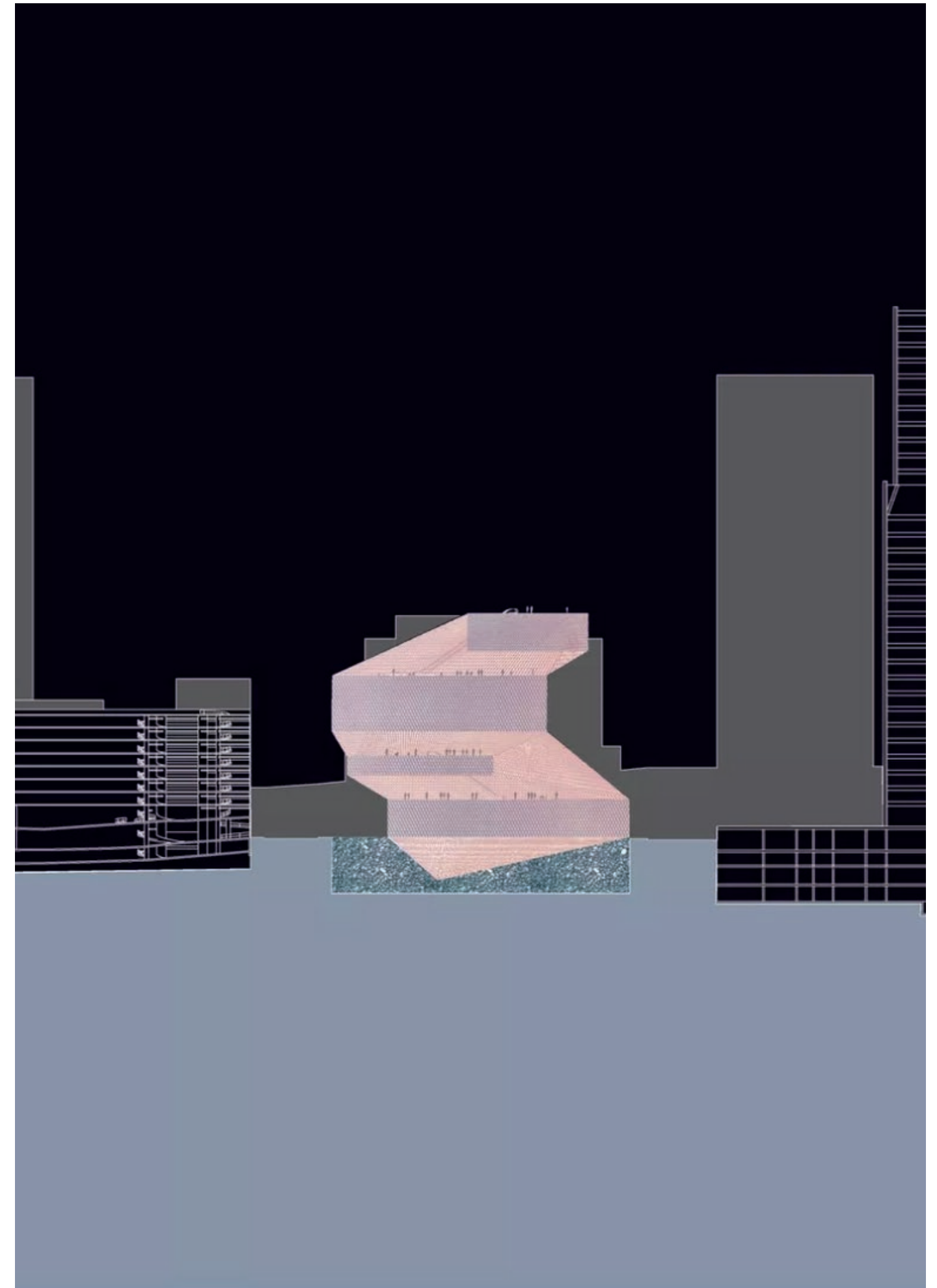
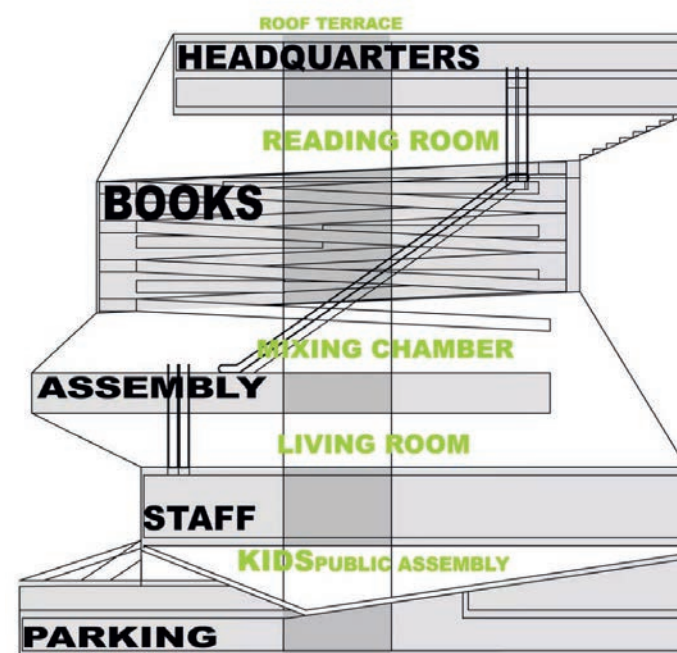


Section

From section the building consists of 5 categorical spaces each dedicated to a particular program.

Program

The buildings program identifies five primary programmatic clusters (parking, staff, meeting, Book Spiral, HQ) and arranged them on overlapping platforms, and four secondary clusters (kids, living room, mixing chamber, reading room) to occupy residual zones. Each area is architecturally defined for dedicated performance, with varying size, flexibility, circulation, palette, and structure. The programs are arranged across five main platforms and four flowing, and seemingly floating planes, between the main platforms.



Synthesis of Seattle Public Library

Implementation

The key takeaway from the Seattle Public Library implemented into the project is the program and range of innovative spaces and facilities. The program is differentiated by floors or platforms where the functions is defined by the floor the user is occupying. The building's design emphasizes flexibility, collaboration, and accessibility, with movable shelving units, adaptable furniture, and technology-equipped zones that accommodate a variety of activities and user needs.

1. Programmatic Tiers

2. Flexible Functions

3. Platforms

04 Axel Springer Campus



Location: Berlin, Germany
Architects: OMA
Year: 2019
Size: 57,828 sq. meters
Typology: Institution, Office
Program: Office Spaces, Co Working Spaces, Lobbies, Meeting Bridge, Roof-top Bar, Studios, Event and Exhibition Spaces, Canteens, and Restaurant



Description

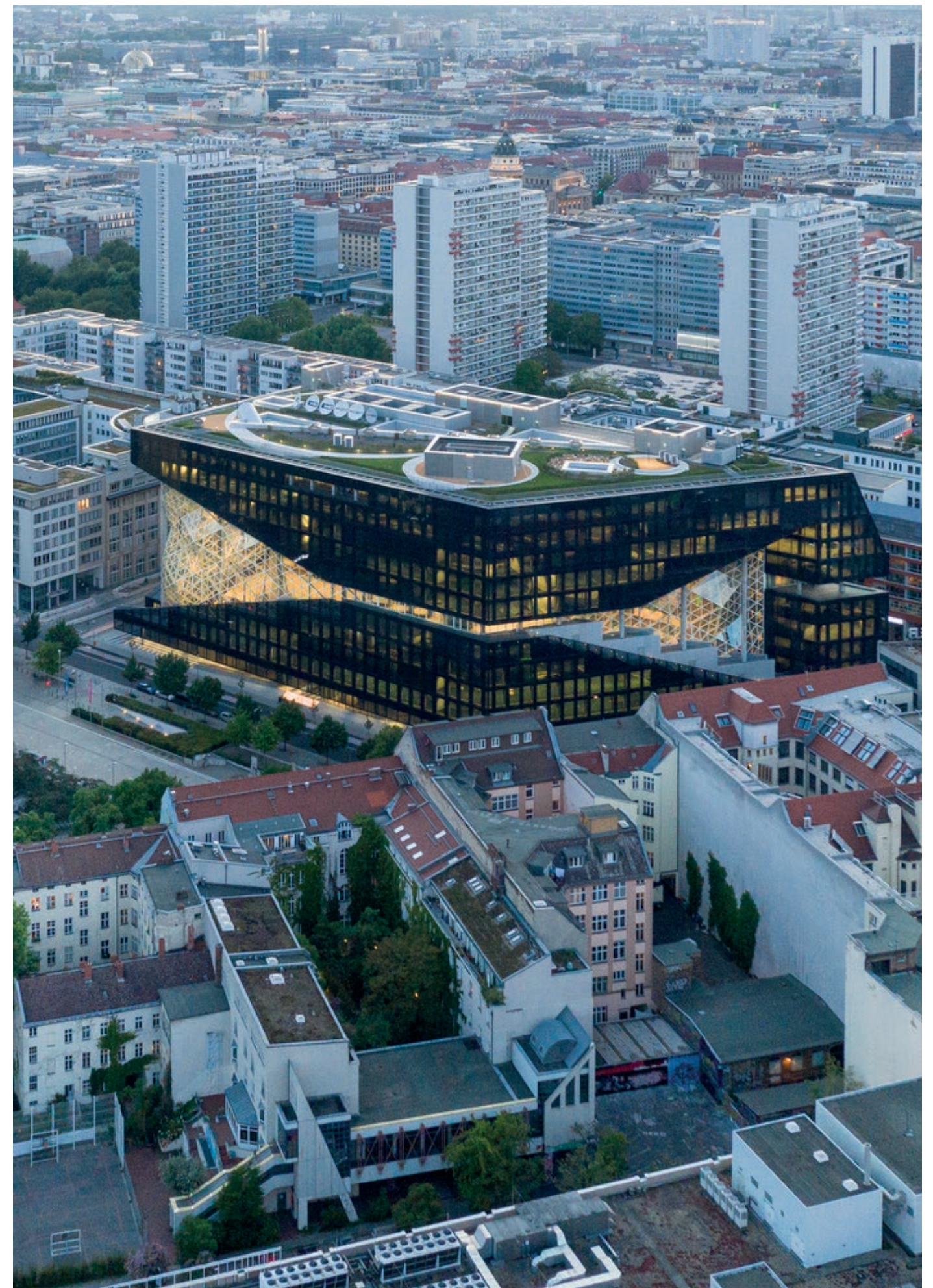
The Axel Springer Campus is situated in the heart of Berlin, in the Kreuzberg district.. The location provides convenient access to public transportation, cultural attractions, and amenities, making it an attractive destination for workers, residents, and visitors. The campus has successfully launched a move from print to digital media, and the new building on the campus represents a symbol and a tool in this progressive transition. The campus dedicates office spaces in consideration for the relationship between the worker and his computer. Conventionally the worker is isolated in a bubble and produces introverted performance, and the new workspace creates a space dedicated for collaboration and collection.

Values

The design was developed around a series of terraced programmed floors that together form a digital atrium or valley in the center of the building. Each floor contains a covered part as a traditional work environment, which is then uncovered on the terraces. Halfway through the building, the valley is mirrored to present a canopy. All together the program functions around the centralized atrium where the atrium acts as the collective centerpiece. Aside from the office working users, the public users can experience the building on three levels - ground floor lobby, meeting bridge, and roof-top bar. The meeting bridge is a viewing platform from which the visitors can observe the daily worker functions. The building redefines the idea of workspaces and the work of individuals for shared dynamics and networking. It is designed to engage with the surrounding community and contribute to the cultural and economic vitality of the city. The building values an interaction and collaboration between the campus and the city.

Key Words

Workplace, Program, Users, Atrium, Collaboration, Networking

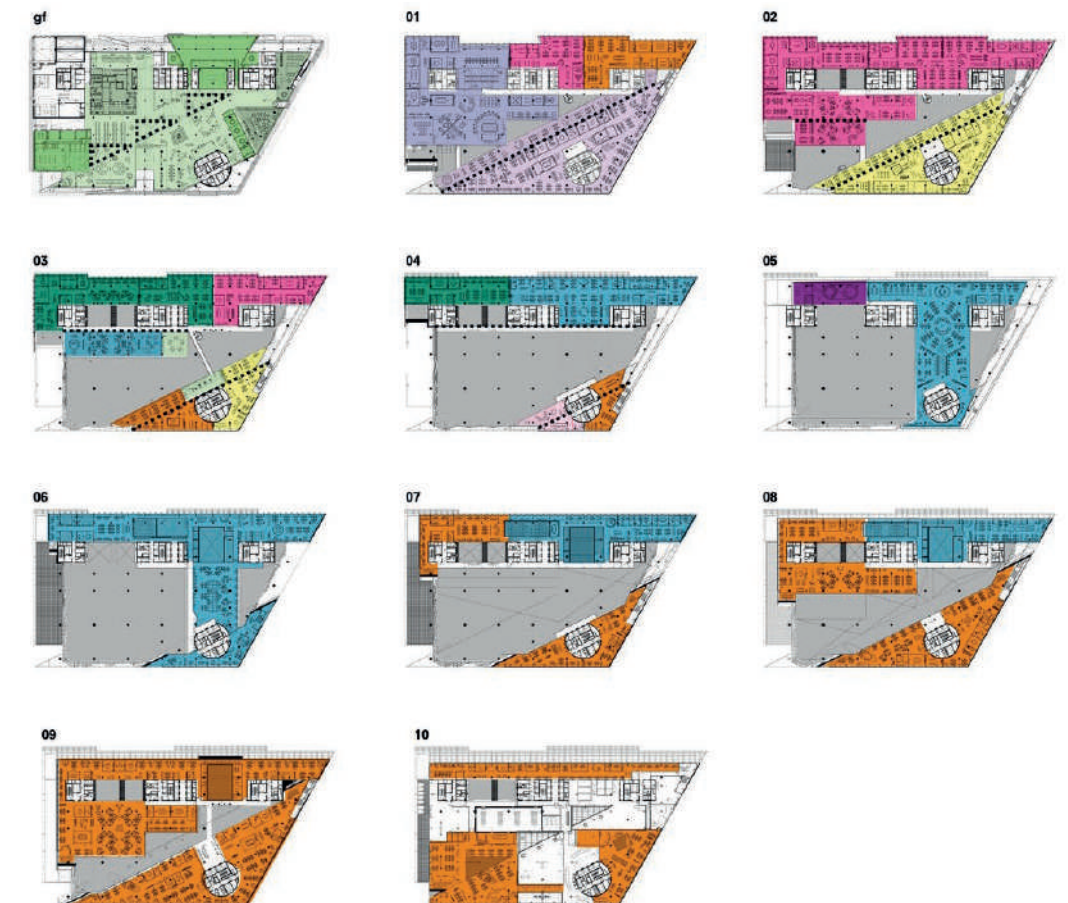
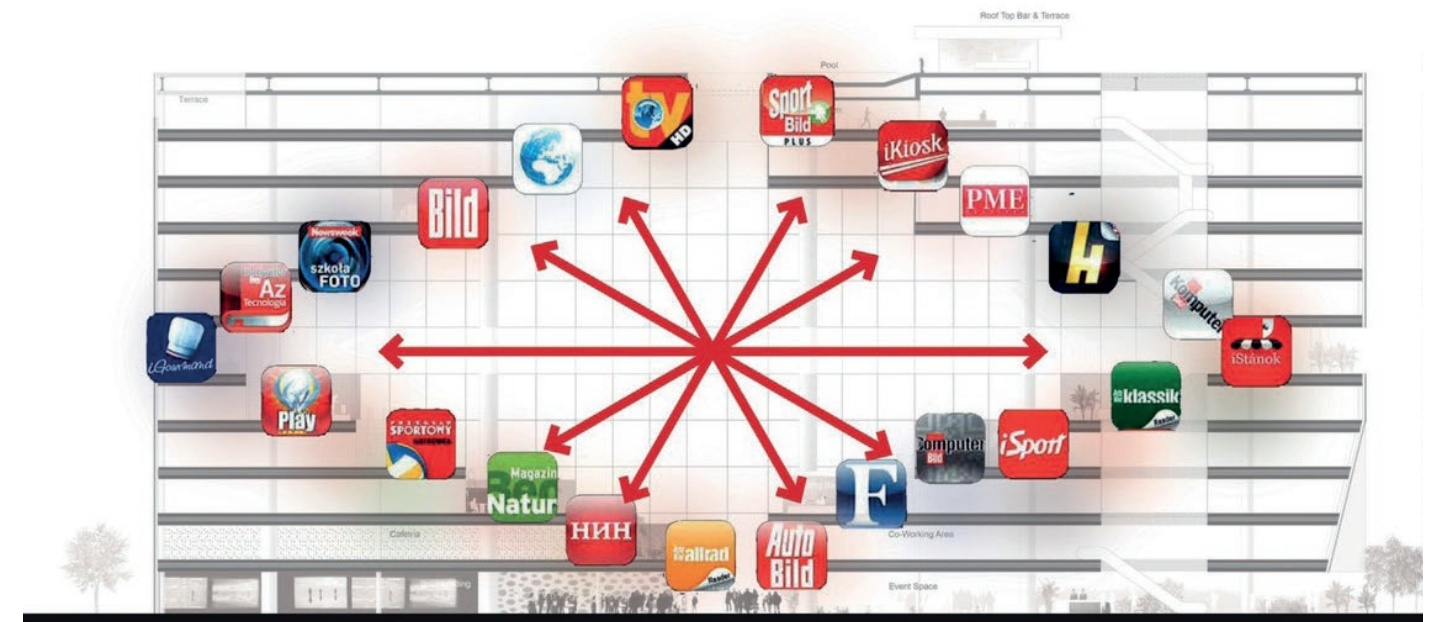


Program

The meeting bridge is a viewing platform from which the visitors can witness the daily functioning of the company and how it evolves within the valley. The ground floor contains studios, event and exhibition spaces, canteens and restaurants.

Concept

The design was developed around a series of terraced programmed floors that together form a digital valley in the center of the building. Each floor contains a covered part as a traditional work environment, which is then uncovered on the terraces. Halfway through the building, the valley is mirrored to generate a three-dimensional canopy.



Synthesis of Axel Springer Campus

Implementation

The key takeaways from the Axel Springer Campus that are implemented into the project is the concept of coworking and collaboration amongst users. The program is not divided but rather open and overlooking to encourage networking, and it is organized in a way that encourages public users to circulate throughout the building. The large central atrium allows for the different programs to function together within one space. The open floor plans allow users to circulate freely throughout the building with destination points to meet along the way.

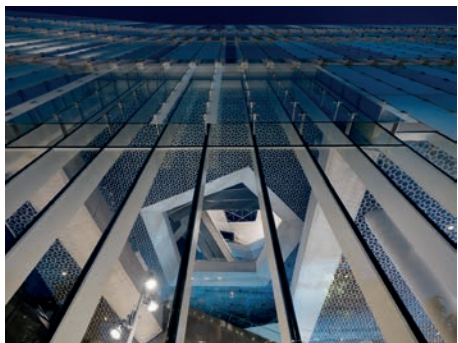
1. Coworking and Collaboration

2. Central Atrium

3. Program

4. Open Floor Plan

05 Deichman Library



Location: Oslo, Norway
Architects: Atelier Oslo, Lund Hagem
Year: 2020
Size: 19,600 sq. meters
Typology: Library, Institution
Program: Library, restaurant, meeting, rehearsal rooms, gaming rooms, exhibition niches, record studio, silent reading rooms

Description

The Deichman Library is the main public library system in Oslo providing access to a wide range of books, resources, and cultural programs. The five-storey building contains space for 450,000 books wrapped around a large, top-lit atrium that connects the floors and breaks them into smaller spaces. The library is arranged vertically, with a cinema and 200-seat auditorium in the basement, and a cafe, restaurant and newspapers and magazines on the ground floor. The remaining floors of the building are dedicated for the library where users can explore the open floor plan, and work and network. Of the library, the first floor contains fiction and children's books, while the second and third floor contains more books and several enclosed areas that include recording studios, a mini cinema and gaming rooms. On the top floor, there are social science books, reading rooms, and the Future Library art project.

Values

The design features open plan floors, a central atrium, and variety within the internal spaces where you are constantly invited around the next corner to discover new areas of the library. Three diagonal voids, or light shafts, connect the different floors. The light shafts create a vertical public space that is a continuation of the city outside. To create an enhanced feeling of openness and connection with the city, the ground floor facade is completely transparent. Three 'light shafts' cut diagonally through the building from each of the entrances, encouraging interest into different sections of the library. The light shafts connect the floors and distribute daylight downwards from three big skylights in the roof. The building's concept introduces the connection between all floors through a central atrium or light shaft for the circulation of users upwards throughout the building. The atrium presents itself as an indirect signal to encourage users to flow upwards.

Key Words

Open Plan, Media, Users, Program, Atrium, Circulation, Light

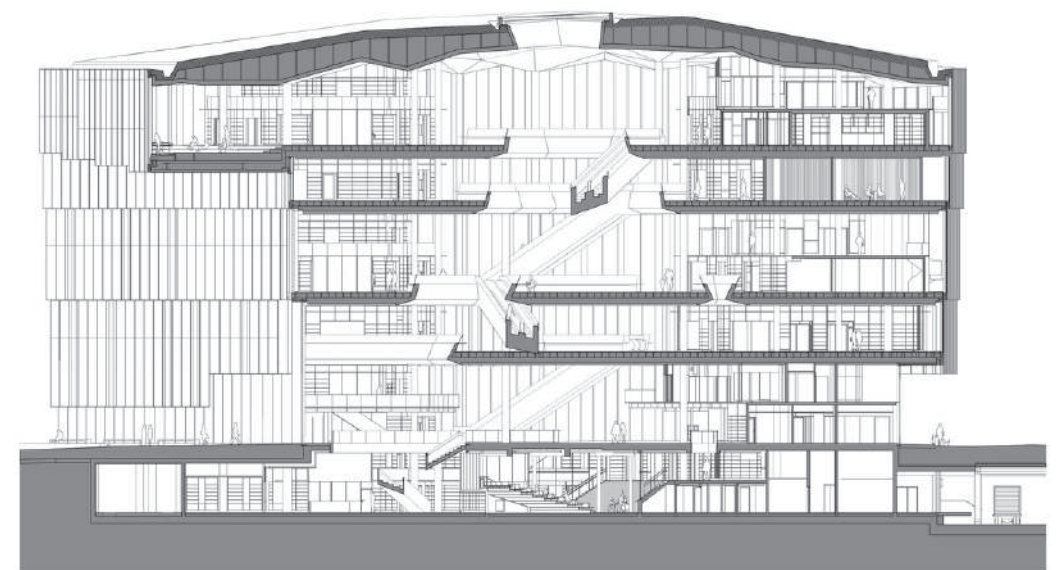
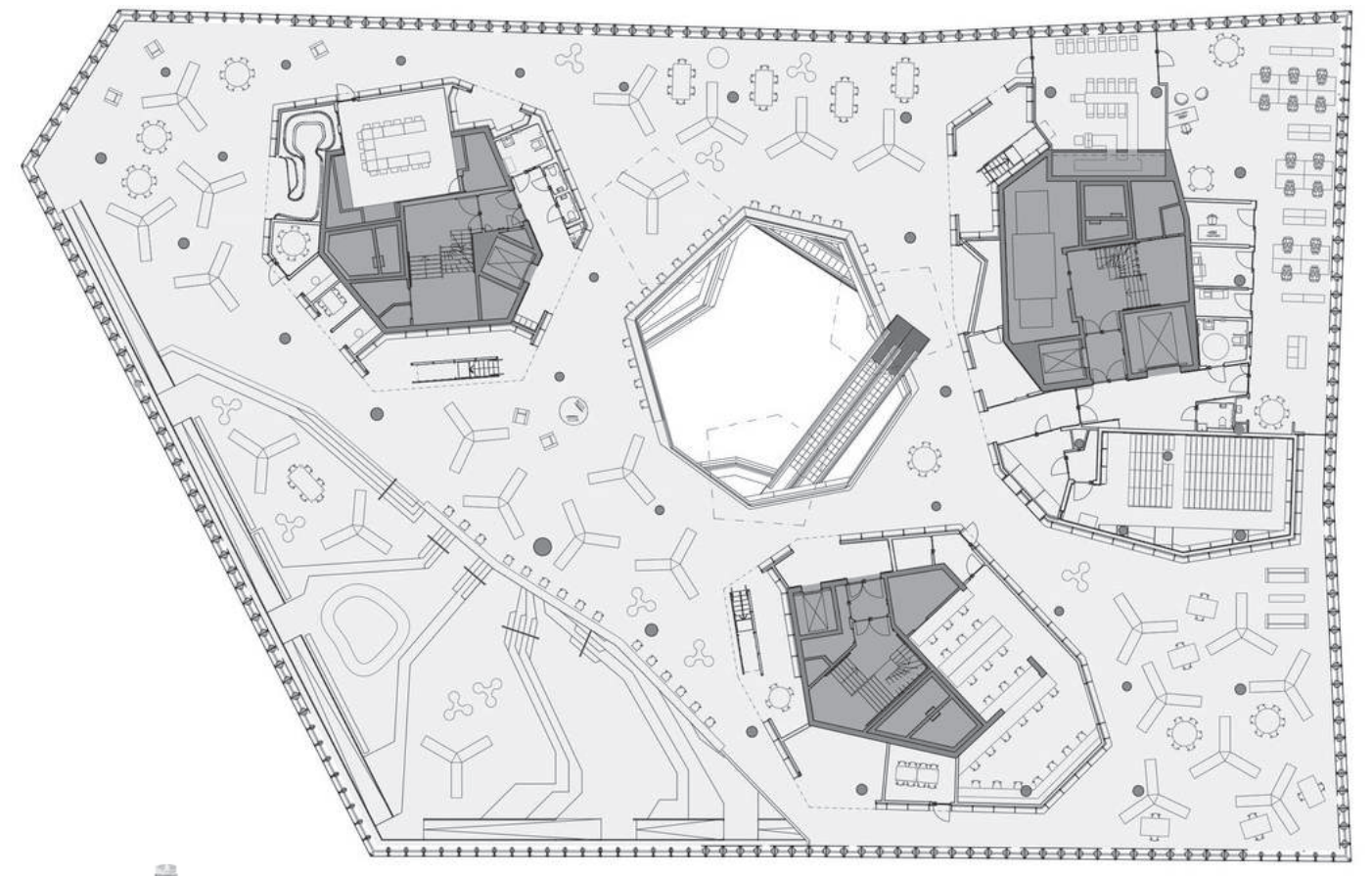
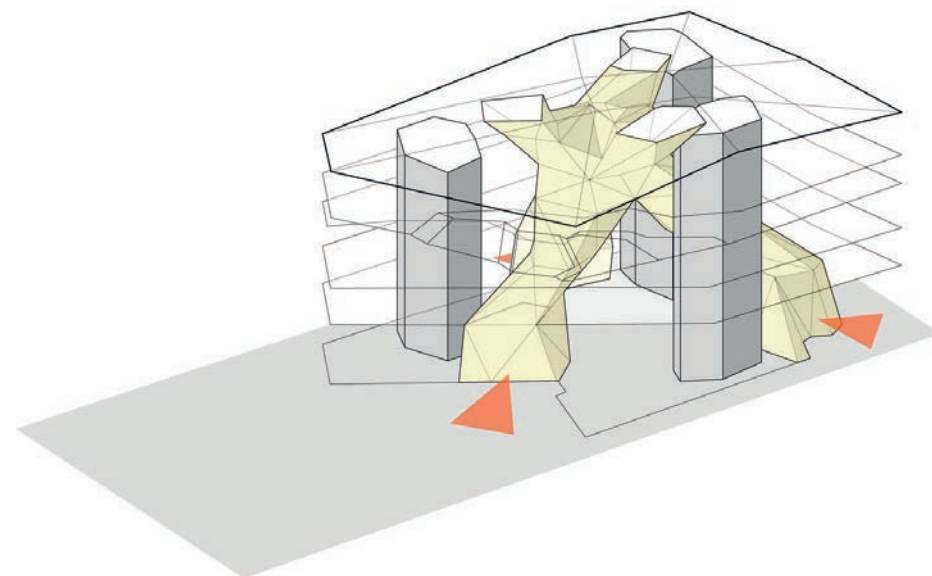


Floor Plan

The floor plans consist of an open floor concept with a central atrium for vertical circulation. There are three main structural cores that stabilize the building with additional scattered structural columns. The floors contain different nooks and spaces for users to occupy and explore.

Concept

Conceptually the building is designed around the central top light atrium, the three primary cores, and the open floor plan on every floor. The central circulation encourages vertical circulation throughout the building.



Synthesis of Deichman Library

Implementation

The key takeaways from the Deichman Library implemented in the project are the media-inspired program, open concept floor plans, circulation from ground floor throughout all floors encouraging movement throughout the building. The open public spaces throughout the building are the driving force of the library's concept, allowing for a variety of flexible furniture and activities.

1. **Open Floor Plan**
2. **Media Inspired Program**
3. **Central Atrium**
4. **Vertical Circulation**
5. **Open Public Spaces Within**

06 Synthesis of Precedents

The given precedents inspire and imagine the proposed Mediatech project. They provide takeaways and foundations for the project. The takeaways from the five precedents inform the projects form and function.

- An open plan concept that encourages collaboration.
- A structure that eliminates the need for a column grid.
- Programmatic functions that exist within each floor.
- Fluid and continuous circulation for users.
- Intentional spaces for users to explore and experience.
- Central atrium for central vertical circulation.
- Open and semi closed spaces for different programmatic types.

VII. PROGRAM

01 Program of Project

Support (Floor -1, -2)

Parking 2000 m sq (100 spaces)
Technical Amenities

Plaza (Floor 0)

Permanent Exhibition/Lecture Hall 200 m sq
Auditorium 400 m sq
Cafe 200 m sq
Reception 100 m sq
Shop 200 m sq
Public Service Amenities

Information (Floor 1)

Administration Offices 1500 m sq
Computers 500 m sq
Kids 200 m sq
Reception 50 m sq
Library (Floor 2, 3, 4, 5)
Open Collection
Meeting Rooms 500 m sq
Talking Rooms
Studios 500 m sq
Labs 400 m sq

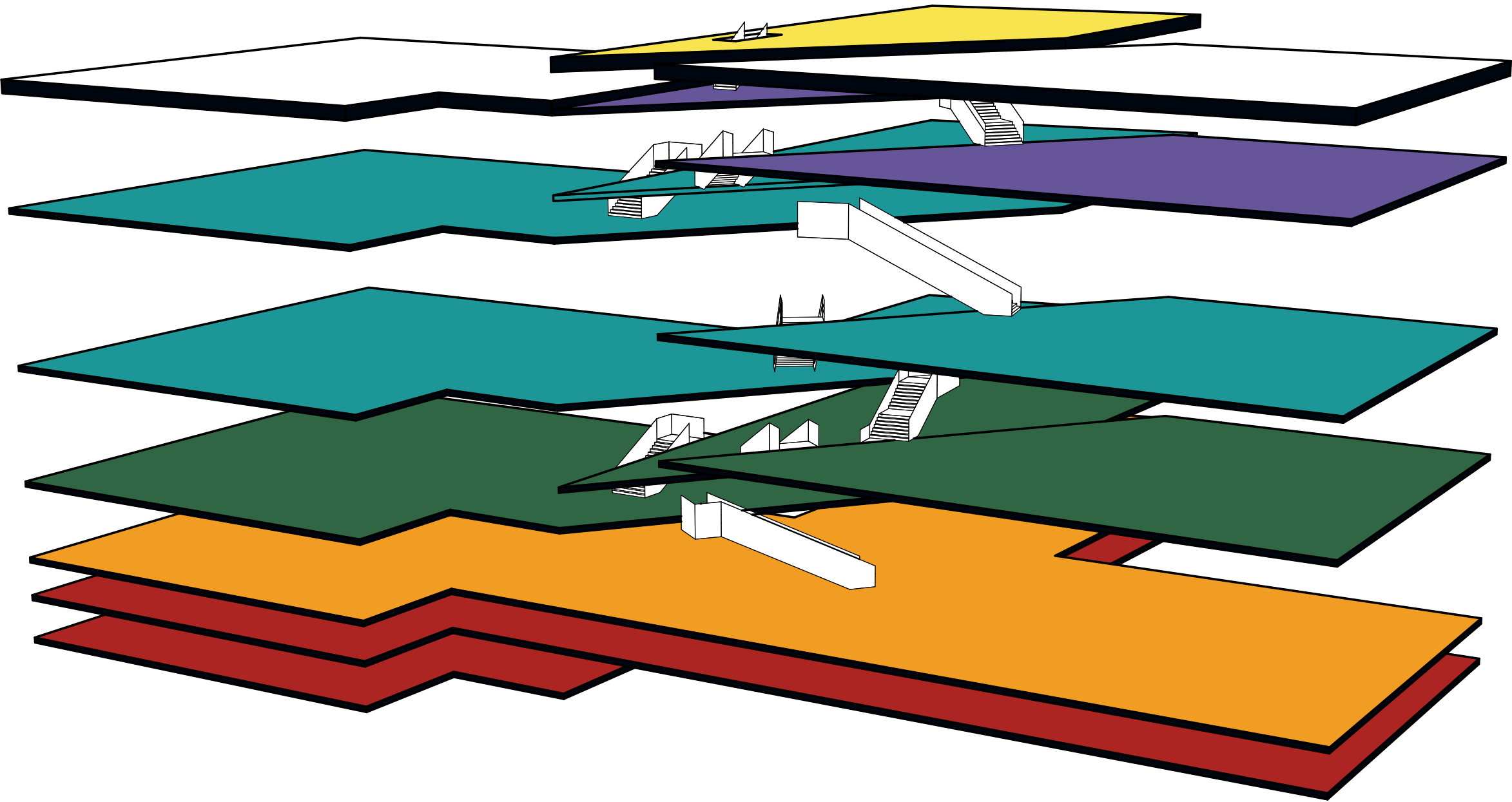
Presentation (Floor 6)

Cinema 300 m sq
Small Gallery 200 m sq
Large Gallery 300 m sq
Restaurant 400 m sq
Observation Deck

Total = ~ 18,100 m sq



02 Program Diagram



- Support

- Parking

- Technical Amenities
- Plaza

- Permanent Exhibition

- Lecture Hall

- Cafe

- Reception

- Shop

- Public Service Amenities
- Information

- Administration Offices

- Computers

- Kids

- Reception
- Library

- Open Collection

- Meeting Rooms

- Talking Rooms

- Studios

- Lab
- Presentation

- Cinema

- Small Gallery

- Large Gallery

- Restaurant
- Observation

- Rooftop Deck

02 Description of Program

The program of the Mediatech is arranged vertically for maximum circulation because of the given site parameters. The floors are divided by program: plaza, information, library, study, and presentation. The program invites users to circulate upwards to the top where the presentation amenities function to influence movement throughout the building. It is organized so that users are invited to flow upwards through the building to reach specific focal points, and then eventually back down to street level. The program consists of:

- Multiple large and open residual lobbies that overlook and connect the different program types together
- 3-6-meter-high ceiling floors for open space to attach mezzanines and other functions for open networking
- A separation of functions divided into similar programs that are tied together into designated parts of the building
- Open floor plans to allow open flow and fluidity between users within
- Program within the residual spaces based on their performances, varying size, flexibility, and circulation.
- Invite all users to interact with inclusive program through outdoor and indoor public spaces.
- Fluid, multileveled, and arranged in a seemingly floating way.

PART 2

VIII. CONCEPT RESEARCH

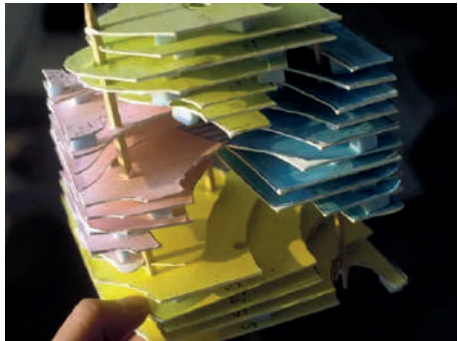
01 Foundation



Towards a New Architecture – Jeffrey Kipnis

Criteria

- Vastness - Sufficient spatial extension
- Blankness - Erasure of decoration and ornament
- Pointing - Emergence of new social arrangements
- Incongruity - Dismiss given data
- Intensive Coherence - Multiple and contradictory relationships



InFormation and DeFormation

- InFormation - Reduces the role of aesthetic form, replaced by institutional form, favoring program and events.
- DeFormation - Emphasizes the role of new aesthetic form and the visual in the engenderment of new spaces

Foundational Precedents

- Bibliotheque de France / Koolhaas – 1989
- Alteka Tower / Eisenman – 1991
- Nara Convention Center / Shirdel, Kipnis, Zago – 1992
- National Center for Contemporary Art / Tschumi – 1997

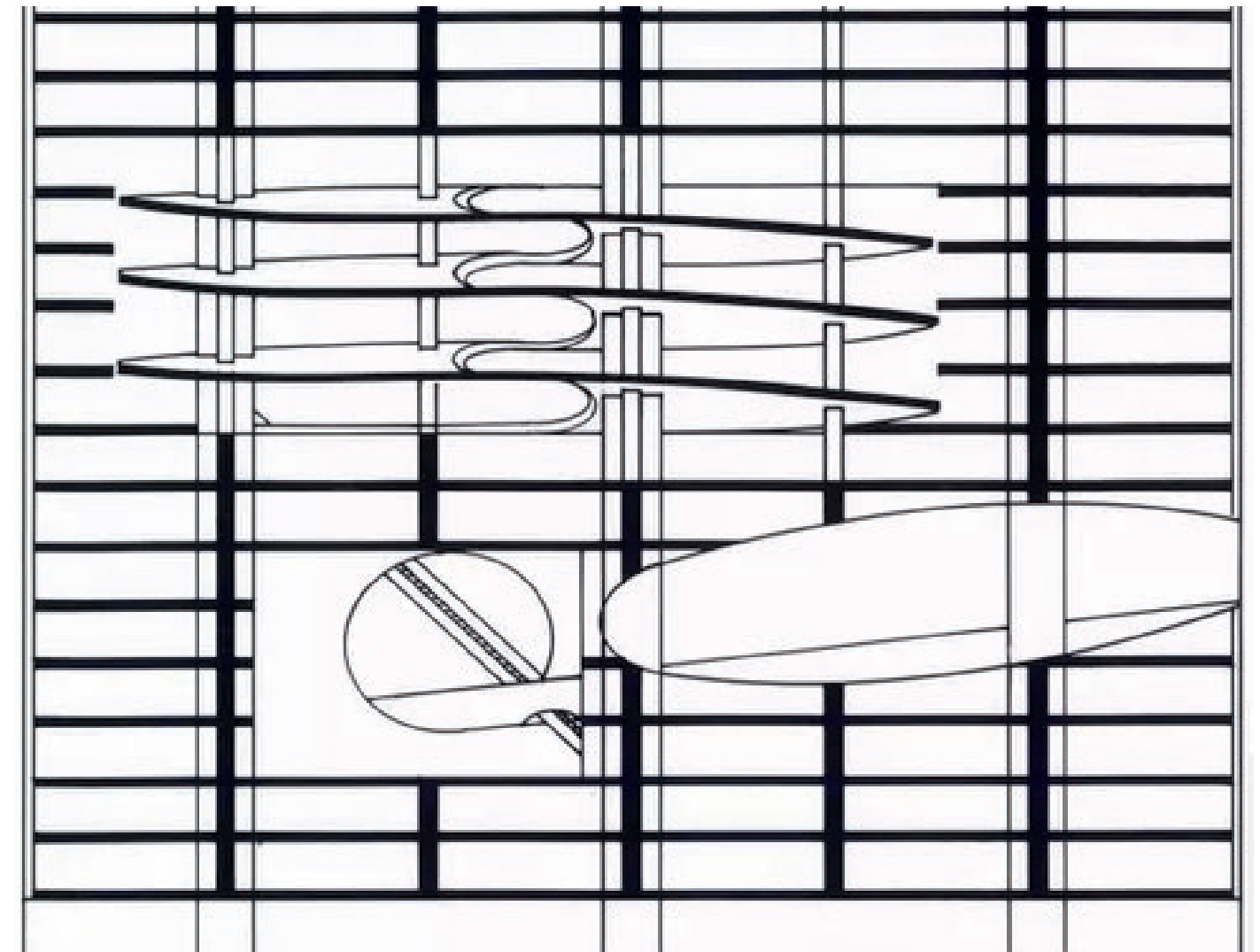


Critique

I agree with Kipnis in the sense that in the past 20 years we have still not seen the birth of true New Architecture, and that there are hints, today more than hints, of newness taking form. Le Corbusier's five points are in reference to Postmodernism, but Kipnis truly focuses on Unger's points and assigns his own interpretation and meaning to each. Kipnis then suggests that two camps of forming architectures exist, InFormation and DeFormation. From Kipnis' analysis of each I find that in my own designs I could consider myself compelled by the InFormation side. I find that the work of Gehry and Libeskind, which Kipnis marks as DeFormist, provokes me, and I'm unsure if it's in a positive or negative way. I am fonder of the idea that form follows function and program. I am not fond of the idea that recognizable forms are 'deformed' into shapes so contorted that they can't be mathematically mapped, and then to assign spaces within their constraints. It doesn't seem to follow any logic. The form should be shaped by the internal intended function.

Synthesis of 'A New Architecture'

From Kipnis' criteria of New Architecture and his concept of InFormation and DeFormation I can certainly agree and take away many great points that I believe are valid in designing architecture. Personally, I believe in the marriage of InFormation and DeFormation where the two coexist in a deformed yet orthogonal space.



02 Social Spaciousness: Co Living Design Study

Architects: MVRDV
Year: 2024
Typology: Housing, Research, Urbanism

Description

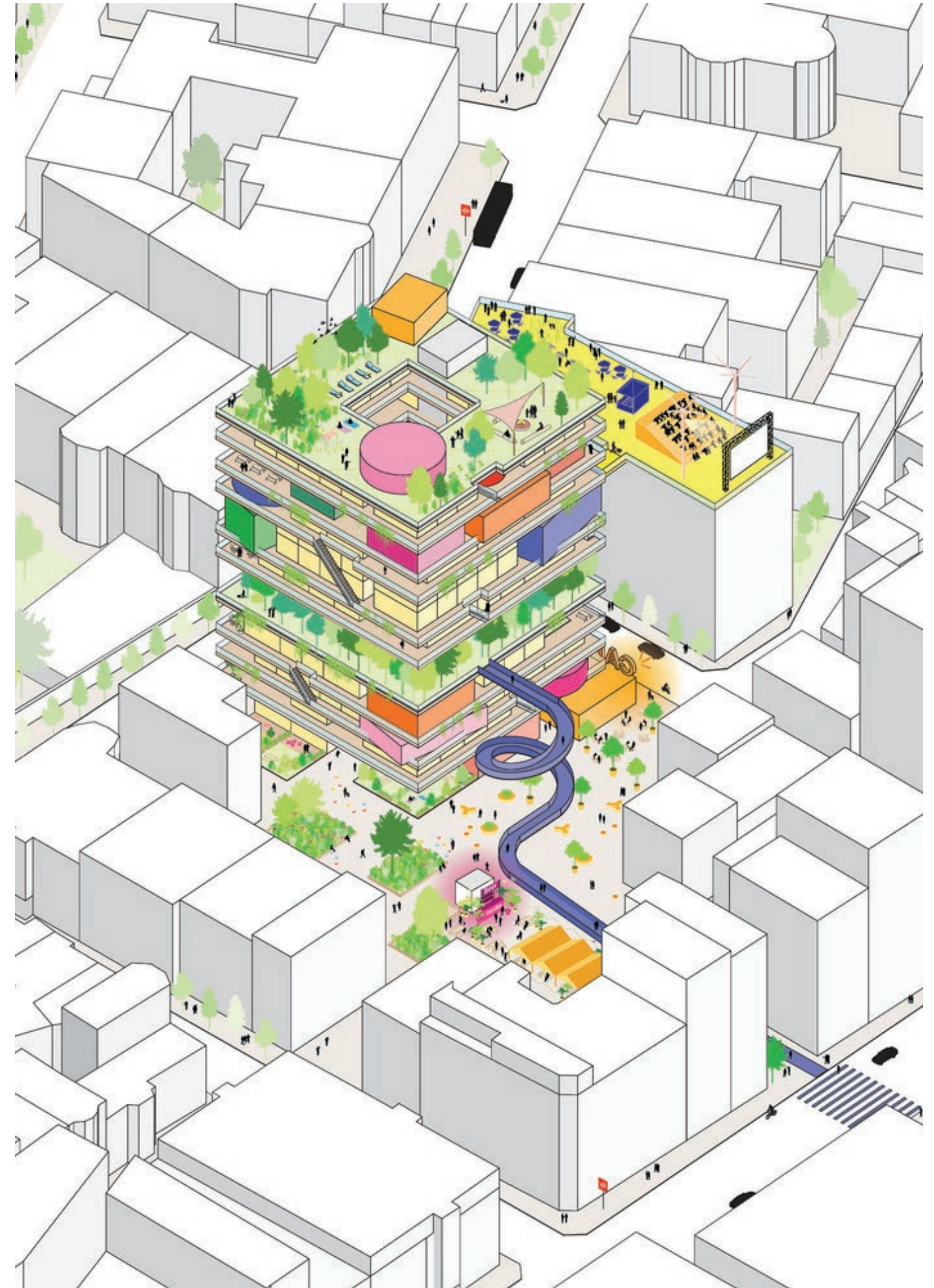
MVRDV released a design study exploring how co-living can help shape the future of housing. In collaboration with developer HUB and sustainable investor Bridges Fund Management, the study explores diverse typologies, aiming to revolutionize communal living and vibrant neighborhoods. It addresses modern housing needs, including flexibility, sustainability, and community. The study proves that conventional solutions have failed and don't address the need for community or eliminate loneliness. The study finds solutions to the challenges and addresses how we work, play, and travel throughout neighborhoods, housing blocks, and public spaces.

Values

The study suggests the concept of communal areas that encourage communication, provide services outside private homes, and strengthen links within the community. The study shows how co-living buildings serve various communities by including guest rooms, gathering places, and coworking spaces to improve the neighborhood. Based on the concept of 'social spaciousness,' the study promotes accidental encounters that develop neighborly relationships. It offers a wide variety of typologies, from creatively designed new constructions to adaptively repurposing existing structures, all with the goal of encouraging inclusivity and community engagement. The study insists on shared facilities that provide access to equipment far beyond what would ordinarily be available in an individual home, creating natural opportunities for residents and visitors to meet, form relationships, and build communities. It serves the needs of different communities through strategies such as providing a guest room for visitors to incorporating event spaces, gardens, or co-working rooms to reach a broader community through accidental encounters. A "Stacked village" presents each floor possessing a distinct character that collectively results in a vertical village, and "Vibrant Heart", where collective spaces are arranged to ensure accessibility to a shared area from each residential level. All corridors within these typologies become the "streets" of the building, creating new functions for previously often empty, dark, low-ceilinged spaces such as sports, libraries, and shop windows, and making them social.

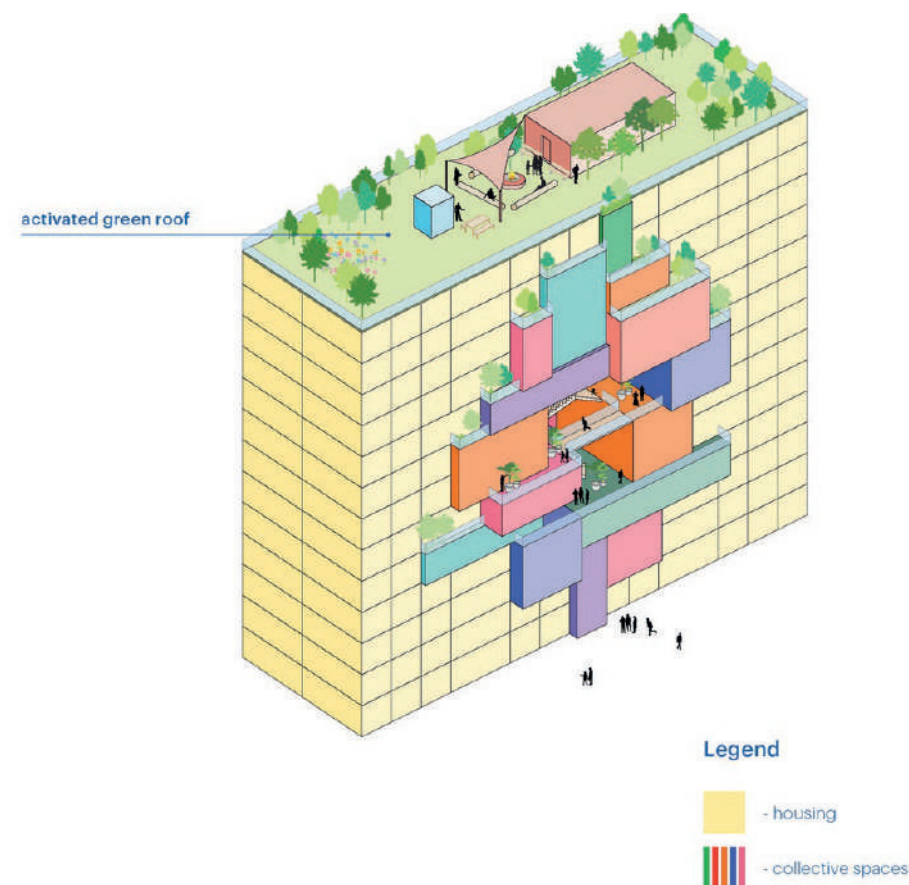
Key Words

Collective Ribbon, Stacked Village, Communal, Shared



Implementation

The key takeaways from MVRDV's design study that have been implemented into the project are the ideas of the communal spaces throughout the building that provide places of meeting to enhance user collaboration and community, the idea of the stacked village where spaces are arranged to ensure accessibility throughout the building bringing the public space on every floor level and conceptualizing the corridors as streets, and lastly the collective ribbon that encourages users to flow throughout the building engaging in the given program along with the communal spaces.



IX. CONCEPT

01 Concept Goals

The architectural concept explores an open floor plan consisting of a variety of different programmed spaces within one large continuous space based on their performances, varying size, flexibility, and circulation, multiple residual spaces within the structure's primary floors to define ground level as a public space extension into the building on all floors, and an overall collective ribbon flowing users throughout the building through a top-lit atrium that connects all floors while breaking them into smaller spaces. The program becomes fluid, multileveled, and arranged in an open yet strategic way – a cluster that is designed for maximum performance. Users are invited into the open public space inside the building where they are then influenced by the program to use the collective ribbon to circulate upwards throughout the building and then eventually back downwards to street level. Each floor is layered on top of each other identifying multiple ground levels and blurring the distinction of where ground level exists. The structure has a see-through facade to further emphasize the building's authenticity and extension into the urban fabric creating an infinite relationship to the city. There, then, becomes a small differentiation between the building's cross section and facade which implies that the building is extending horizontally outwards to and throughout the surrounding institutions' context. The atrium's voids, or light shafts, connect all the different floors and from each of the building's entrances to create a continuous ribbon flowing users from the surrounding streets. The concept's facade is, further, open to evenly distribute light from outside, yet relatively closed to emphasize the impression of the void's light shafts and the Mediatech's inner life and activities.

1. Programmatic Box: Fluid movement of program and people within a monolithic architectural exhibit
2. Sectional: Ground level existing on every floor creating public spaces and breaking the barrier of where ground level exists
3. Residual Spaces: Open space to emphasize the subject/object relationship between the user and architecture
4. Open Floor Plan: Multiple large continuous spaces on every floor hosting a program that is divided based on performances
5. Collective Ribbon: Encouragement of users to circulate throughout the building to engage with the program and other users

1. Programmatic Box

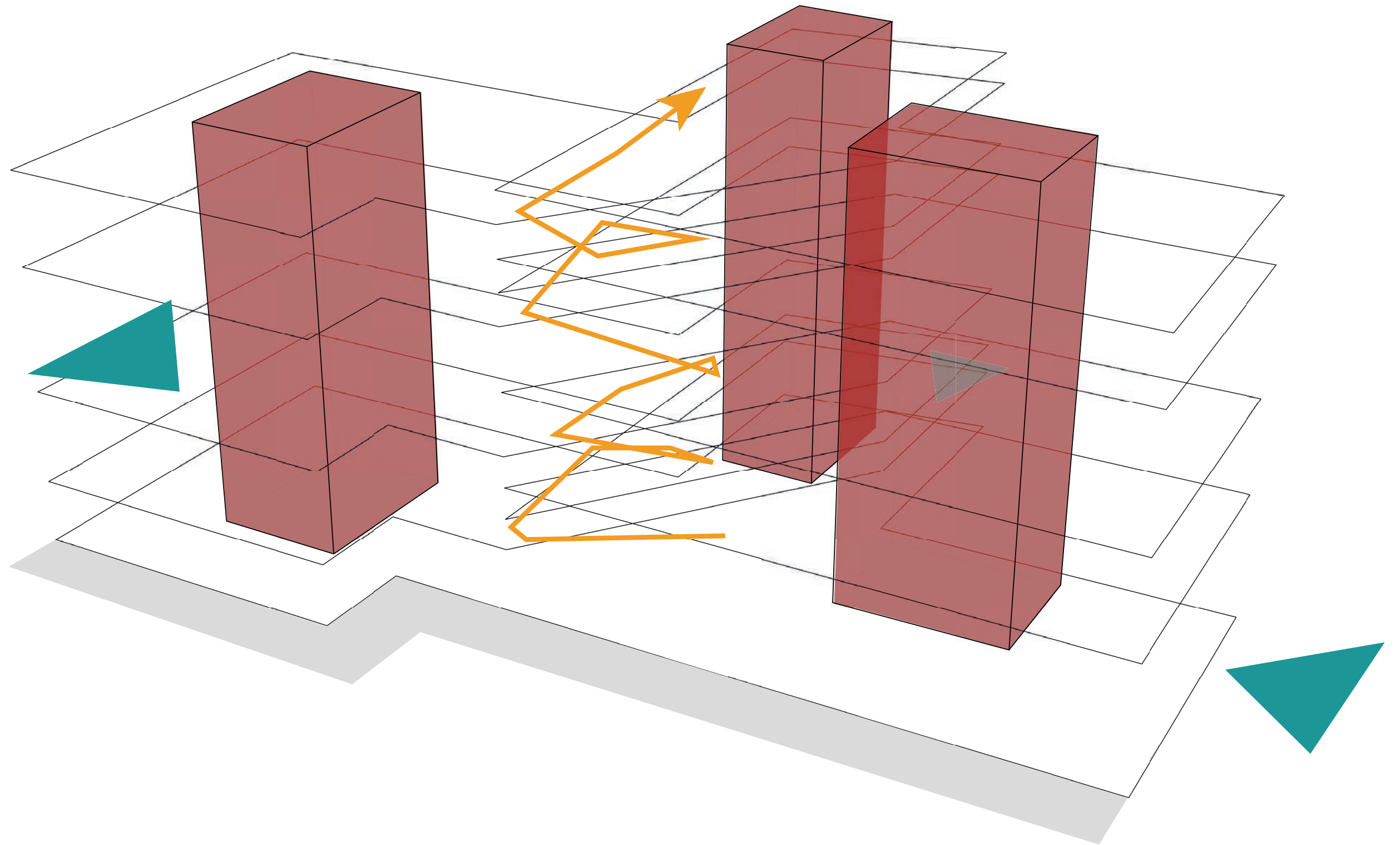
2. Sectional

3. Residual Spaces

4. Open Floor Plan

5. Collective Ribbon

02 Concept Diagram



03 Form Process

Site

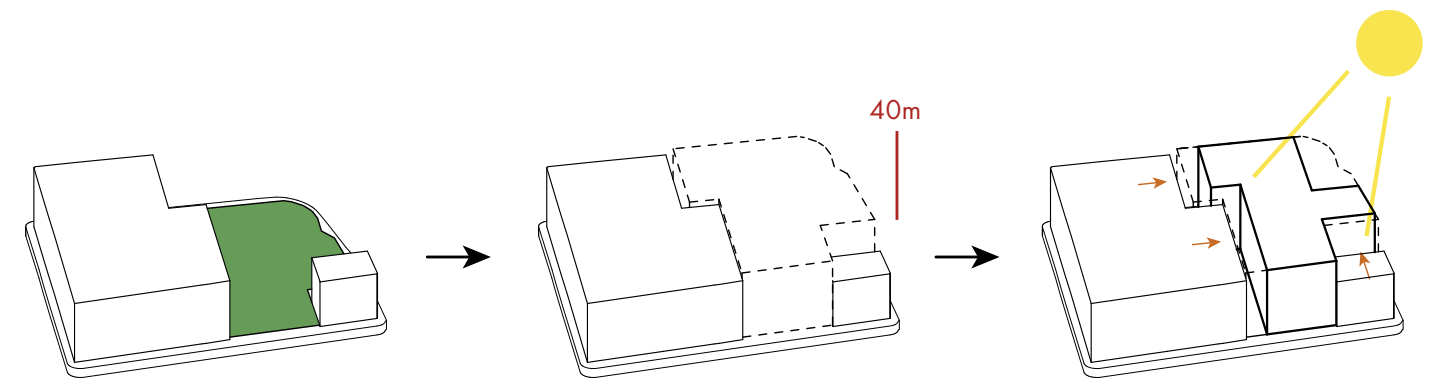
The given site based off the property line. The site faces three streets on three directions.

Height

The maximum height is 40 meters and is based on the surrounding context and institutions.

Adjust

The form is adjusted based on the adjacent buildings to provide sun and a passage.

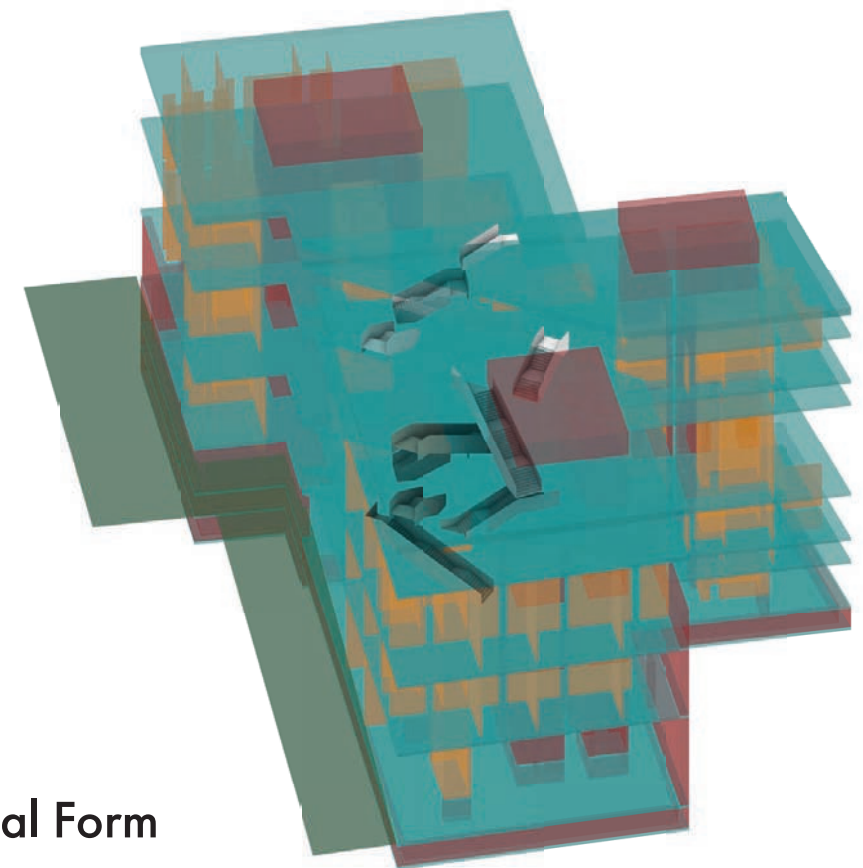


SITE

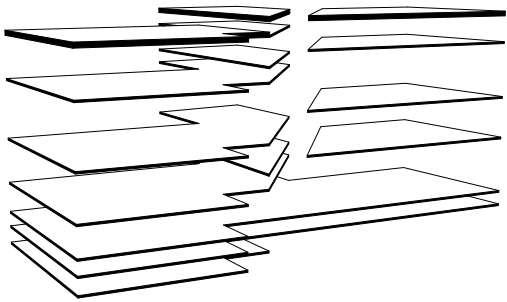
HEIGHT

ADJUST

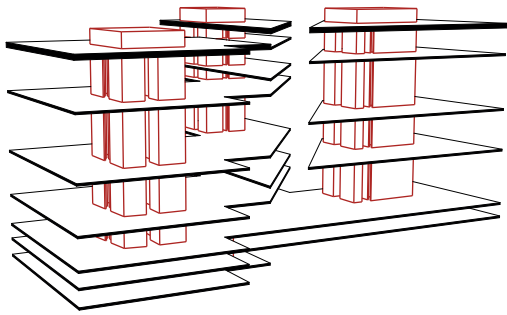
Final Form



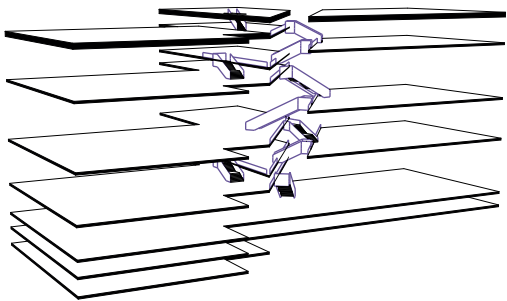
04 Diagrams



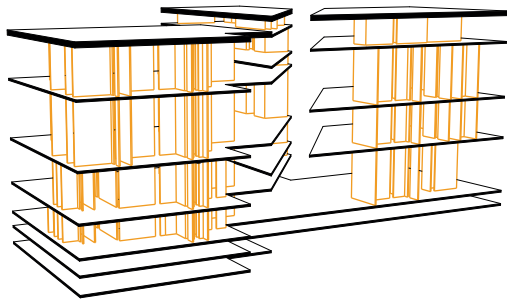
Floors/Residual Spaces



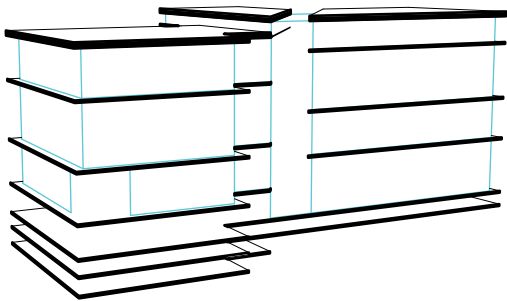
Cores



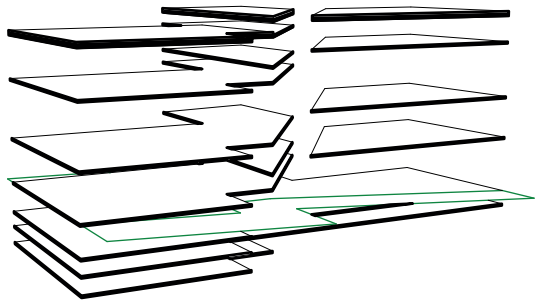
Collective Ribbon/Atrium



Interior Walls



Glass Facade

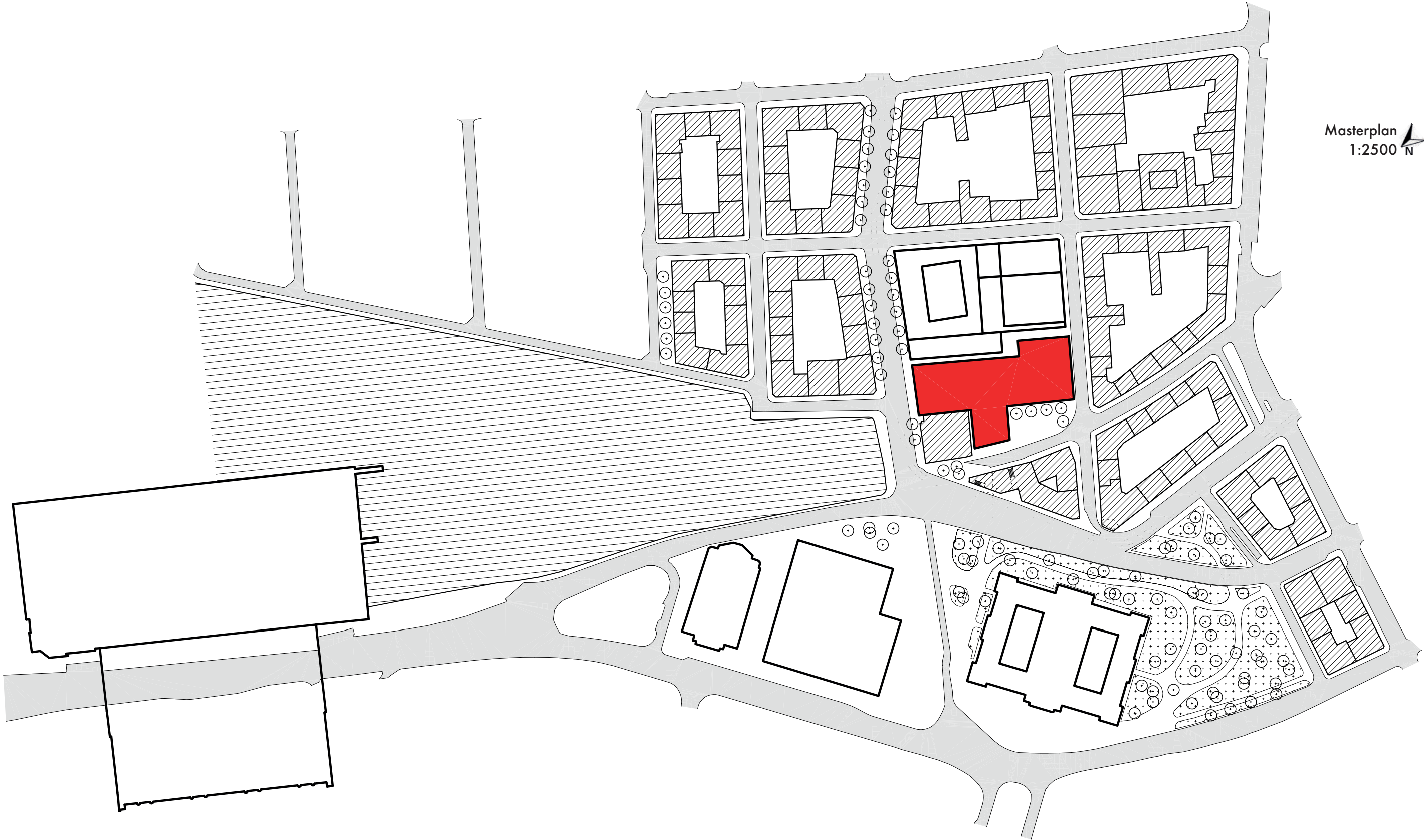


Topography

X. DRAWINGS

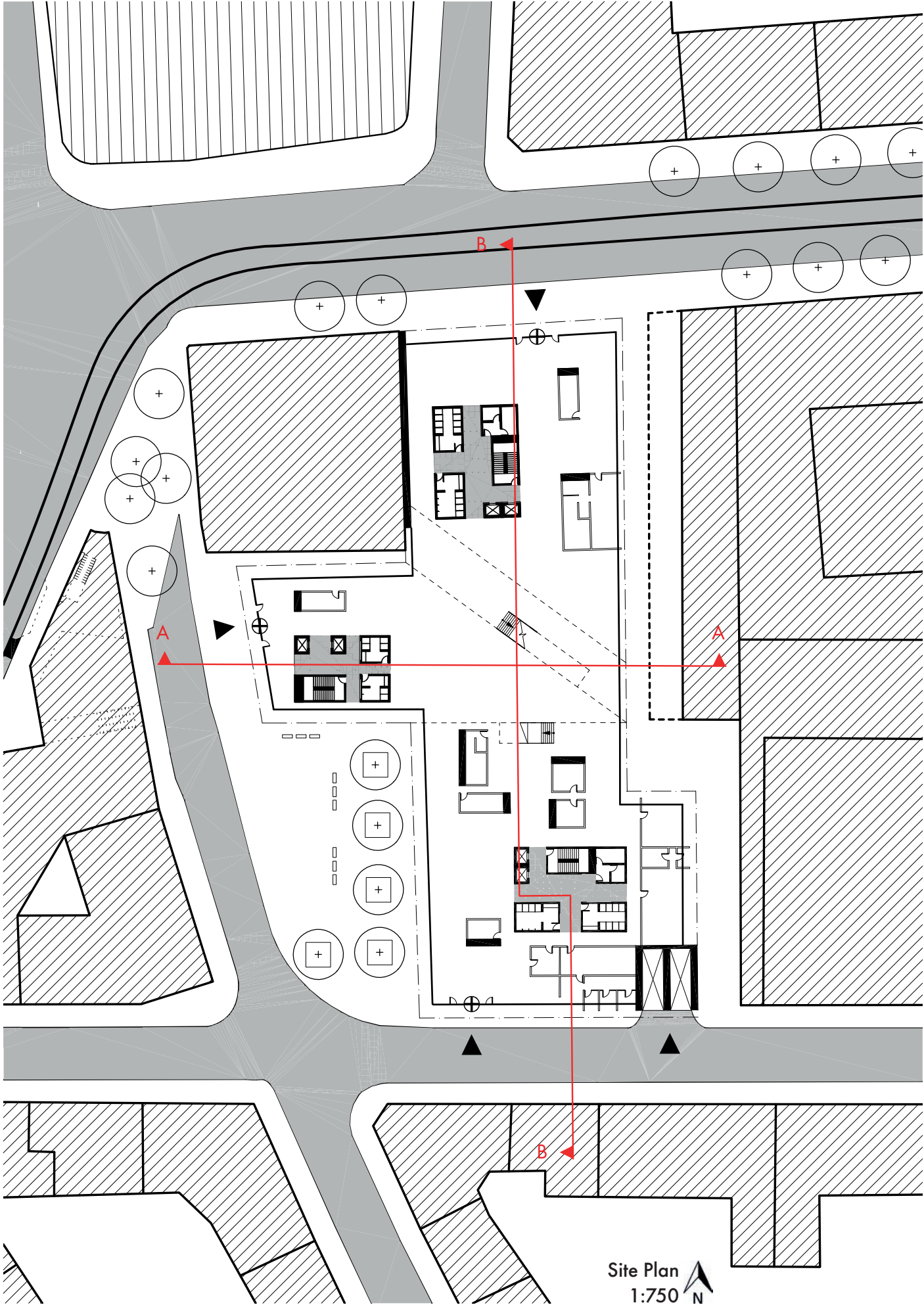


01 Masterplan



Masterplan
1:2500 N

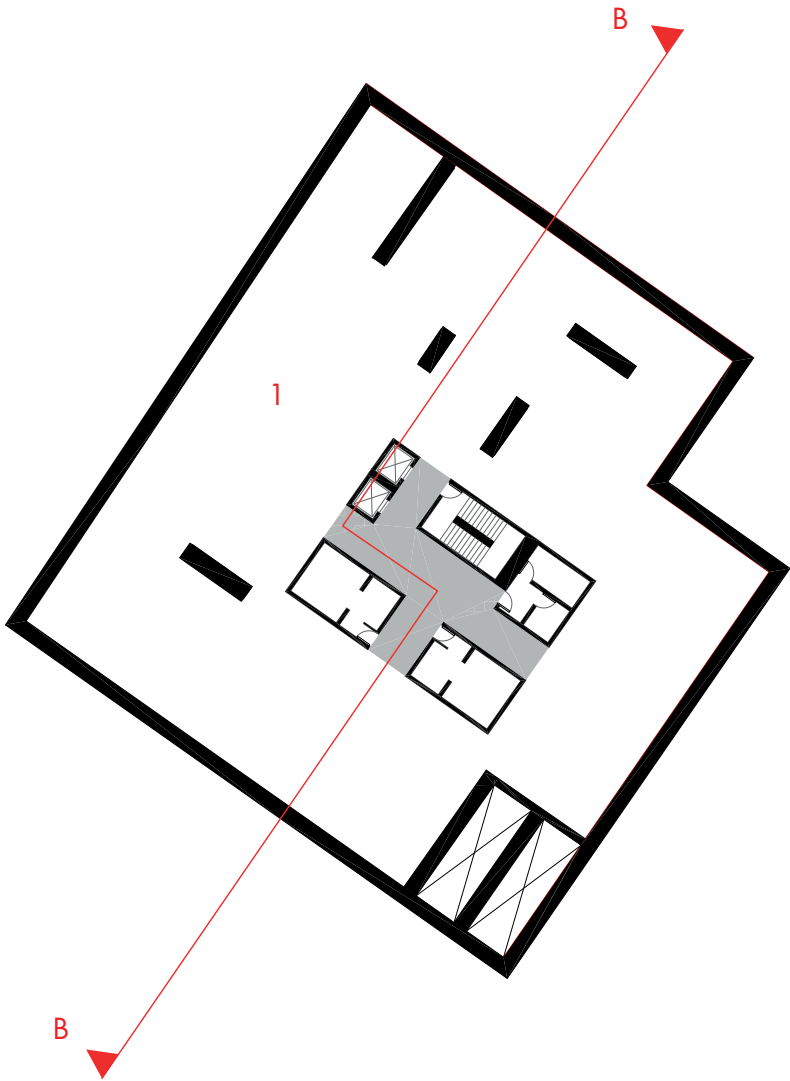
02 Site Plan



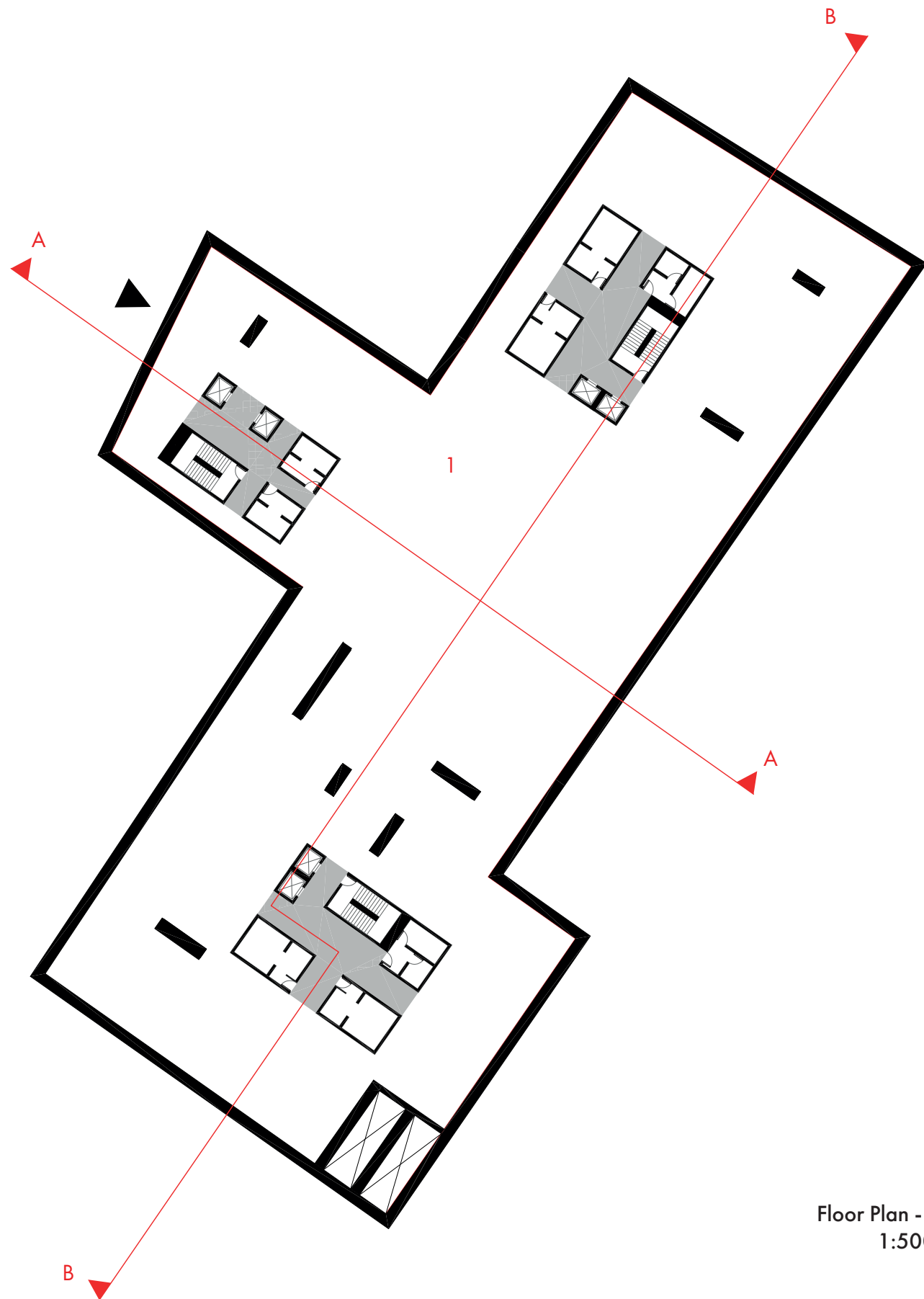
03 Floor Plans

- 1. Parking
- 2. Reception
- 3. Open Plaza
- 4. Shop
- 5. Cafe
- 6. Permanent Exhibiion
- 7. Lecture Hall
- 8. Services
- 9. Living Room
- 10. Offices
- 11. Computers
- 12. Kids
- 13. Open Library Collection
- 14. Studios
- 15. Labs
- 16. Meeting Rooms
- 17. Private Rooms
- 18. Study
- 19. Cinema
- 20. Restaurant
- 21. Galleries
- 22. Rooftop Deck

1. Parking



Floor Plan -2
1:500 N



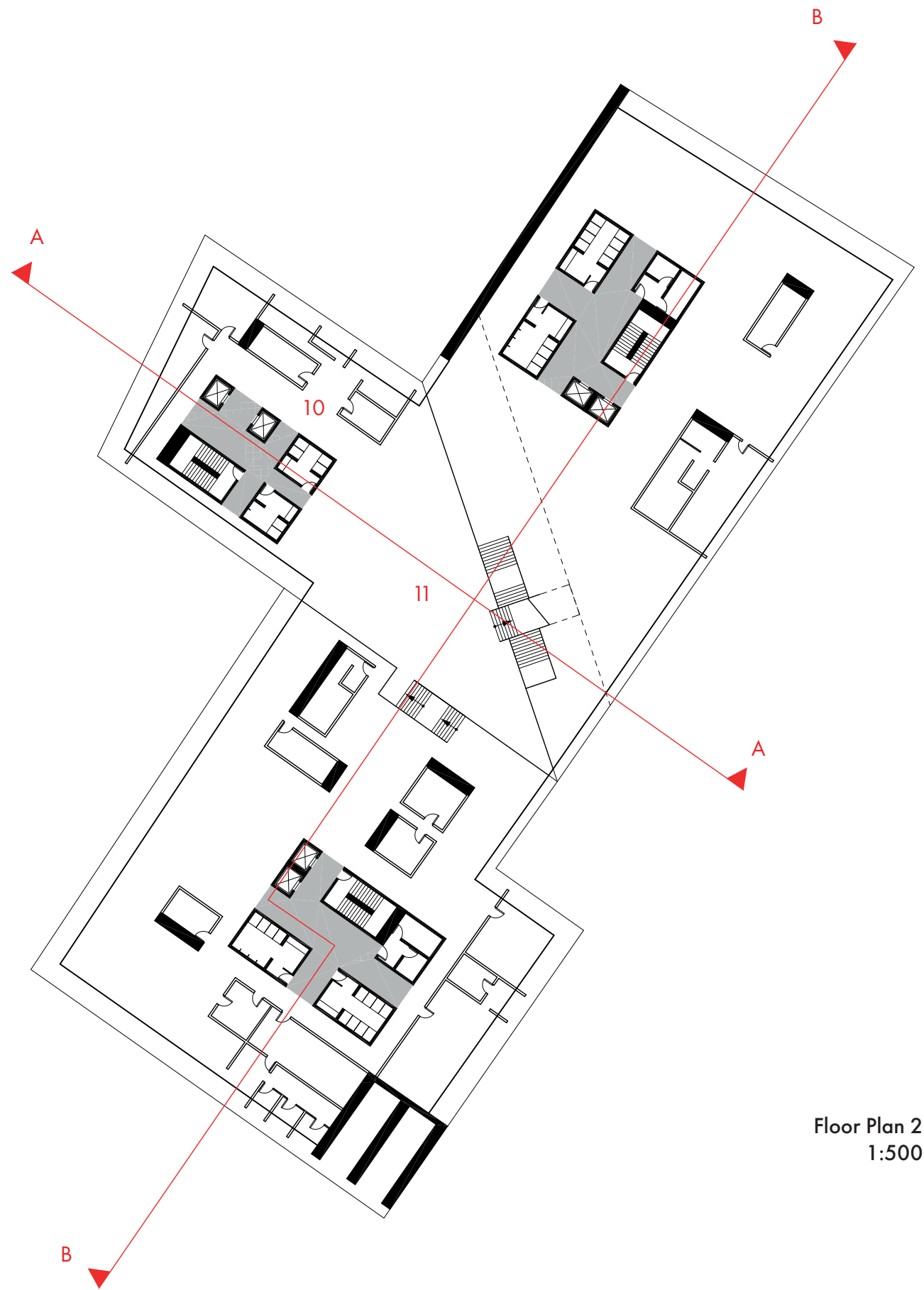
Floor Plan -1
1:500 N



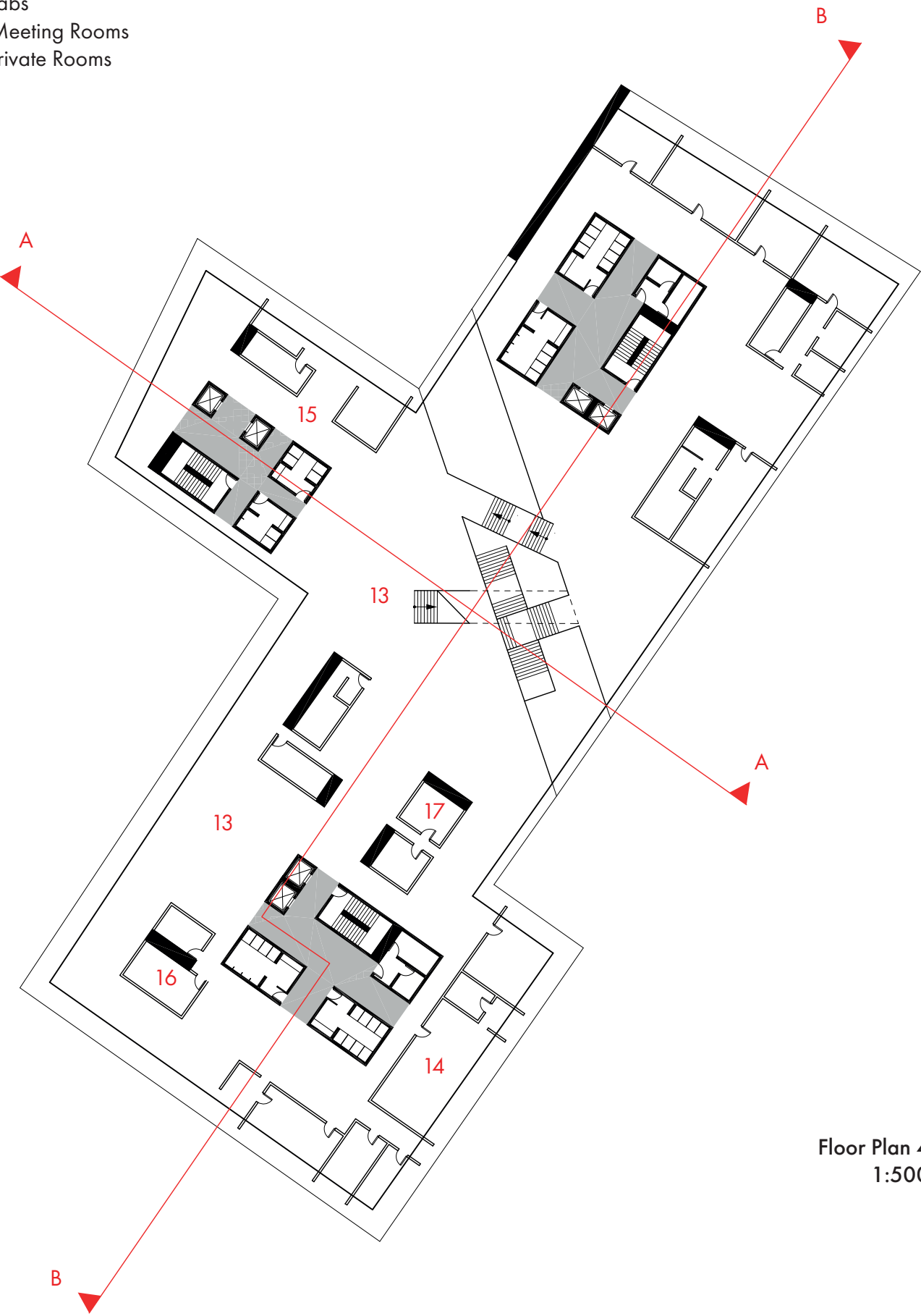
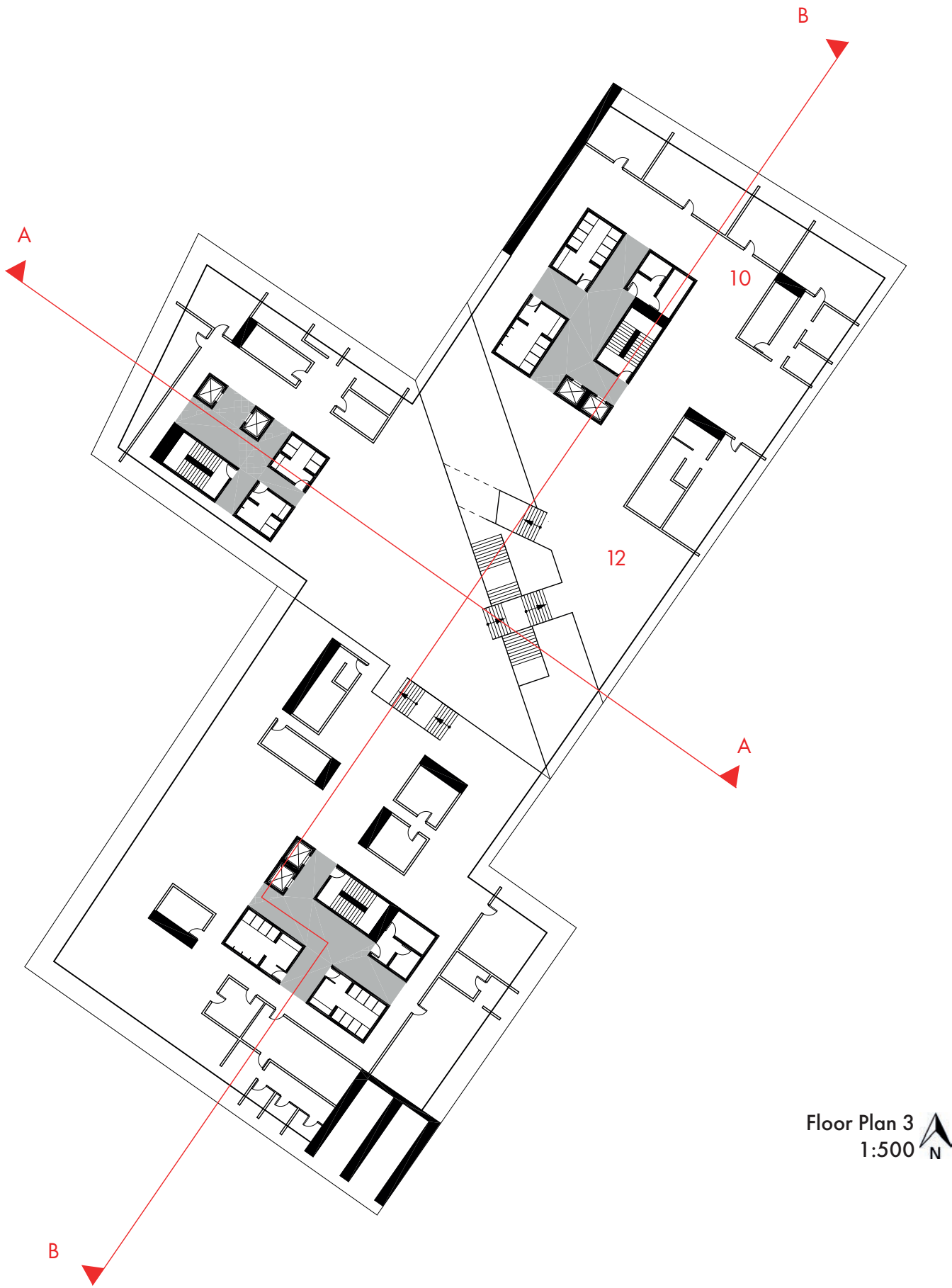
Floor Plan 0
1:500 N



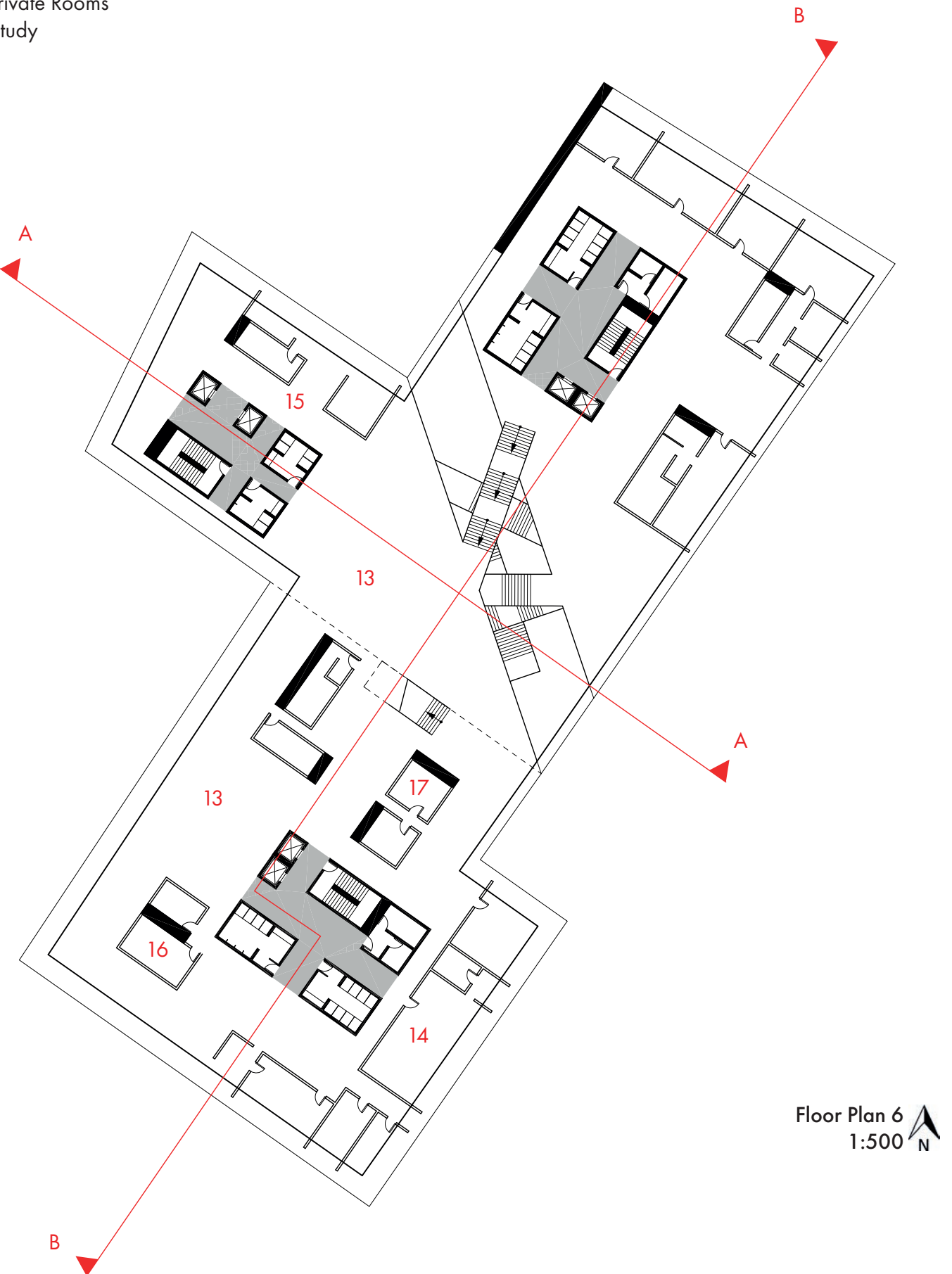
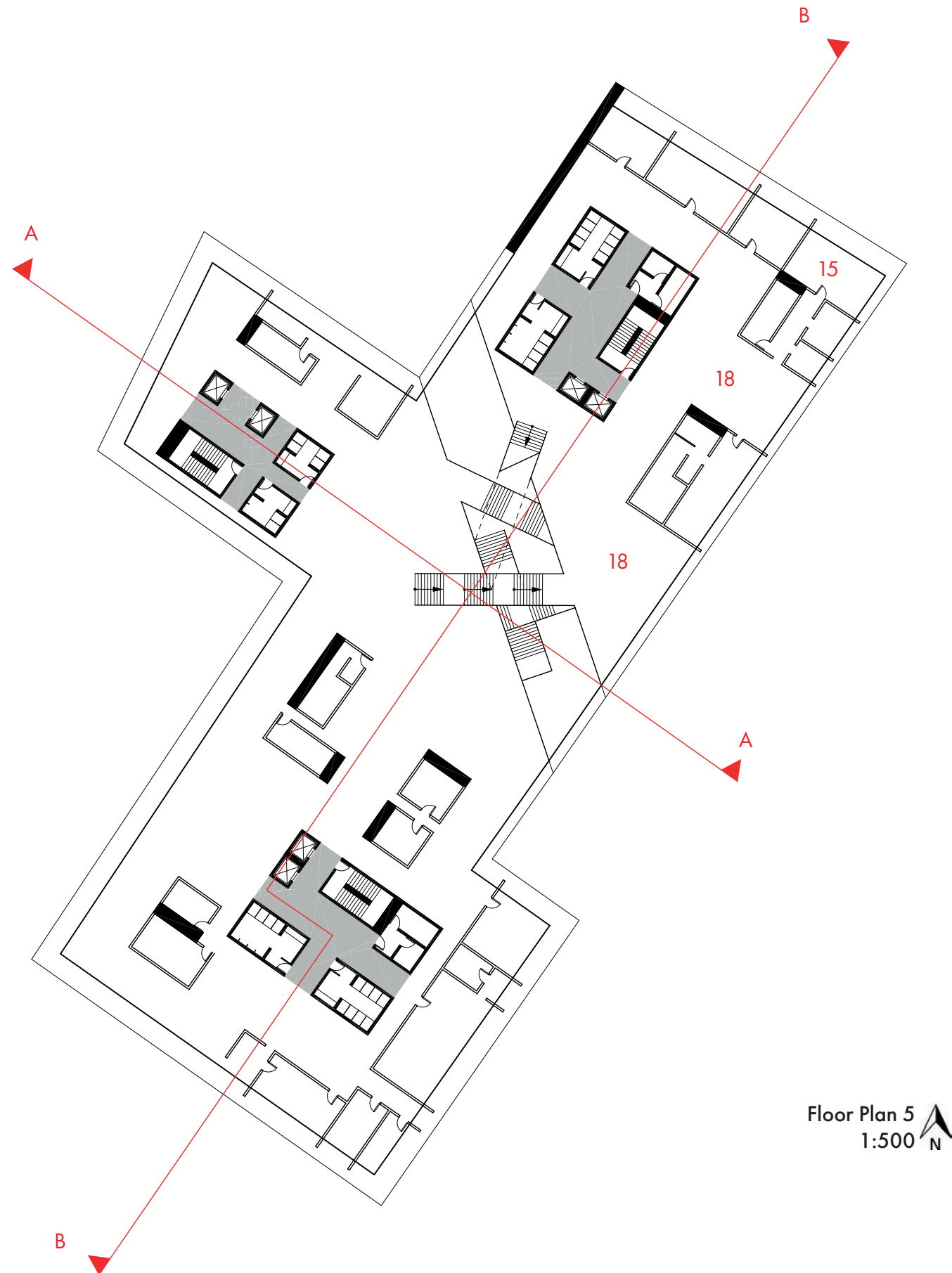
- 2. Reception
- 9. Living Room
- 10. Offices
- 11. Computers



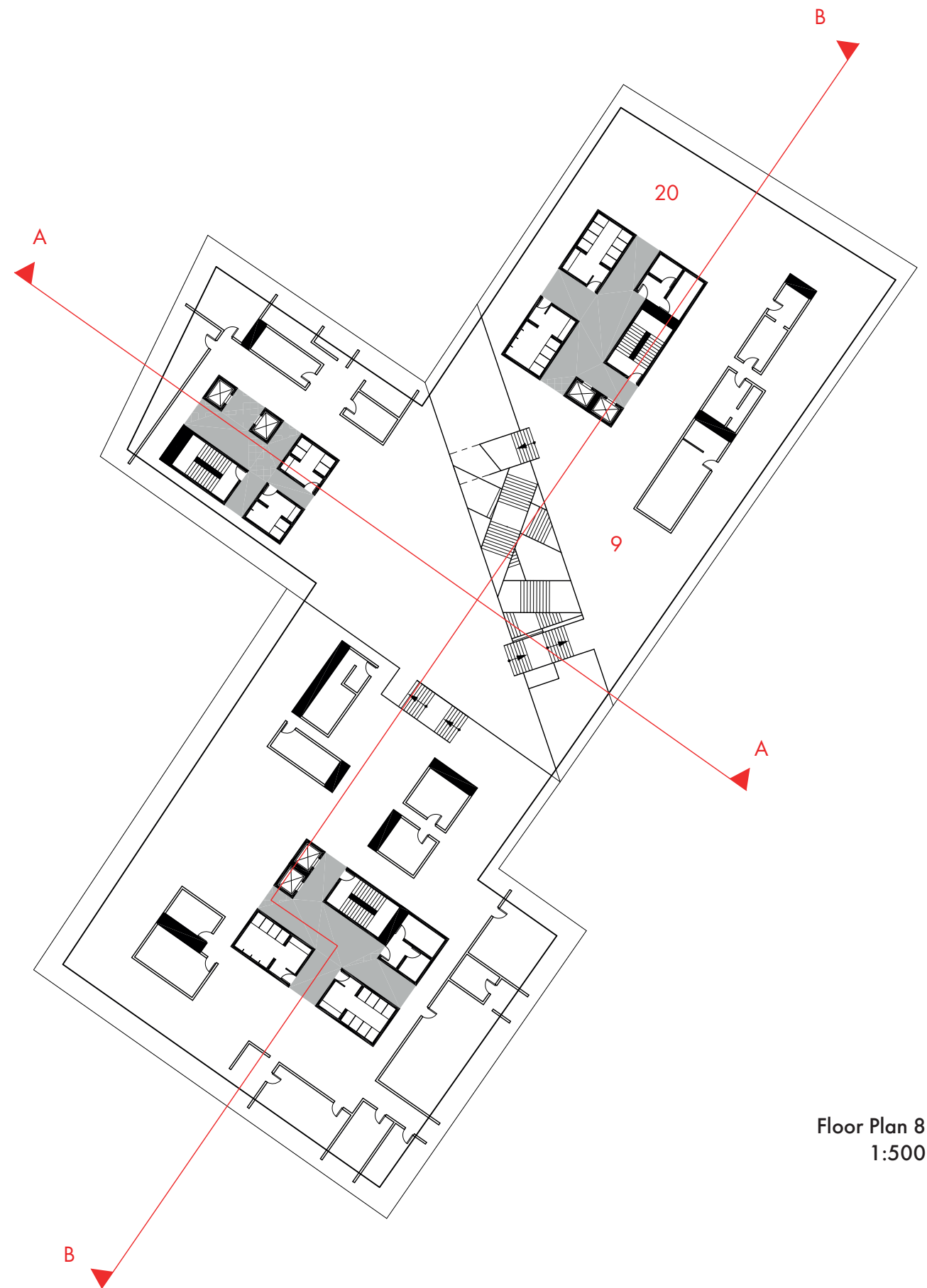
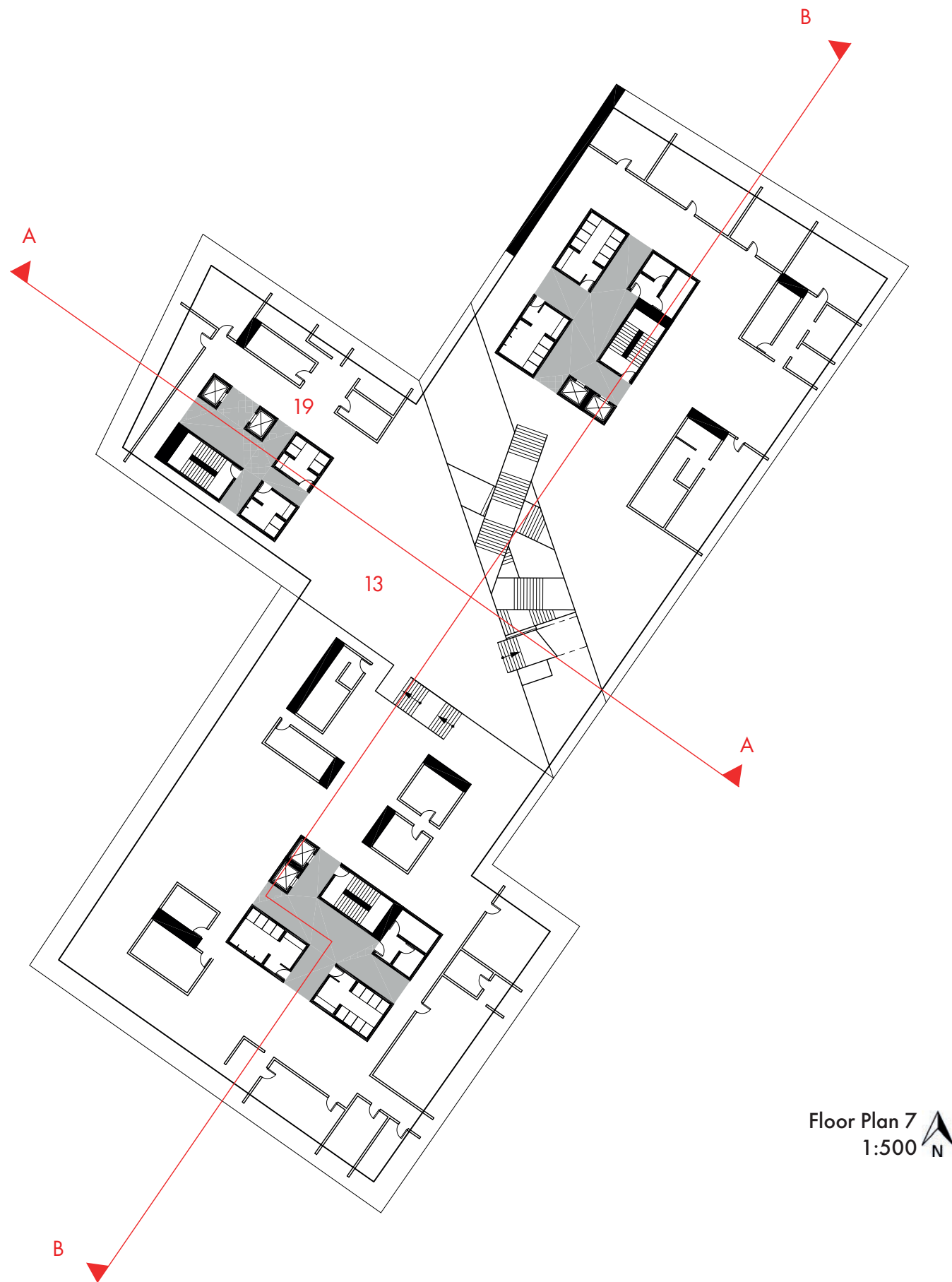
- 10. Offices
- 12. Kids
- 13. Open Library Collection
- 14. Studios
- 15. Labs
- 16. Meeting Rooms
- 17. Private Rooms



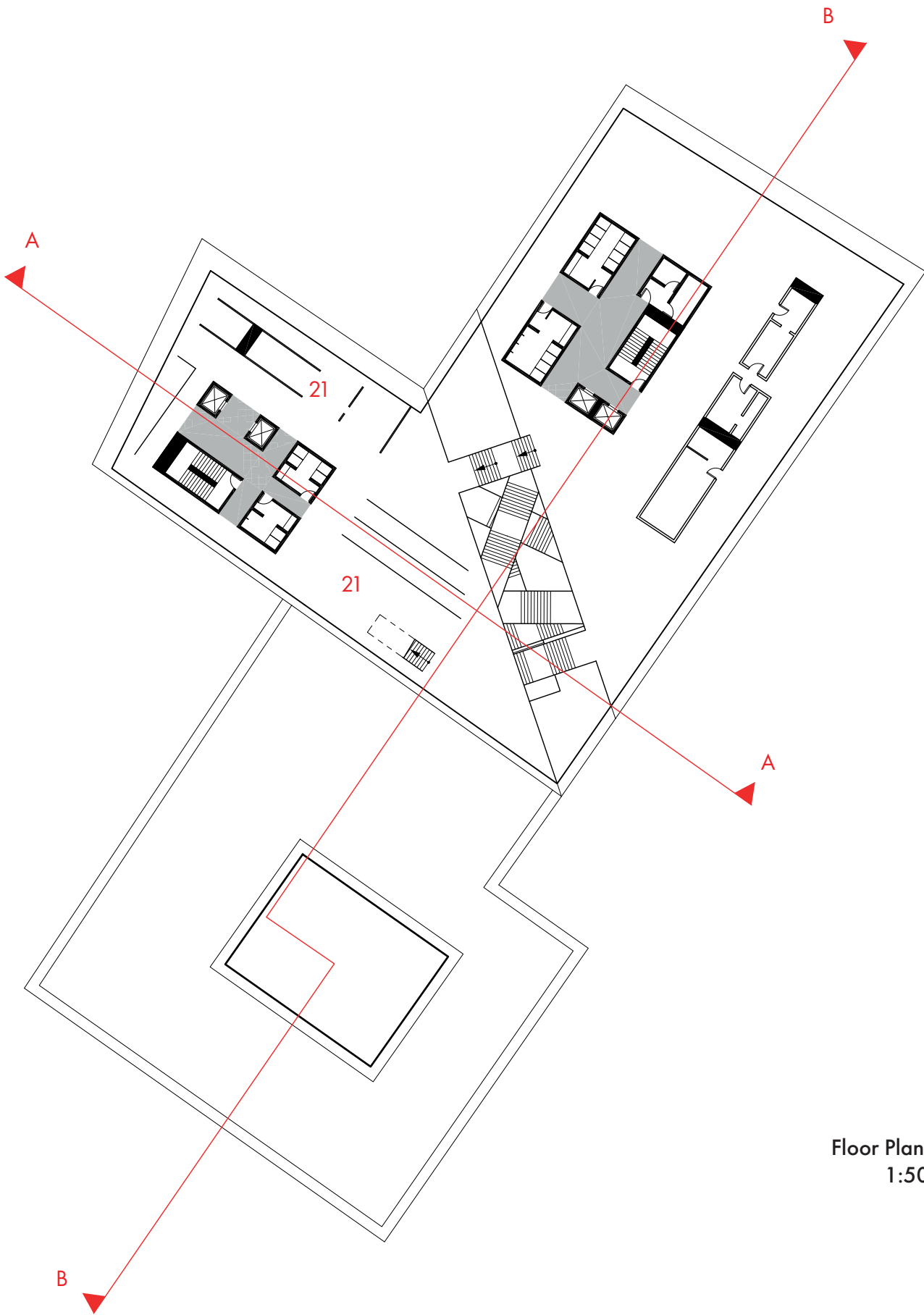
- 13. Open Library Collection
- 14. Studios
- 15. Labs
- 16. Meeting Rooms
- 17. Private Rooms
- 18. Study



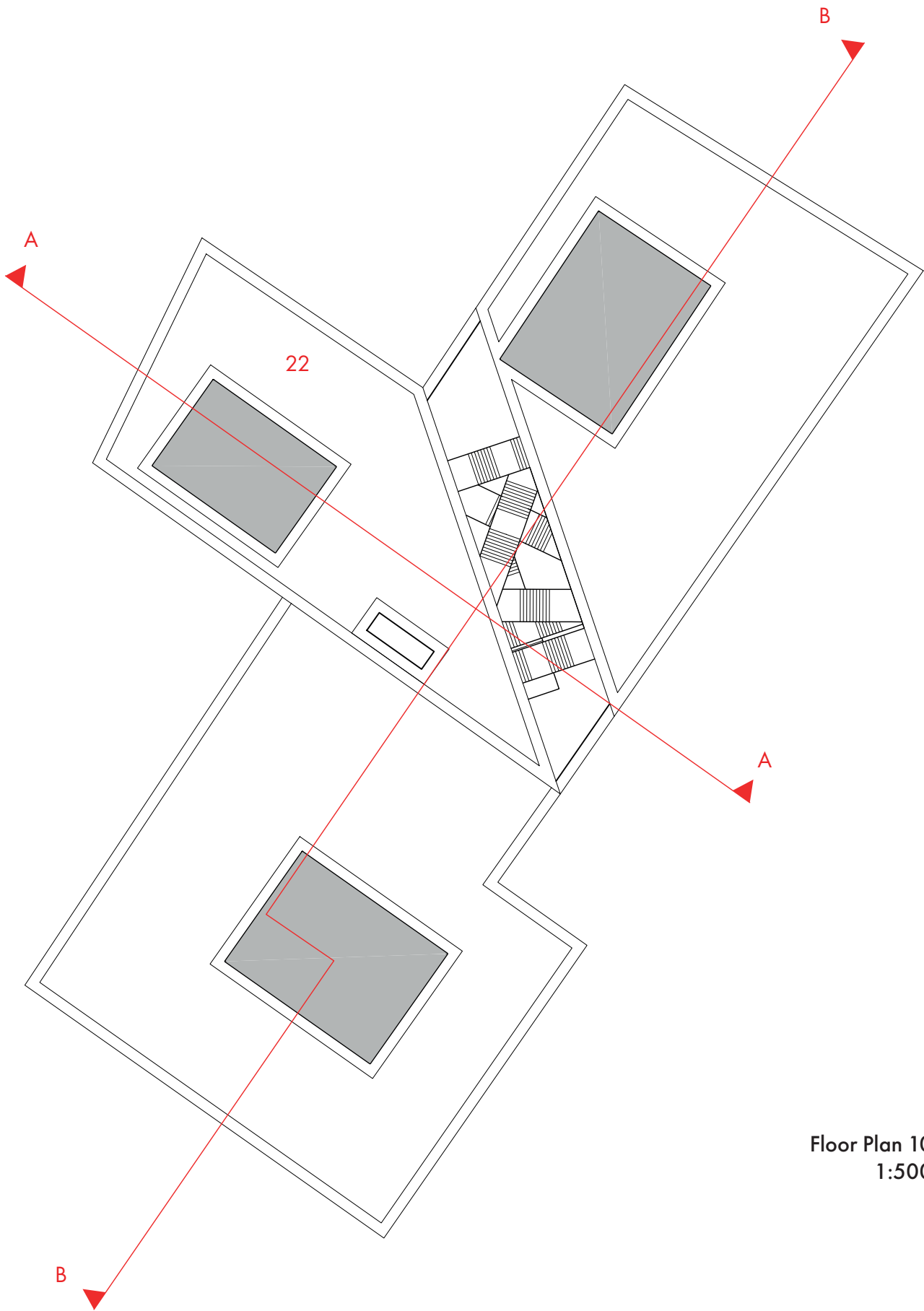
- 9. Living Room
- 13. Open Library Collection
- 19. Cinema
- 20. Restaurant



21. Galleries
22. Rooftop Deck



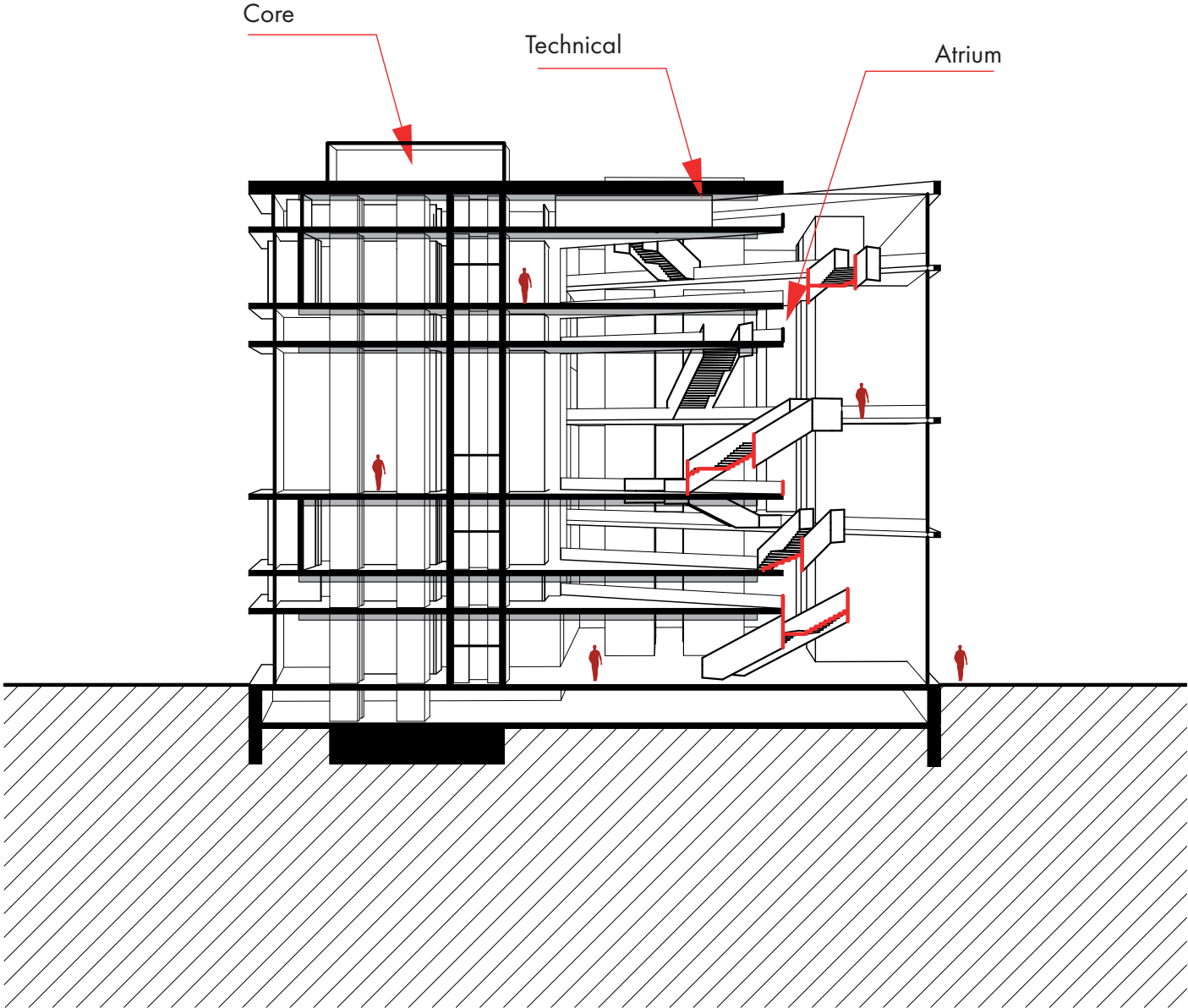
Floor Plan 9
1:500 N

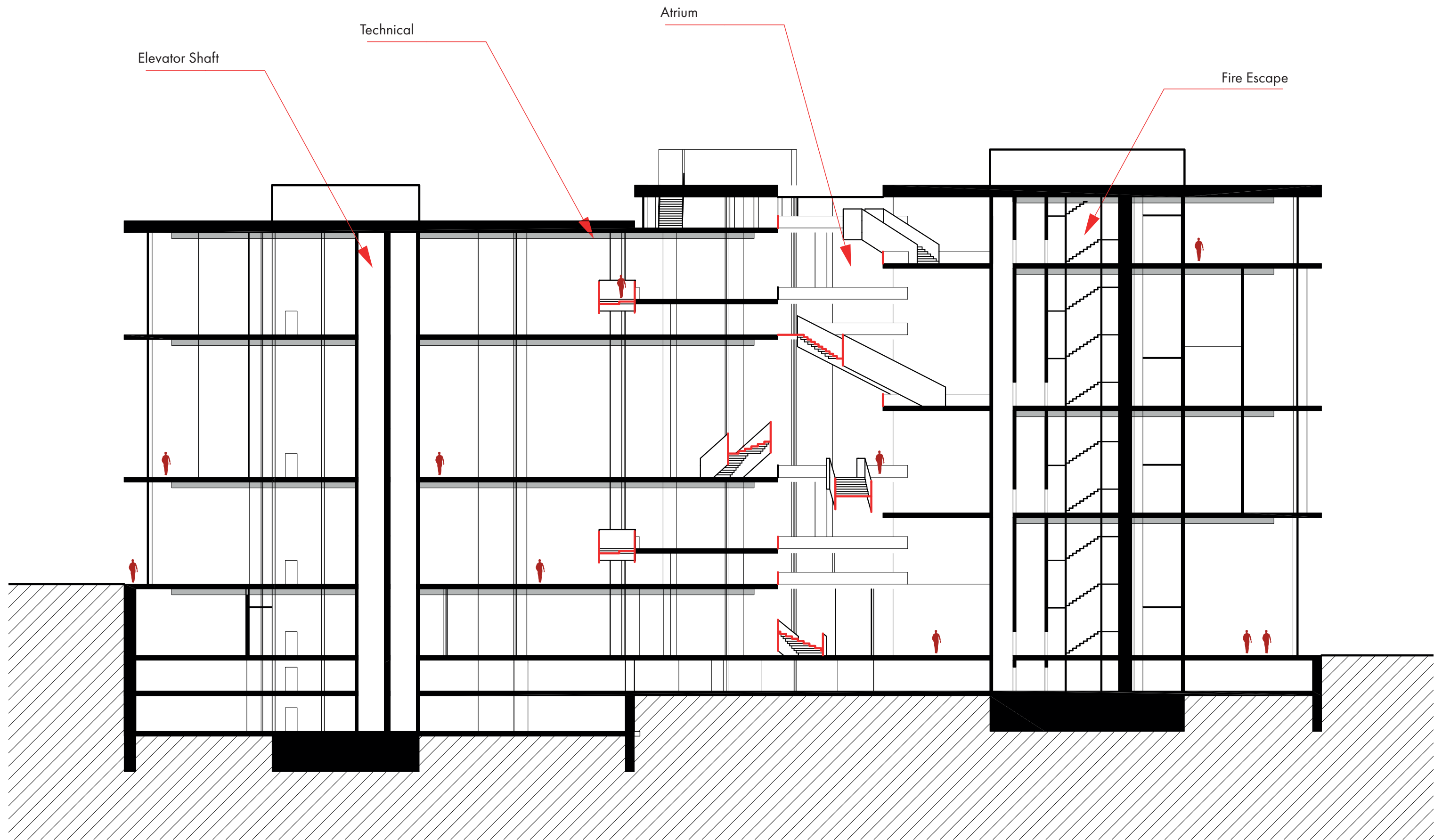


Floor Plan 10
1:500 N

04 Sections

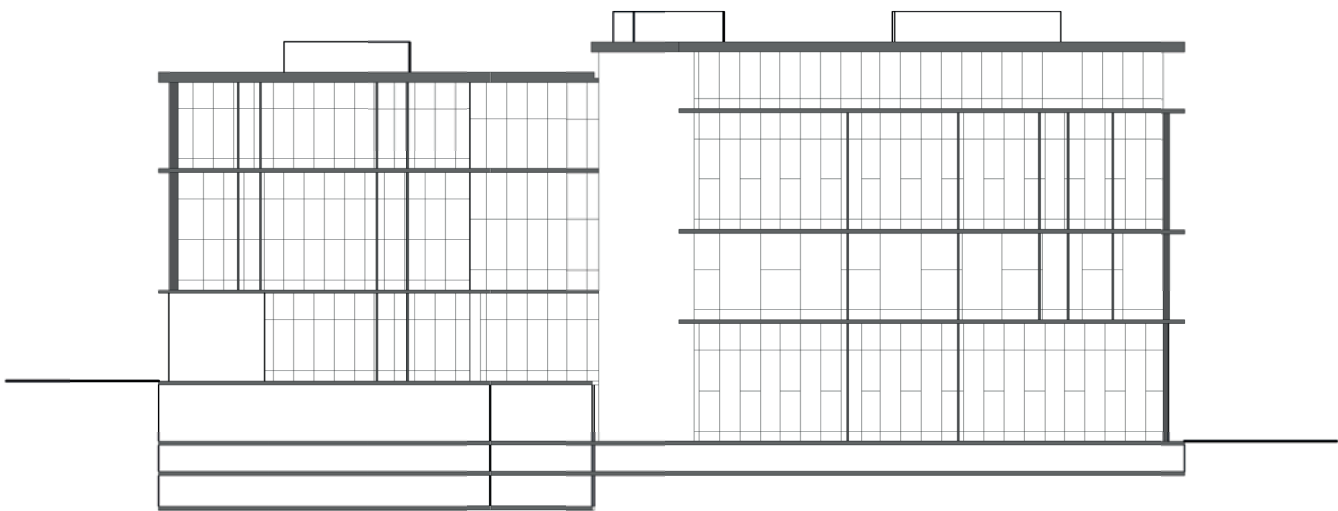
Section A
1:500



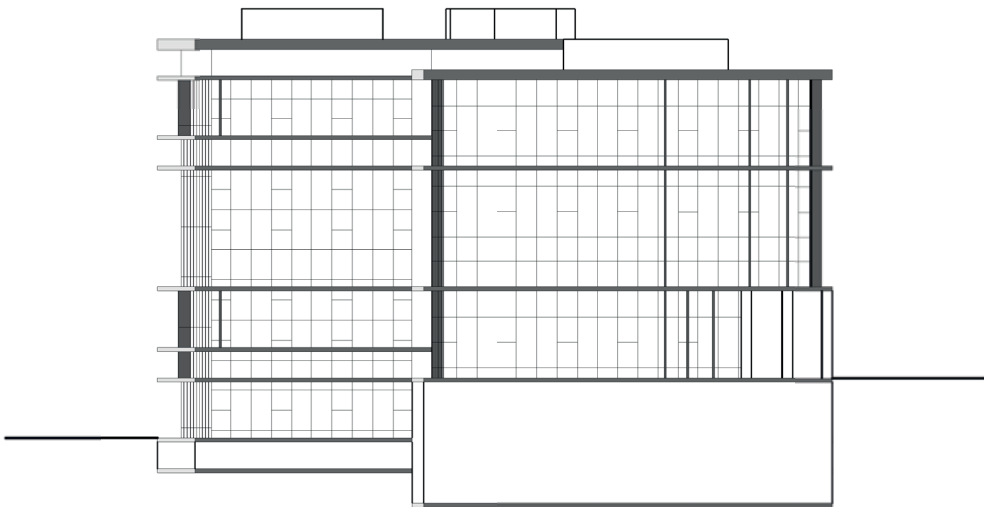


05 Elevations

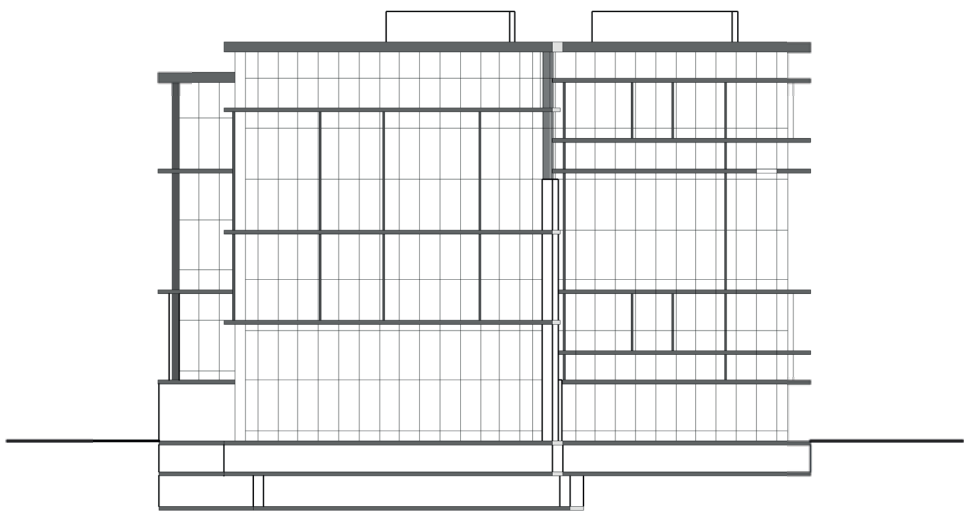
East Elevation
1:750



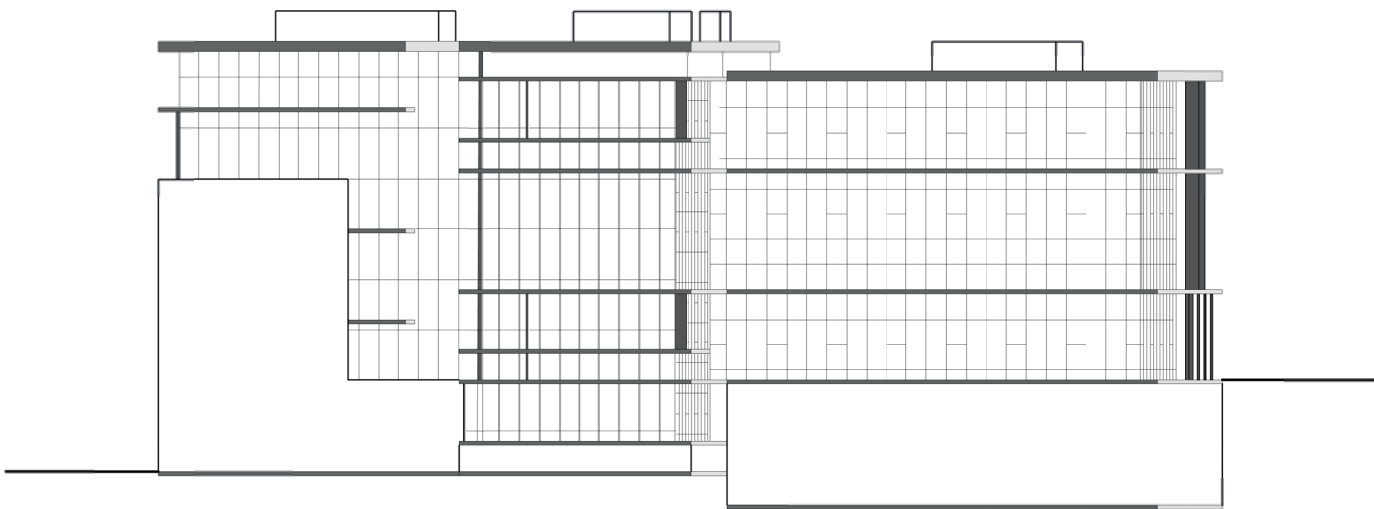
South Elevation
1:750



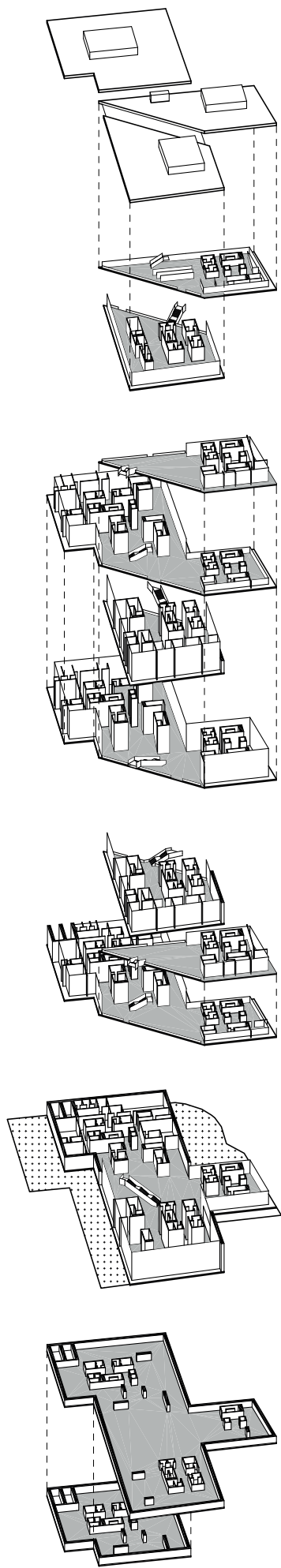
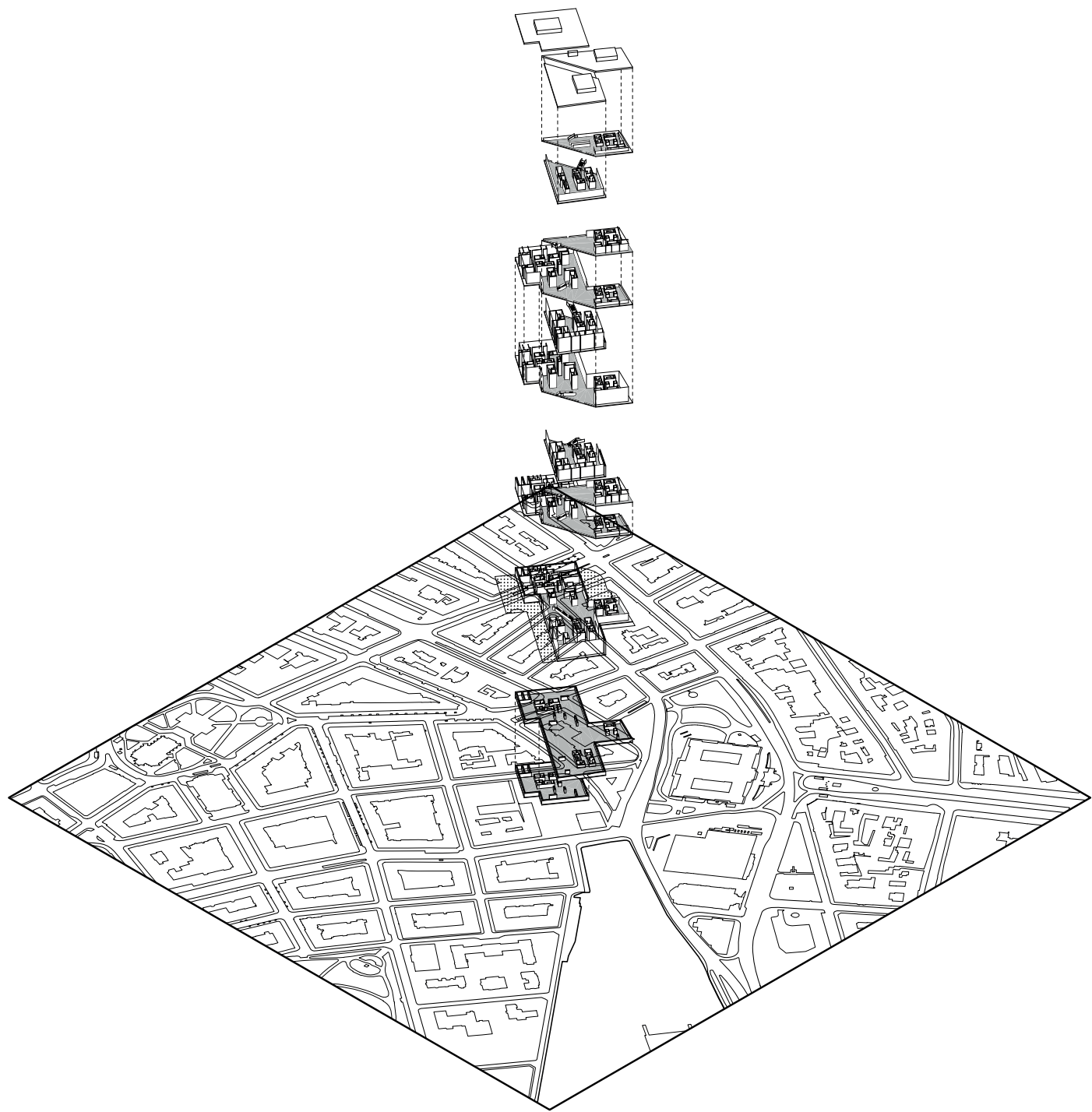
North Elevation
1:750



West Elevation
1:750



06 Axonometric



Observation: Floors 8-10

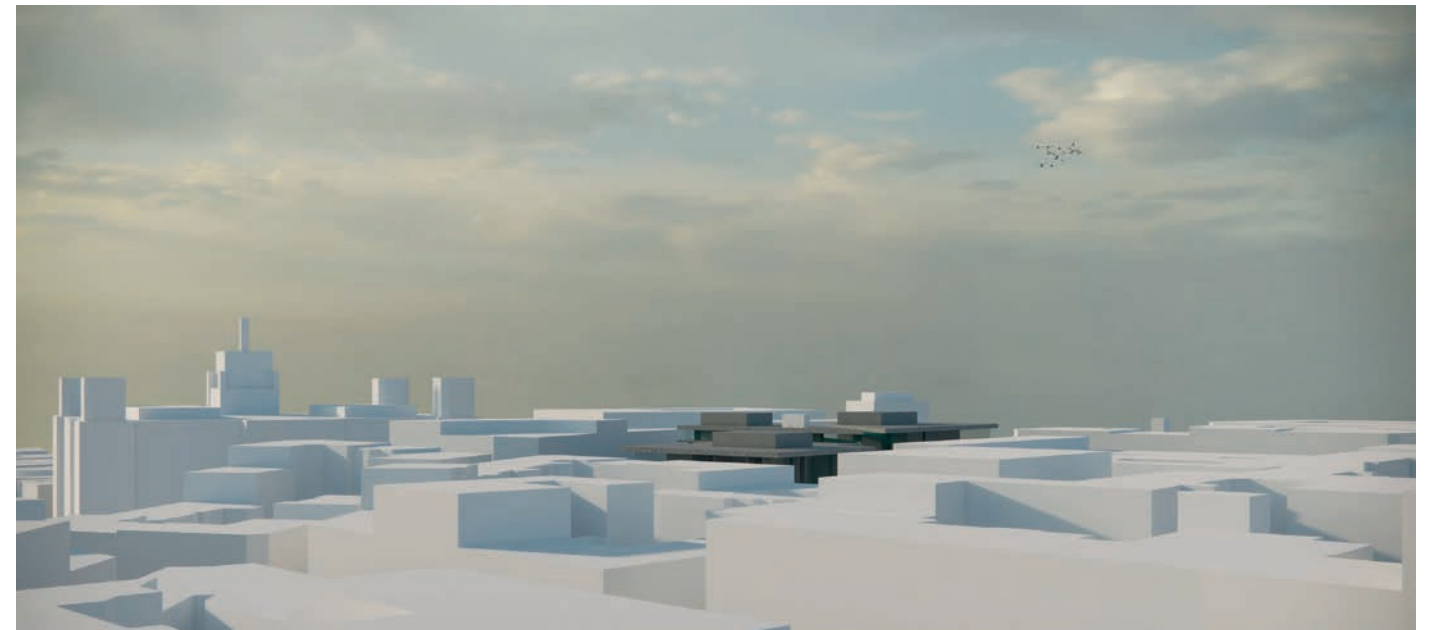
Library: Floors 4-7

Information: 1-3

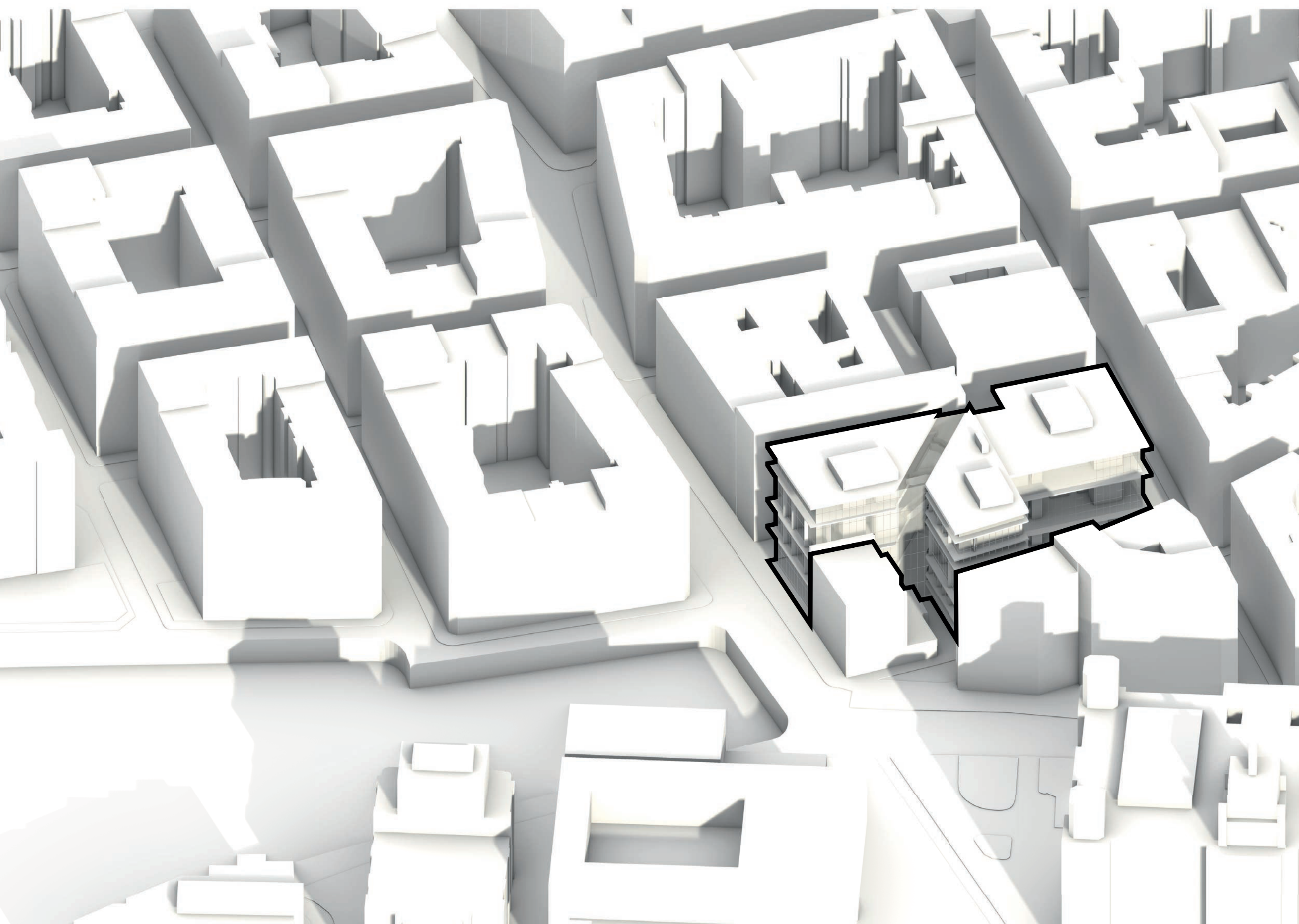
Plaza: 0

Support: -1--2

07 Renderings







PART 3

XI. CONCLUSION

01 Conclusion

In conclusion, the project established a Mediatech in the heart of Prague within the institutional context creating the 6th institution as it builds upon the progression of the typological history. The function of the Mediatech is to provide significance in digital inclusion, support lifelong learning, promote innovation and creativity, strengthen cultural engagement, enhance economic development, and drive urban revitalization in Prague. As Prague continues to evolve and adapt to the challenges of the digital age, the Mediatech will remain as an essential hub for community empowerment, digital innovation, and social progress.

02 Achievements

The Mediatech achieves a new institutional solution for the current brown-field that currently exists on the site. The new architecture not only provides monumental significance but also invites people from all walks of life into the new multiple public spaces creating an extension of the city fabric vertically within the building. The Mediatech has no boundaries or barriers that would limit the expansion of knowledge and progression shared within the building. In this new digital age, the Mediatech becomes an archive and houses the modern progression that is circulating in society.

03 Significance

In the context of the history of architecture, the Mediatech continues the historical context of Prague's architecture. The new architecture bridges the gap between the socialist era and the present day with a solution that acknowledges the city, immediate context, and the previous existing structure. It balances the act between honoring history and embracing post-modernity for Prague's progression. The Mediatech accomplishes this with careful consideration of the site's architectural, cultural, and historical significance to create a structure that understands the past and supersedes contemporary discourse.

The architecture and program of the Mediatech proves to be relevant in the context of the current contemporary architecture era. The Mediatech provides a space that is dedicated for all types of users and invites them into the internal open public spaces and to circulate through the spaces within the vibrant heart of the building. It addresses societal challenges and creates a structure that is both responsive to the context and aspirational in the vision for the future.

Sources

Programs

Rhino
Enscape
Illustrator
InDesign
QGIS

Web Applications

Geoportal Praha
IPR Praha
Google Earth

Images

All photos taken from Google besides site photos

Data/Information

Researched through Google and Textbooks

