

IBEROAMERICAN CENTER
PRAHA 7 - HOLEŠOVICE
Sujana Villafane Bohac

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MASTER RESEARCH PORTFOLIO

IBEROAMERICAN CENTER/ HOLEŠOVICE

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From agriculture to industry

Holešovice was mainly an agricultural settlement. The name of Holešovice is first mentioned in historical records in 1228 as royal property. Up to the 16th century this farming hamlet did not develop in any way and the number of farms there remained the same. Only in the 18th century the farms started to decline and from the mid-19th century Holešovice was gradually transformed into a city suburb.

In 1850 Holešovice was merged with Bubny into a single Prague urban district, although the two parts continued to develop in relative independence of each other. From the end of the 19th century Bubny was directly connected with Prague by a chain bridge and served mainly as a district of residential apartment blocks, while Holešovice concentrated more on the building factories and became a peripheral industrial district.

In 1882, there were 32 factories in Holešovice-Bubny. Based on the act from November 18, 1884 Holešovice-Bubny became part of Prague as its 7th quarter on November 25, 1884. At that time, there were 23 streets and 5 roads, 461 houses and more than 11,000 residents. The new quarter was called "Prague Bosnia" in jest because of its eccentric location and its "wild" conditions, referring to the Balkan area recently occupied by Austria-Hungary. In 1884, a definitive master plan was adopted, setting up a right-angled street system and two squares. In 1888, the streets in Holešovice-Bubny received social names. The 1880s and 1890s began massive industrial development and the modernisation of Holešovice-Bubny. Many important enterprises emerged: a new gas works (1888), the slaughterhouse (1895), the First Burghers' Brewery of Prague (1897) and a power station (1900).



Holešovice Harbor 1958

In 1895, a modern sewerage system was completed and in 1900 the public spa was built. The transport also improved: in 1894 the port opened and in 1896, the road below Letna was completed and connected the quarter with the Lesser Town. The horse-drawn tram, which from 1884 led to Holešovice –Bubny, was electrified in 1898. The establishment of Vystavište in the Kralovska obora in 1891 had enormous importance for the future of the quarter. Social and cultural life flourished. In the 1880s, many societies emerged in Holešovice and in the beginning of 1902 there was a permanent theatre- the wooden Uranie Theatre which moved from the Vystavište.

The quarter modernisation continued in the early 20th century. The construction of the Embankment of Captain Jaroš and Bubny Embankment began in 1906. New bridges, Čech Bridge (1905-13) and Hlavka Bridge (1908-11) connected Holešovice –Bubny with inner Prague, the surroundings of Štvanice Island were regulated, and locks (1908-13) and the power station (1912-14) were built. The modernization of Holešovice Port (1906-10) enabled Prague to connect with the world. At the same time, schools, the Sokol Gym (1905-06) and other facilities were built. Sports club settled at Letna where Sokol Gymnastic Festivals took place on a regular basis. In 1914, the impressive Church of St Anthony was erected in Holešovice –Bubny. At the beginning of the First World War, the number of houses increased to 1,046 and there were nearly 44,000 residents.

Picture from 1928





From the right bank of Vltava River 1923 - Electric Enterprise in Holešovice

The twenty years of the First Czechoslovak Republic between the two world wars was another happy period in the area. The transfer of the Vltava riverbank which required the construction of two new bridges – Liben and Troja, was the greatest change of 1923-28 because the unregulated flooding area of Maniny ended.

The last vacant plots in the Holešovice meander were developed and 19th century industrial enterprises to the west of Bubenska Street no longer functioned. Veletržni Palace and Electrical Enterprises replaced the former factories. The old Bubny village nearly disappeared during the construction of the Workers' Accident Insurance Company and Electrical Enterprises, besides the Church of St Clement, the only reminder of the old village was the historic brewery.

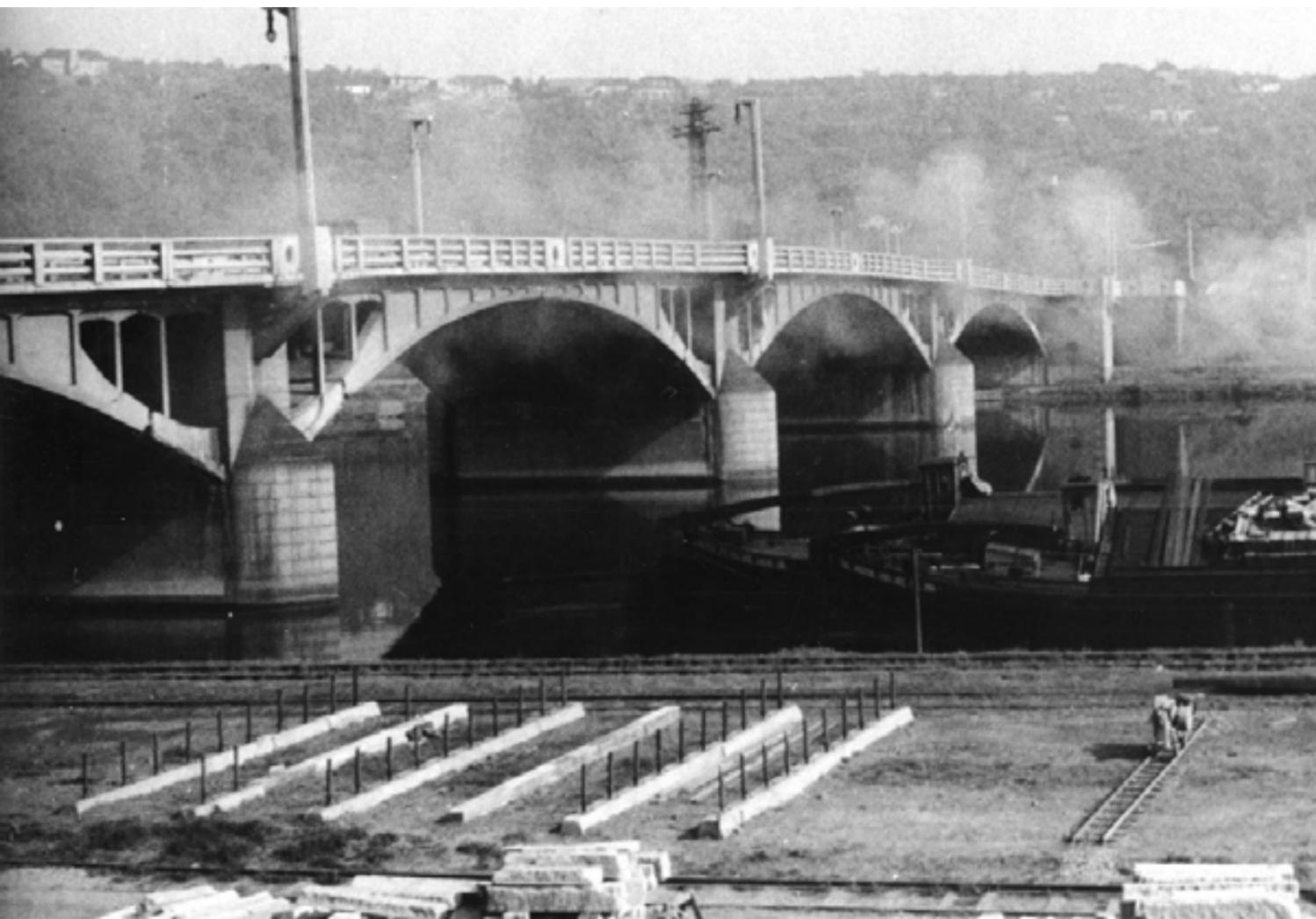
At the beginning of 1920, the Prague Sample Fairs livened up Vystaviště (Exhibition Grounds) and the entire quarter twice a year.

Moreover, tens of other exhibitions attracting hundreds of thousands of visitors took place at the Exhibition Grounds, Industrial Palace and the adjacent New Exhibition Grounds. The importance of Holešovice Port grew, especially the trade with Hamburg. Letna pulsated with sports life and an ice arena was built on Štvanice Island (1931). The area of old Holešovice remained isolated from the modern world, preserving a provincial and almost village character. The Second World War disrupted the harmony where Czechs, Germans and Jews lived together in peace and cooperation. Over time, the Jewish inhabitants were transported to extermination camps from the Bubny Station and in 1945, local Germans had to leave. During the Prague Uprising, there were severe fights with the Nazis in the area, mainly on the Troja Bridge.

After 1945, the development of Holešovice-Bubny was inconsistent. The last Prague Sample Fairs took place in 1951. The demolition of part of old Holešovice and the construction of a concrete factory on the Vltava river bank in the late 1950s foreshadowed its future development. The picturesque quarter was liquidated in the late 1970s when Prague- Holešovice Station and other transport buildings were built.



Despite this fact, some positive developments took place in Holešovice-Bubny in the 1950s and 1960s. For instance, the Brussels Pavilion at the Exhibition Grounds, Expo 58 Restaurant at Letna and interesting tenement houses on Orten Square. On the other hand, the demolition of the historical Bubny Brewery in 1959 was a considerable loss. The short existence of Stalin's monument at Letna (1955-62) was a gloomy episode. After 1989, Holešovice was swiftly de-industrialized (the slaughterhouse closed down in the 1980s). The industrial enterprises disappeared either because they were old and ecologically unsatisfactory or because the new owners decided it was worthwhile to cease production and use the buildings for other purposes or replace them with office buildings. After the 2002 flood, the hustle and bustle of the Holešovice Port quieted down, marking a definitive end of the Holešovice industrial era.



I. District Consolidation of an Art district

Initial state

Prague 7 (Holešovice, Bubeneč) district is one of Prague's distinctive art quarters. Clearly reflects local cultural and social events, concentration of galleries, theaters, cafes and restaurants, but also the presence of major cultural institutions such as the National Gallery, the Center of contemporary art DOX and the Academy of Fine Arts. Prague 7 also has several places that in a specific way are the cultural landmarks of the area: Prague Exhibition Center, Orco -building of the former Elektropodniků na Vltavské (serve as studios for a community of artists), Prague Holešovice Market (Jatka78, Prague Fashion Market and others) and the railway station Prague-Bubny (ŠOA Memorial).

The significant factor of the past five years is also high civic initiatives often linked to smaller cultural facilities that created it a distinct cultural district on grass-roots principles. The Art District 7 project has the potential to become the first lively Prague creative neighborhood, which arises completely organically from the activity of cultural professionals and active civil society.

What is Art District?

The Art District (Creative Quarter) forms at one place a concentration of interconnected profit and nonprofit cultural and artistic subjects, service providers, businesses, schools, and suppliers from different creative related areas. Creative neighborhoods can have a major impact on city and region development, bringing new opportunities for tourism and creating an attractive environment for business and investments.

Connection to the land and character

The Art District 7 should reflect the **dual character of Prague 7** - the lower and the upper part (Bubeneč x Holešovice). While Bubeneč is a romantic, attractive, human location with good accessibility, Holešovice is inspired by its **industrial history** combined with **modern construction**.

The key to the good functioning of the project is to set clear principles of coexistence of Art District 7 with local inhabitants, that culture creates long-term benefits for city and city residents changed their quality of life for the better.



Role of Neighborhood

Two important positions and functions for the Art District are: to mediate dialogue between cultural actors and to create a **platform for meetings**, on the one hand, to actively involve citizens and not to look at them just as consumers. Attention is also turned to the natural life of the neighborhood, to **develop activities in the public space** and to increase its quality.

In terms of potential visitors, Art District 7 could become the second major tourist destination target in Prague. Dominant attraction for cultural connoisseurs is above all a top offer **cultural institutions with modern art**, designer shops of Czech artists, progressive theater scenes and a wide range of cafes and restaurants. Art District should be the reason for repeated visits and should present a varied range of cultural activities and services on a long-term basis.

Who are the visitors of the Art District?

- The inhabitants of Prague 7
- The inhabitants of the metropolis of Prague
- Visitors from the Czech Republic
 - Visitors from abroad



Cultural offer

Altogether, 373 entities have been identified that make up and offer a public cultural service, of which 13 organizations are of national importance and 39 organizations of metropolitan importance. It is completely an exceptional concentration of cultural capacities that can only be compared within the metropolitan area with the historic center of the city. Only 4 categories from the typology of cultural and creative industries are not represented in Prague 7. There is no television and radio operator, no orchestra or opera and there are also no archaeological sites of greater importance.

Concentration of cultural facilities in Prague 7. Source IPR



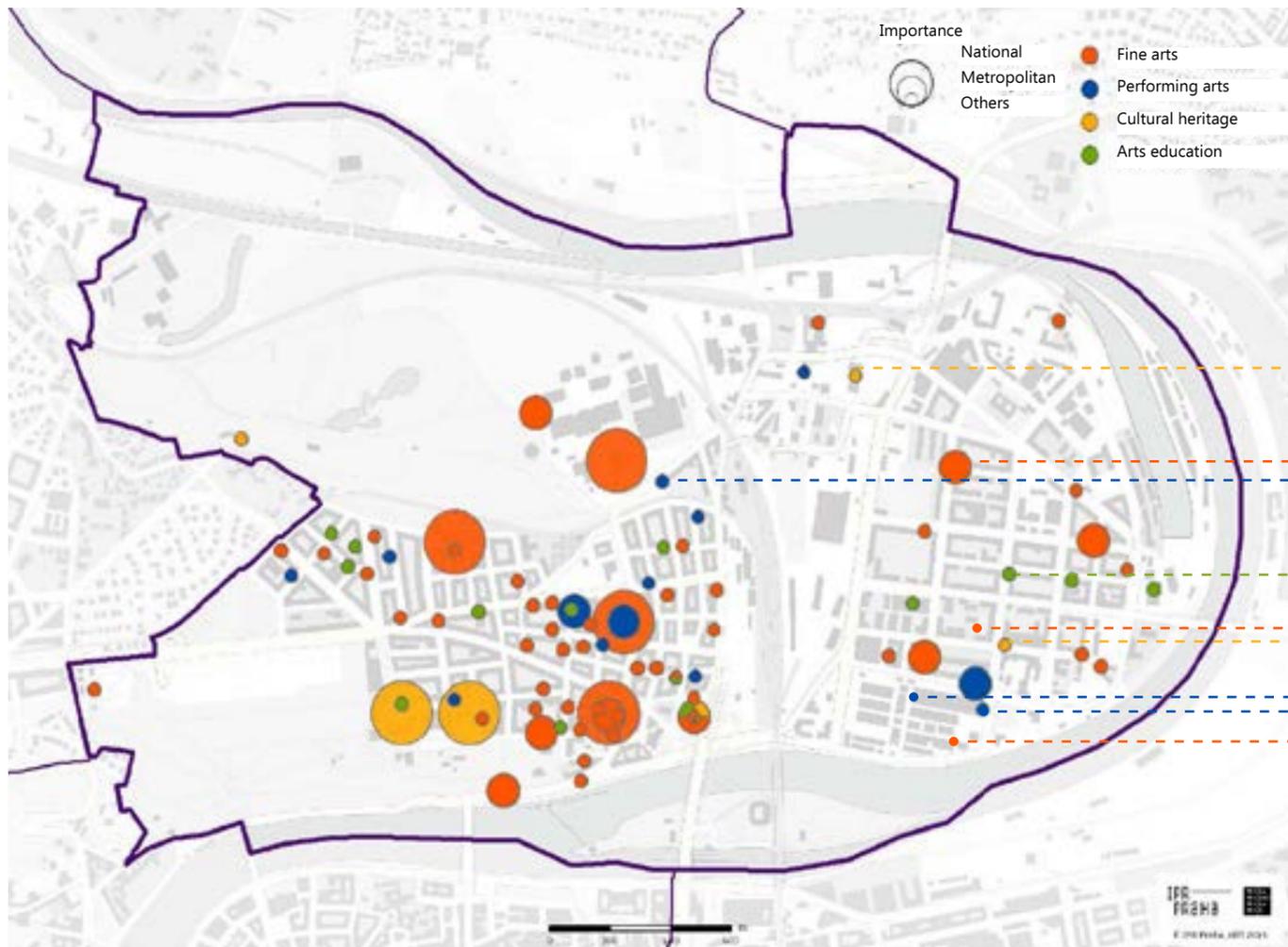
Art District

Prague 7 as a creative neighborhood, its varied form is definitely an advantage.

It offers an absolutely unique meeting of high architectural and urban quality surrounded by vast parks and with the rustic character of the industrial district, which in many other cities from Europe and North America has become the new home of the arts community.

In Bubne and Bubeneč we will find a show of the best of Czech modern architecture. Houses in the style of classicism, Art Nouveau, Functionalism built by famous Czech architects. It should be emphasized that the architectural exceptionality of Prague 7 is an advantage that can attract Czech and foreign visitors. Modernist architecture forms counterbalance to the historical heritage in the city center and has the potential to be discovered as another Prague target.

Distribution of the Arts in the district. Source IPR



DOX
Center for
contemporary art



Municipal
Library of
Prague



Technical
museum PRE



Paralelní Polis



Estudio Alta



La Fabrika



Vnitrolock
Dudes &
Barbies gallery



Továrna



Jatka78



Opera Rock



Trafo gallery

Focus of the Art District 7

- PR and marketing: Cultural offer, food, entertainment, street activities, shopping and art trade.
- Terms and form of public space
- Different forms of cooperation and involvement, coordination of actions
- Participation - involving the public in creation and sharing
- Legal Identity and Management

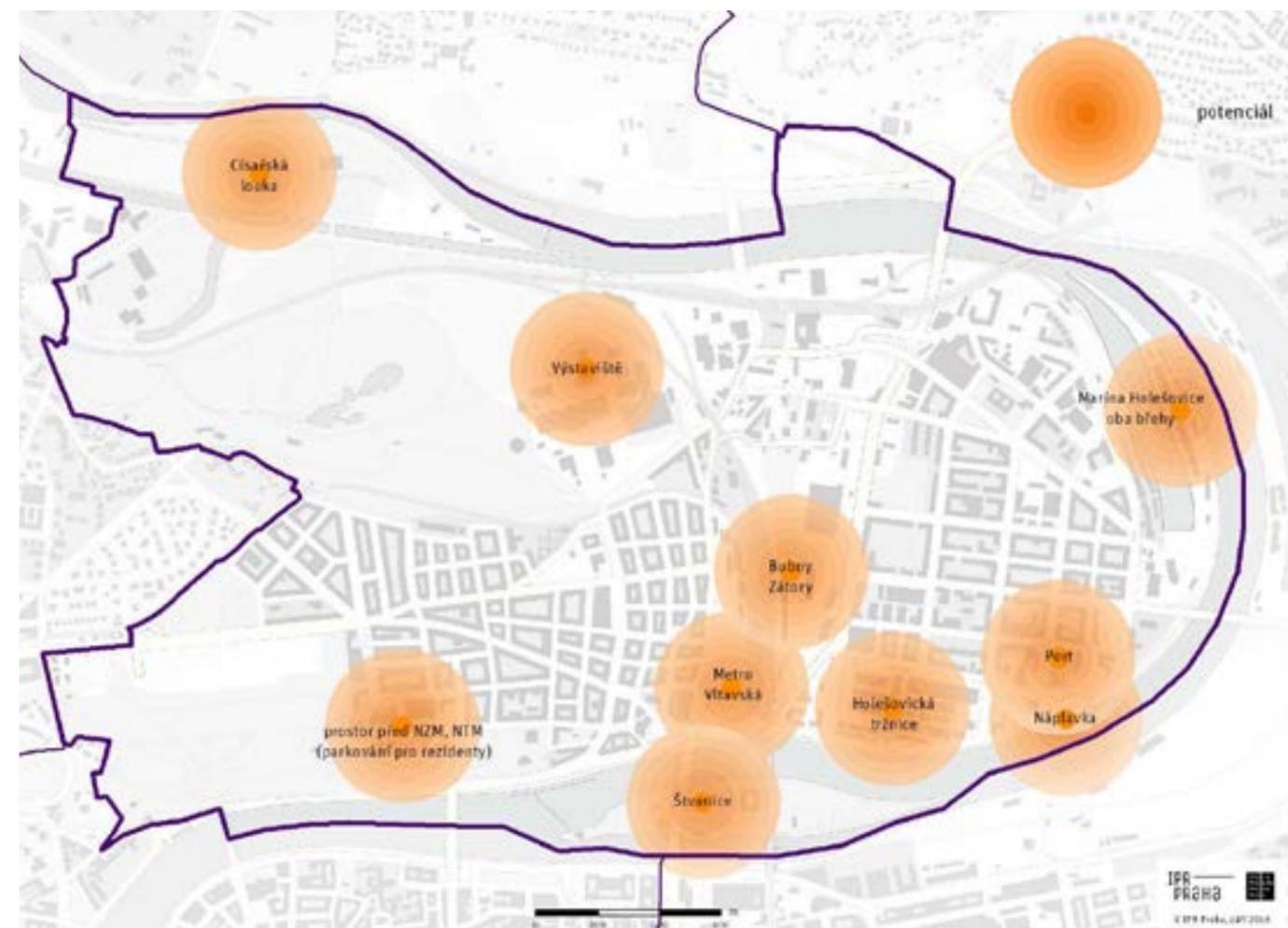
Potential of the Art District 7

Prague 7 is a unique neighborhood that combines high quality residential developments with a vast number of green areas, varied offer of services and an interesting industrial periphery in a modern town district (Lower Holešovice). This is the source of the **genius loci** that deserve to be preserved for future generation. Prague 7 is one of the liveliest culturally urban areas.

Distribution of activities in public spaces. Source IPR



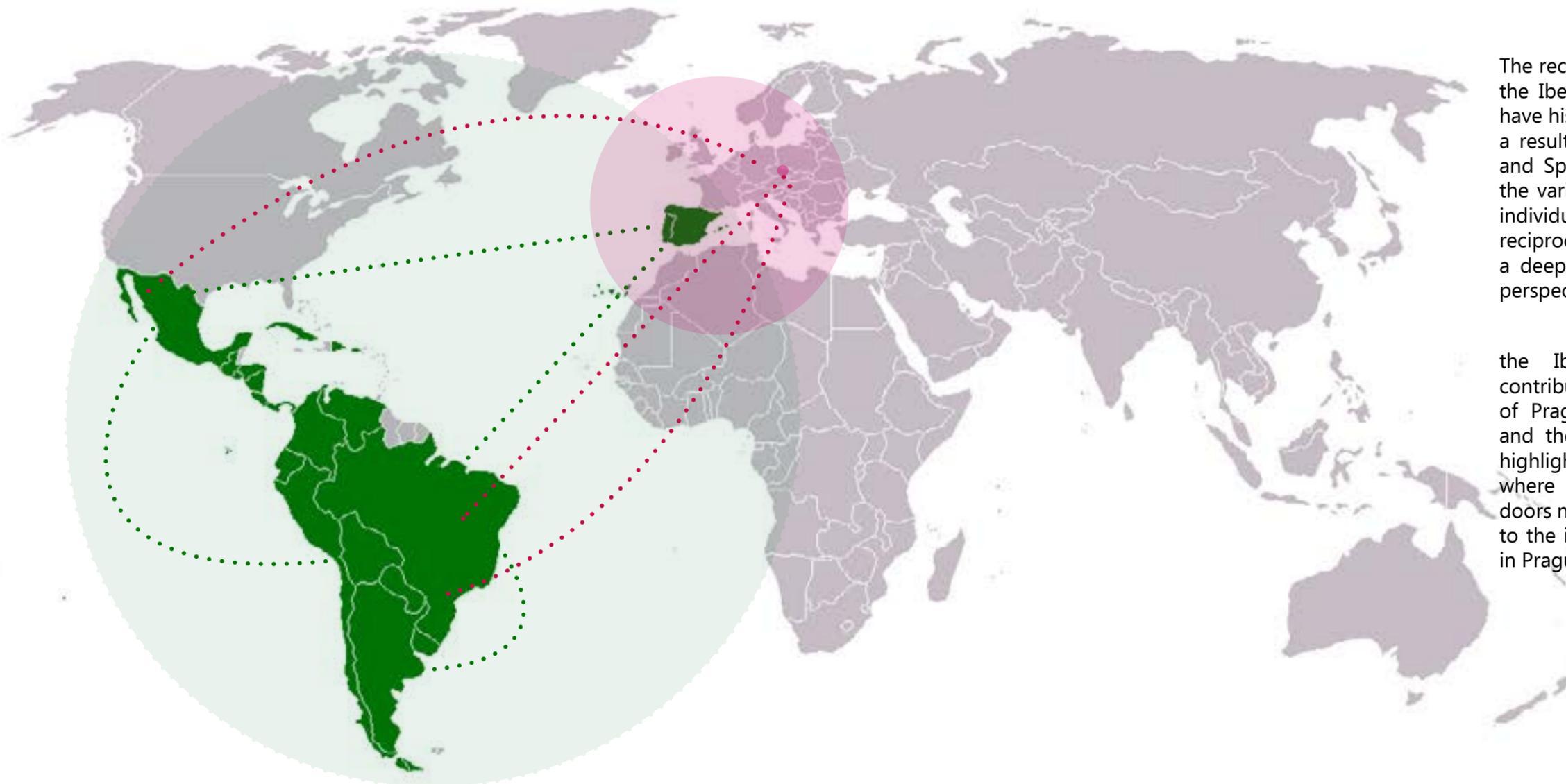
Public development potential. Source IPR



IBEROAMERICAN CENTER Trans-iberian net

North America
Central America
South America
Iberian Peninsula

Central Europe



A complement to the Art District 7

As we have seen, the importance of the Art District 7 resides in the cultural web as a platform for the development of different activities that could nourish all the society.

When we watch cases of study like Kreuzberg in Berlin, Williamsburg in New York or Westergasfabriek in Amsterdam we can see how they all have their own particular identity but as well how a global character that has no boundaries is reference and tendency for opening the local culture to new horizons.

Iberoamerica means an illusory continent where Spanish and Portuguese are the predominant languages, erasing the boundaries of definition as Latin America, Central America, South America, Iberian Peninsula... Because Language is a key feature for the manifestation of a culture and its traditions, in this way it can unify countries as it can be a useful tool for understanding "this culture" and generate an exchange with the central European context of the Czech Republic.

The reciprocal link and influence between the Iberian Peninsula and Latin America have historical reference. Latin America as a result of former territories of Portugal and Spain that nowadays is reflected in the various ways of expression that each individual country has. This valuable reciprocity is going to enrich and capture a deeper look from a Central European perspective.

the Iberoamerican Center aims to contribute and complement the character of Prague 7 where all the attributions and the authenticity of its concept are highlighted in a Cultural - Social Center, where the reciprocal learning will open doors not only to the local community but to the international community that lives in Prague.

IBEROAMERICAN INSTITUTE - Berlin

FUNCTION - PROGRAM



DEPO 2015 - Plzen

FUNCTION - PROGRAM - CHARACTER



The Ibero-Amerikanisches Institut (IAI, Ibero-American Institute) is an interdisciplinary center for academic and cultural exchange between Germany and Latin America, the Caribbean, Spain and Portugal. It is home to the largest specialist library in Europe for the Ibero-American region. It is also a place of **knowledge production, exchange** and cultural translation. Combining an **information center, a research center** and a **cultural center**, the IAI is both a **platform for cooperation** and a catalyst for **intercultural and transcultural dialog**. The IAI was founded in 1930 and is today located in the Berlin Kulturforum complex. It has been part of the Prussian Cultural Heritage Foundation since 1962 (one of the largest cultural organizations in the world).

Ibero-American Institute is composed by: The Library Department, The Department of Research, Special Collections and Projects and The Department of Central Services.



Cafeteria



Coworking place

The DEPO2015 is a lively space where culture meets with business. The main aim is to support creative industries. The DEPO2015 Creative Zone is a sustainable outcome of the Pilsen - European Capital of Culture 2015 project. At the **former bus depot**, it counts with an open workshop called **Makerspace** offering a **co-working space, interactive exhibitions, a café, a community garden, offices for hire, art studios, a space for artistic residencies and a hall for concerts, conferences and theatre shows**. The main target group are professionals and non-professional enthusiasts from creative industries. Also is possible to find services of the Creative Incubator to start-ups, workshops using modern technology such as 3D printing, a FabLab as well as more traditional crafts such as sewing, screen-printing and smithery. Create, make, exhibit and sell - all in one place!

CYCLE HUB, LANDMARK, OBSERVATORY, COMMUNITY HALL, PUBLIC SPACE - France
AWP Office

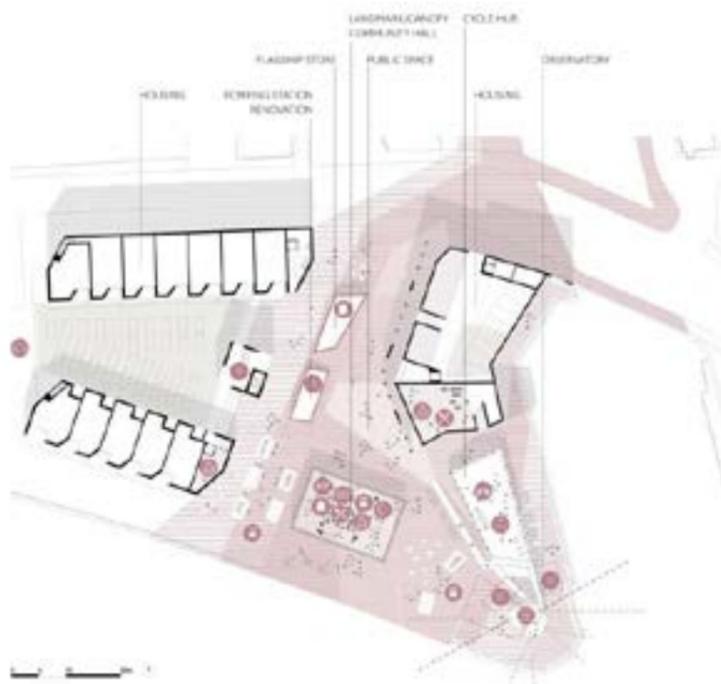
CONCEPT - CONTEXT - MATERIALS

CONCEPT : The Invention of Landscape Revealing the unique and impressive landscape of the Tyne and the Ouseburn, a **lightweight polished reflective steel ramp** ascends the architecture of the cycle hub to an **observatory** offering a cinematic and **panoramic view** experienced either by **foot or bike**. The experience is enriched by unexpected and sensuous combinations of materials, such as matt tarp and **mirror-polished stainless steel**.

KULTURFABRIK KOFMEHL - Switzerland
ssm Architekten

MATERIALS

Let us first of all deal with space and structure, which are similar to the much bigger established concert halls such as Rem Koolhaas' Casa de Musica in Porto or the KKL although the former functions rather differently: **the core is a concert hall** which is set as a **cube** within a bigger cube although structurally and acoustically separated from the latter. This configuration differs from the usual ones in as much as it prevents **sound** from travelling to the outside rather than the other way round.



CONTEXT : The Ouseburn Landmark
An obvious response would be to create a building in the shape of an iconic object that obstructs the existing character of the Valley. On the contrary, our design for the entire site at Malmo Quay aims to practice and **contribute to the essence of the site**, enhancing the unique **historical heritage**, its identity and its **naval nature**.

CONSTRUCTION : **Positive Low Tech design**. Our approach proposes a compact, economically rational massing. The construction of the three buildings is **identical and simple**: steel posts fixed on a **concrete base supporting a metal framework**. Wide glass windows alternated with polycarbonate pivoting panels. The luminous transparency on the ground floor allows the perception of continuity with public space and the quay: architecture integrated with the river landscape.

All is housed in a cube, which is covered in **steel sheets**. Each side is with a few elements **individually designed**. The front wall is directed towards the street and is marked by eye-catchers such as the inscription and the **sliding gate** that seems to disconnect itself almost weightlessly from the wall.



RIGA CONTEMPORARY ART MUSEUM - Riga, Latvia
OMA



CHARACTER - CONTEMPLATION OF ART

The exhibition space and the museum shop are located in an extended perimeter surrounding the existing power plant: **a single continuous neutral space** with a flat roof and a glass façade, **embedding the old in the new**, making the powerplant work for the museum in a utilitarian rather than symbolic way.



The use of the existing power plant (also for all the required technical and logistical services) allows this space to be evacuated of everything that would interfere with the **relation between the viewer and the art object**. In this sense this design accepts and accommodates the museum's **new functions and roles**, but also restores the museum's classical role: the **organized contemplation of art**.

Over the past 20 years two types of spaces have come to dominate the display of art:

1. The '**pristine white room**', representing the view that the display of art is best served by an absence of context, allowing the work to 'shine' autonomously and be perceived in its own right.

2. The '**appropriated backdrop**': often old industrial remains, which are to provide 'added drama' to the artwork. Such spaces have also in part accommodated a trend where the contemporary artwork has become increasingly extravagant and occasionally too big to be housed in traditional museum spaces.

The proliferation of these two types of spaces has progressed to the point where they have become virtual exhibition archetypes. Every new museum now seems to face an almost ideological choice between the two.

The premise of this project is precisely to negate such a choice. To avoid being a victim of history without resorting to its denial. It is an open secret that the presentation of art is not the only function of the contemporary Museum. The very success of the institution – **a pivotal centre of contemporary society** – has accrued additional interests and powers that require their own infrastructure, in addition, but independent from the viewing of art.

A new conceptual framework must be devised that accommodates both the museum's traditional function and incorporates the additional roles and expectations the museum has acquired. We imagine a museum in two parts, in the form of a **complete mutual dependency with a maximum interface between them**. The existing power plant houses **the educational**, media-related and production sections of the museum. It houses a variety of experiences from video to research to public programs and performances: organized around the art **without necessarily implying a direct confrontation with the art objects**.



ZEITZ MUSEUM OF CONTEMPORARY AFRICAN ART - Cape Town
HEATHERWICK

CHARACTER - FORM - MATERIALS



Cape Town's prominent grain silo was once used to store and grade maize from all over South Africa. But with the advent of containerised shipping, the huge piece of concrete infrastructure was decommissioned and in need of a new purpose.

Shortly after the Victoria & Alfred Waterfront had approached the studio to develop and adapt the site, an initiative began to create Africa's first international museum dedicated to contemporary African Art.

The two programmes coincided to **transform the grain silo into a new permanent home** for Jochen Zeitz and Zeitz Foundation's collection of contemporary art as the catalytic starter for the new museum.



The original building was composed of two main elements – a grading tower and a block of 42 tightly-packed silos. Rather than resorting to wholesale demolition, the studio took on the challenge **to convert the multitude of concrete tubes into spaces to display art while retaining the silo's industrial character.**

The studio's solution was to **carve out a large central space** from the cellular concrete structure to form a major social space that reveals the **original intersecting geometries** in an unexpected way. The perimeter tubes were then substantially cut back and converted into five floors of galleries for permanent and temporary exhibitions.

The finished carved tubes above the atrium space allow daylight in from above through **thick layers of laminated glass**, fritted with a **pattern** commissioned from the West African artist El Loko. The frit creates a walkable surface for the upper level **sculpture garden**, allowing daylight inside while protecting from too much heat building up inside.

In the grading tower, **concrete walls were cut away** between the structural frame to create new three **dimensionally shaped windows** that reflects a kaleidoscope of textures and colours that change throughout the day. At night, the glow of lights inside transform the tower **into a beacon in the harbor.**



'BS25' SILOS - DIVING AND INDOOR SKYDIVING CENTER PROPOSAL - Poland
MOKO ARCHITECTS

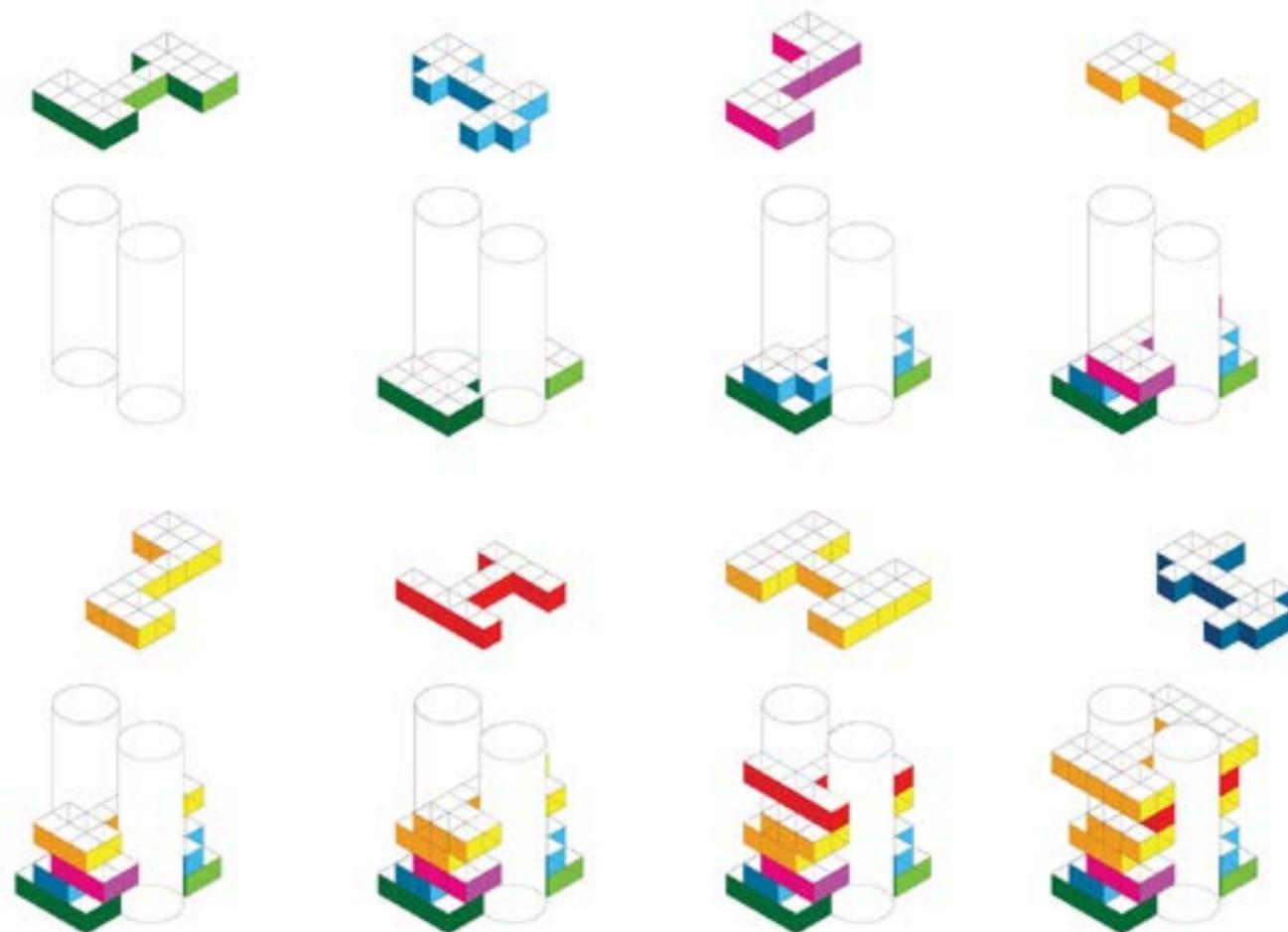


IDEA - CHARACTER - FORM - MATERIALS



The remains of the factories, warehouses and silos may be attractive for investors interested in their modernization into lofts, offices, studios or erecting new buildings which will interline into the surrounding landscape. This area is also becoming a popular place for **amateurs of extreme sports, artists** or people who like exploring abandoned buildings. The well located in one of the silos is connected to the "cave" of the other cylinder. This is an ideal place to train wreck diving. The **diameter of the well is 7m**.

Apart from the cave, the second silo will feature a technical area as well as an Indoor Skydiving Center. This place will make **dreams about flying come true**. In the "tube" where air will flow at high speeds, you will be able to safely train skydiving. The Diving and Indoor Skydiving Center will feature additional functions for people who will only visit the center for a few hours with their families as well as for organized groups coming for training sessions lasting a couple of days.



The ground floor will feature the entrance area with **exhibition space**, professional magazines **reading area**, **external café** open in the summer season as well as a workshop. Level 1 will house **sports stores**. Level 2 and 3 will feature **offices and administration**. Level 4 will feature a **hostel** for indoor skydivers while level 5 will house **training rooms** and changing rooms for skydivers as well as the entrance to the area where the practical training of indoor skydiving is conducted. Level 6 will house a hostel for divers, level 7 will feature training and presentation rooms for divers while on level 8 there will be changing rooms separate for women and men.

Functions

- Park area (RPU)
- Unused buildings and areas with objects (XO)
- Water supply (TVV)
- Selected parking lots (DPV)
- Municipal services (SLK)
- Footpath (VPP)
- Streeth (VM)

Transport

- Tram - Buses
- Pedestrian
- Bikes
- Boat
- Cars

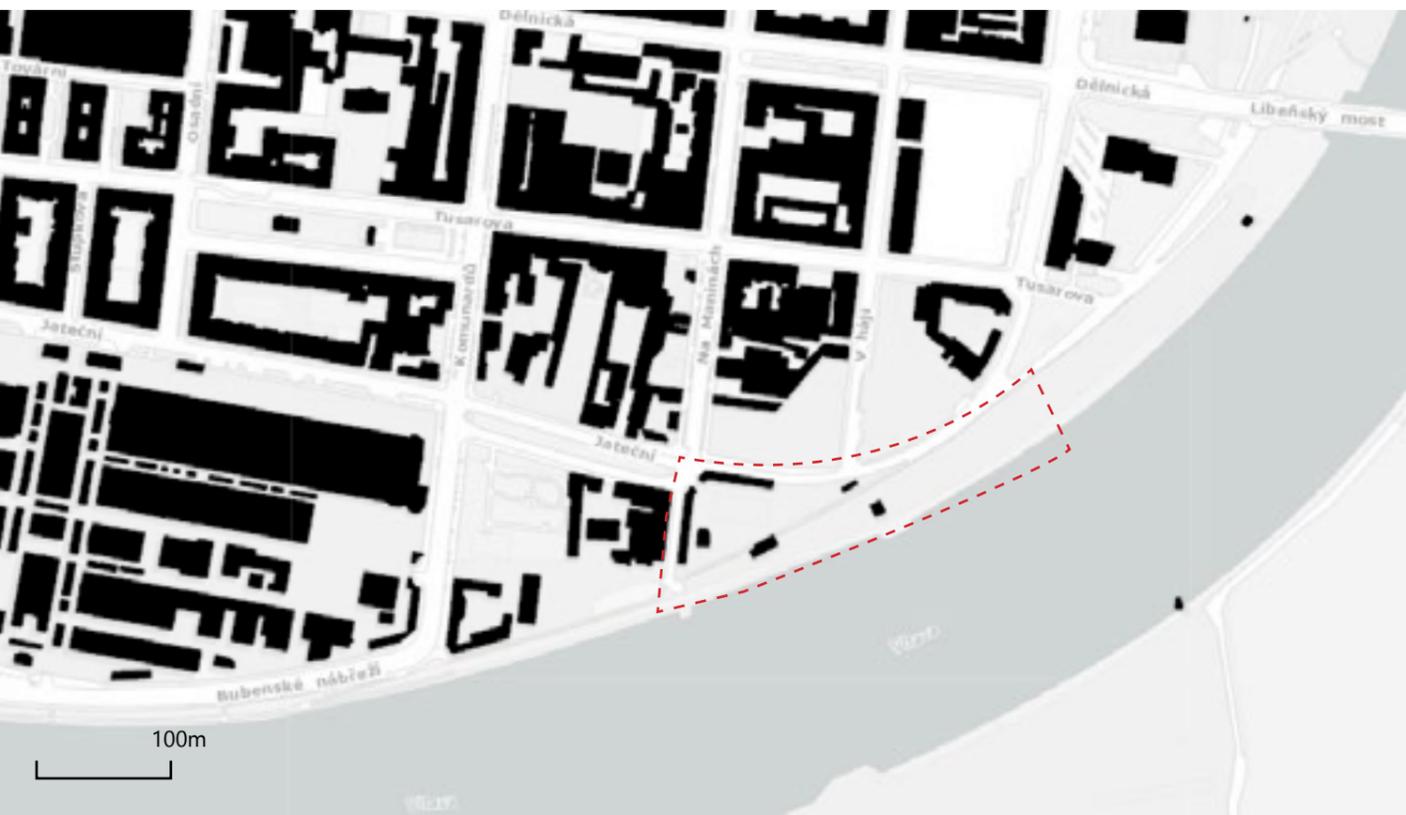


SPACE

- Built
- Non Built
- River

Heights (storeys)

- 2 or less
- 3
- 4
- 5
- 6
- 7 - 8
- 9 - 12
- 13 or more



III. Site Character

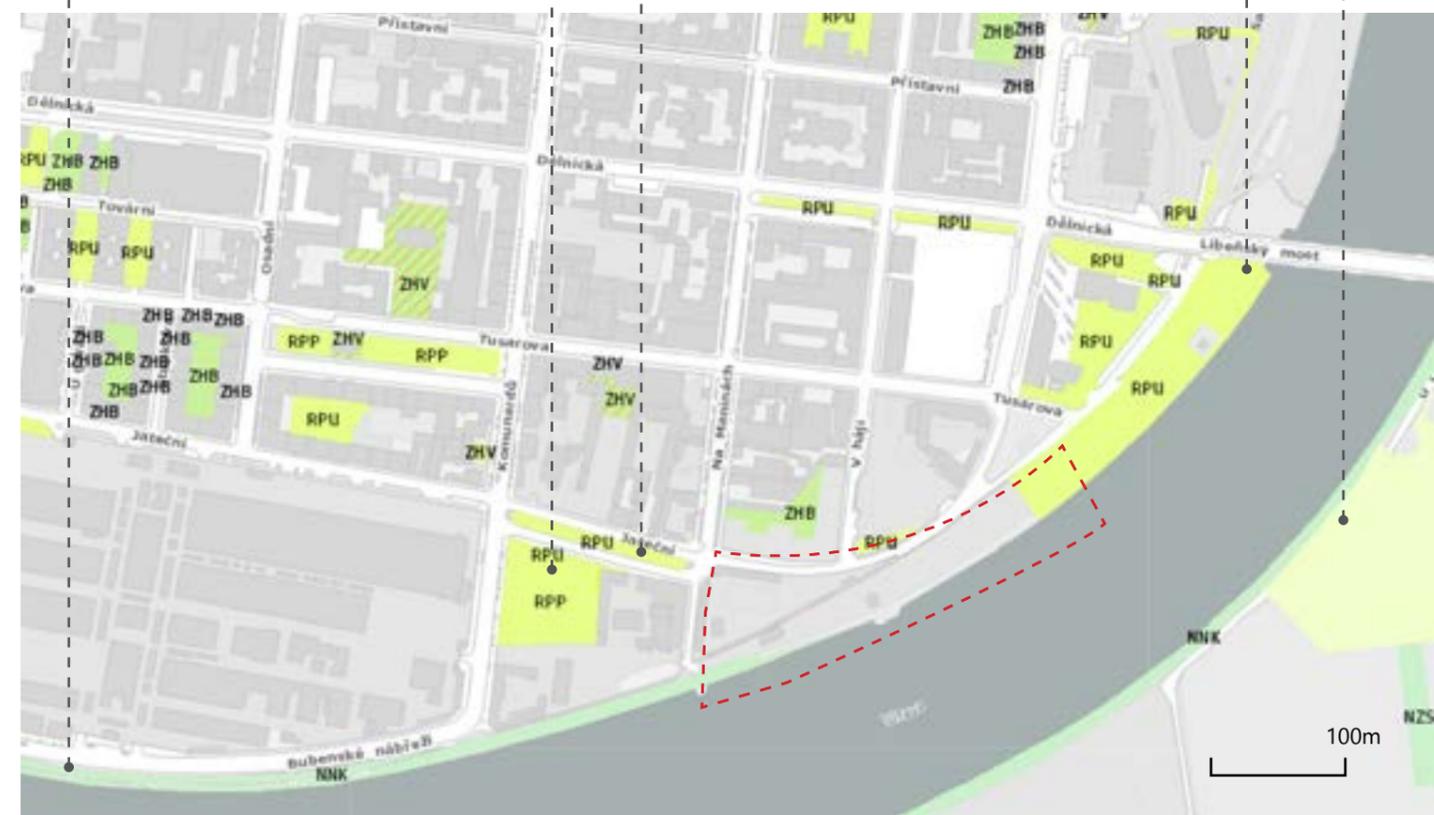
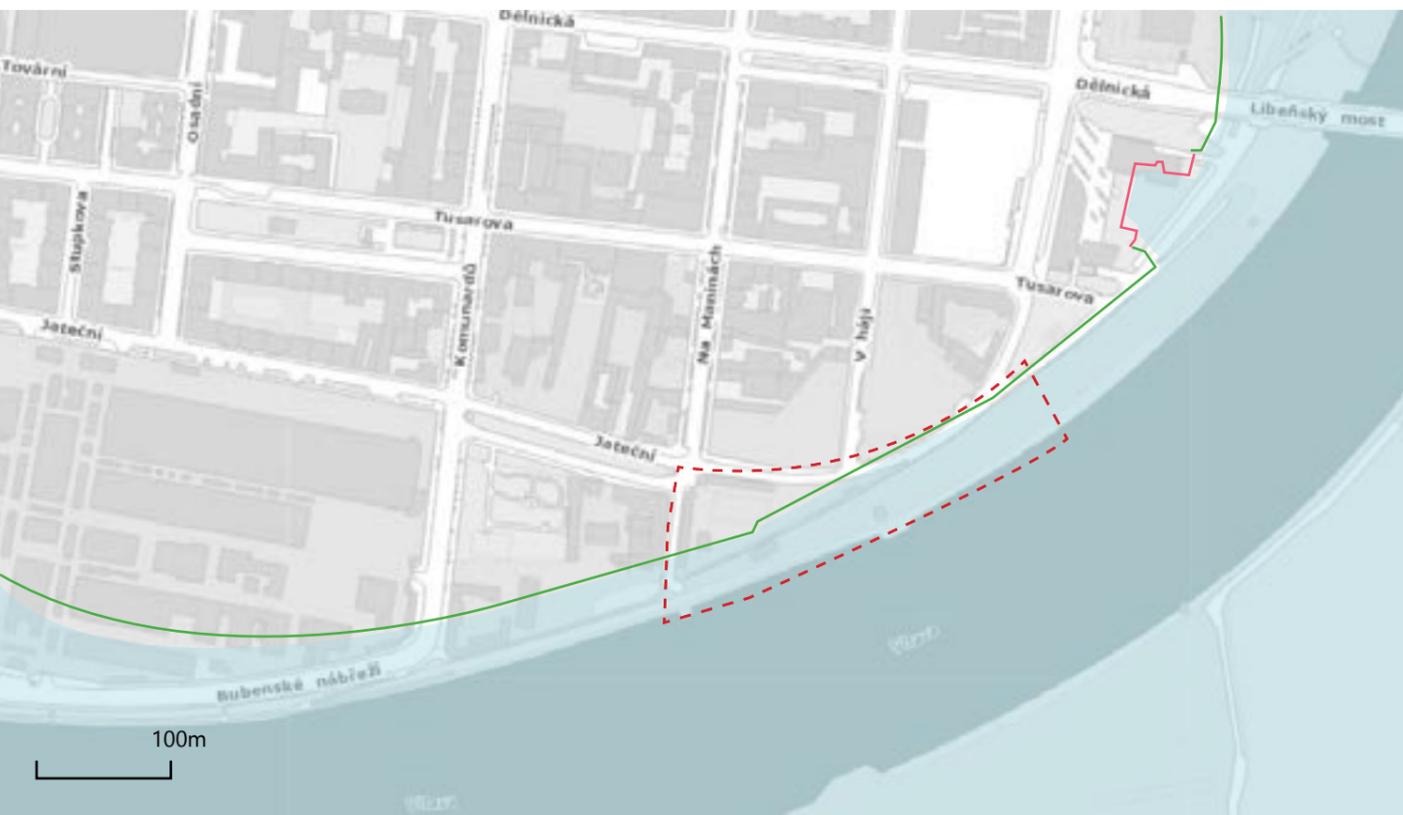
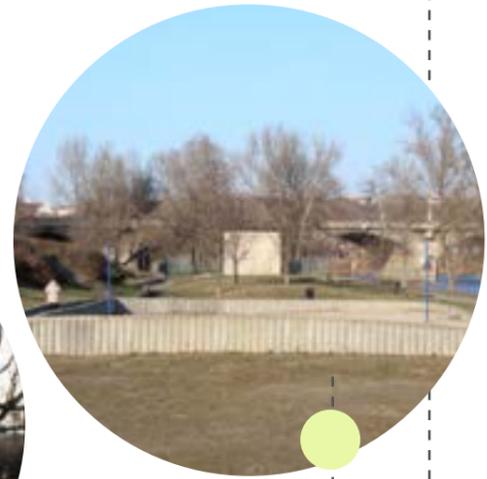
III. Site Character

Flood protection

- Hard barrier
- Mobile wall
- Limit of Flood - Flood 2013

Green spaces

- Park area (RPU)
- Park area (RPP)
- Non-wooded tree stands but bushes (NZK)
- River





● Silo



Silo - Greenfield - River



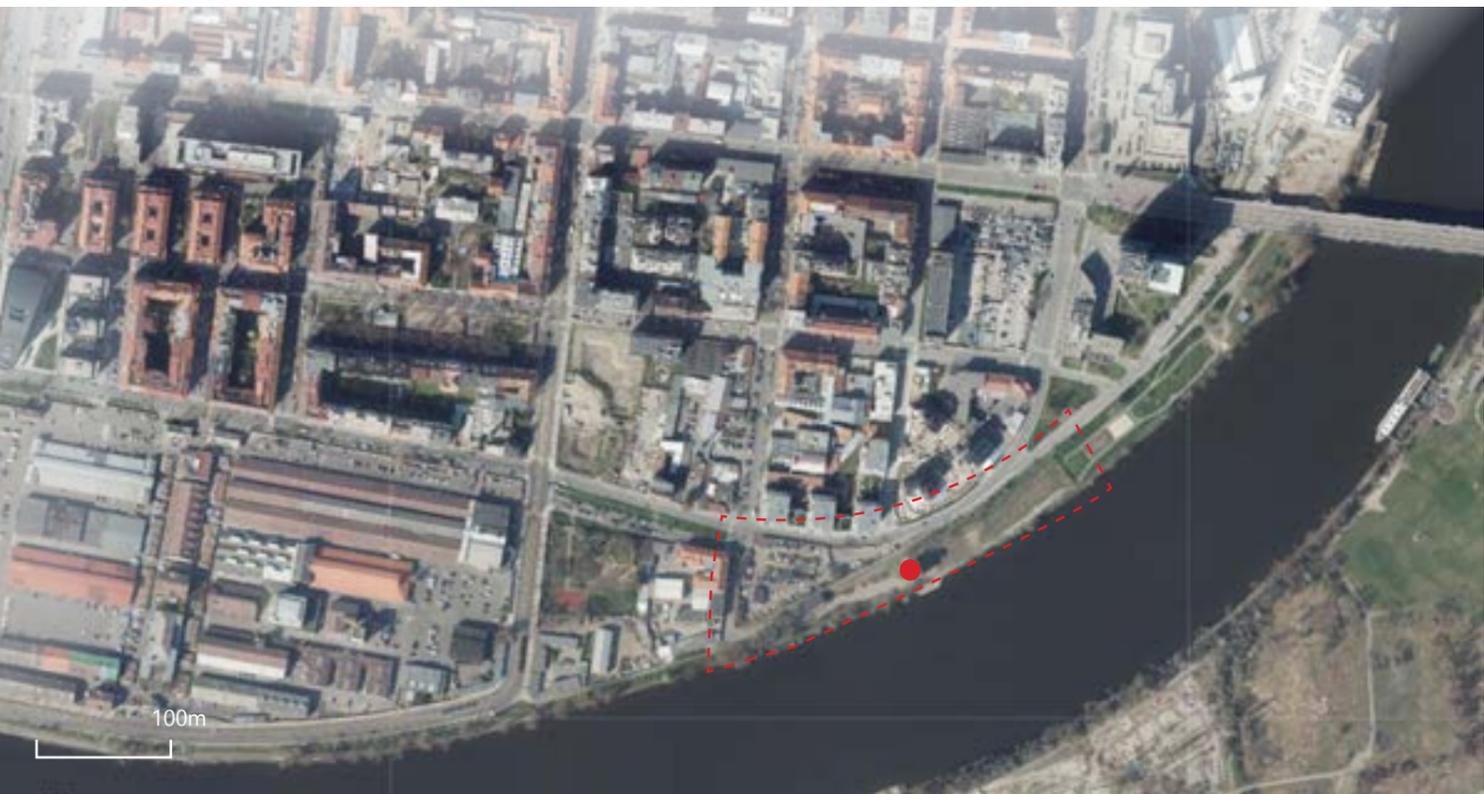
Greenfield - River



Harbour - Rohand Island

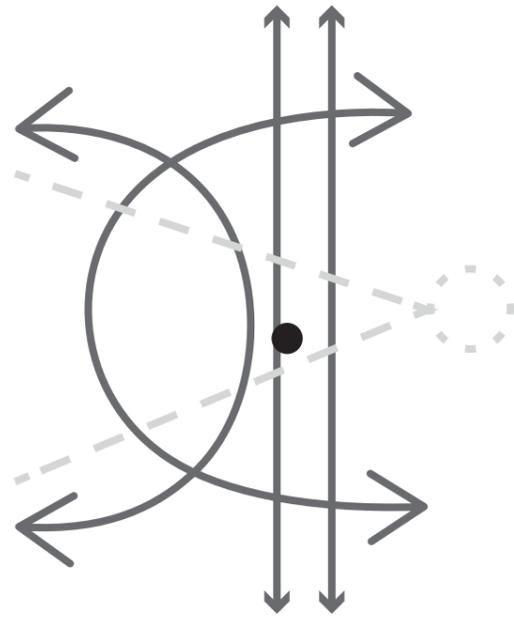


Parking plot



a. Context

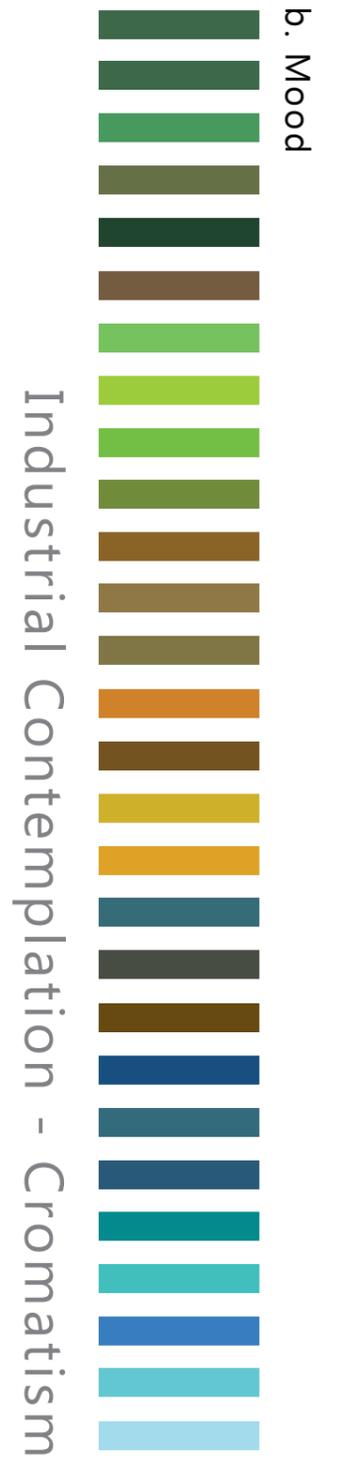
Prague - Central Europe
OUTER LANGUAGE

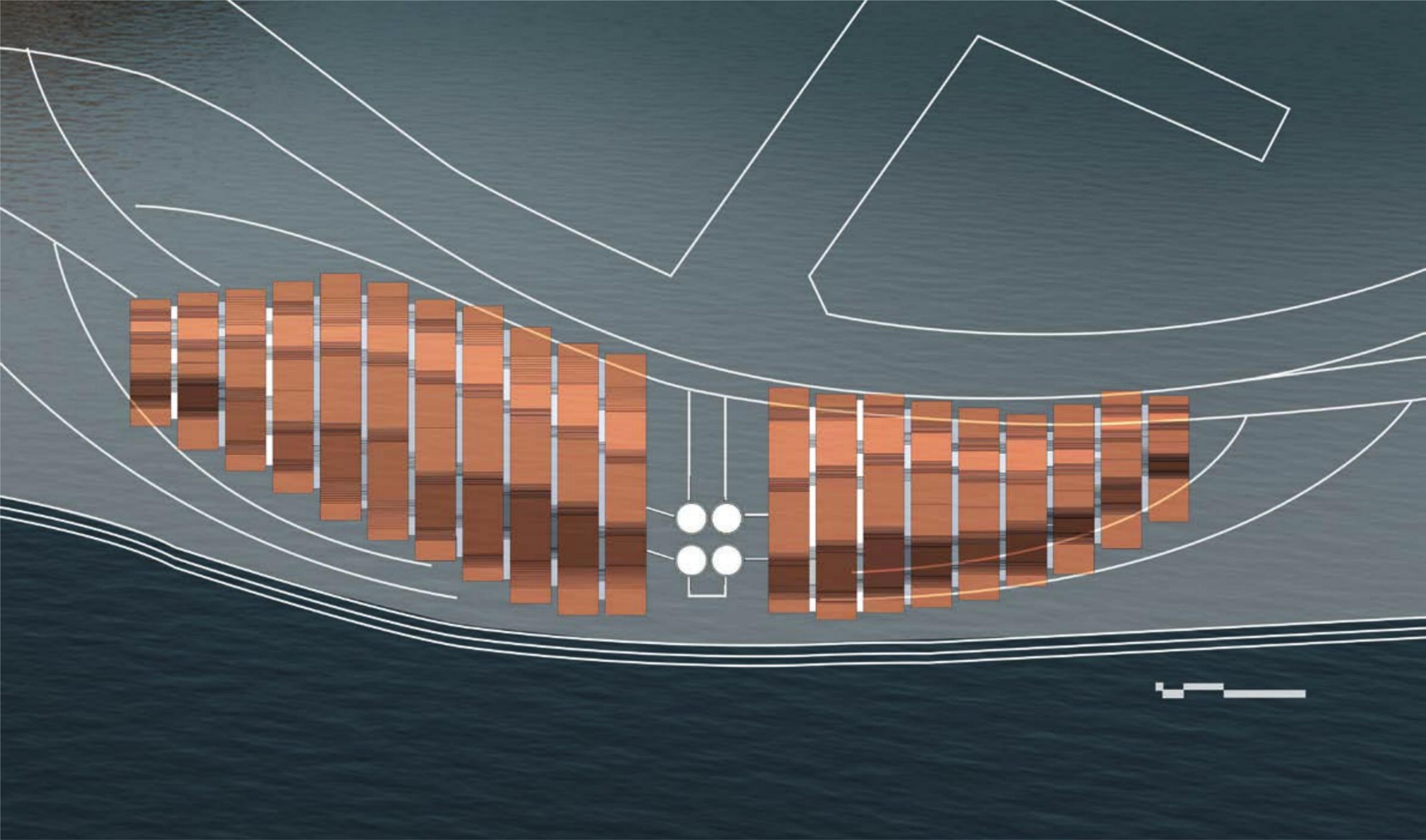


Iberoamerica
INNER LANGUAGE

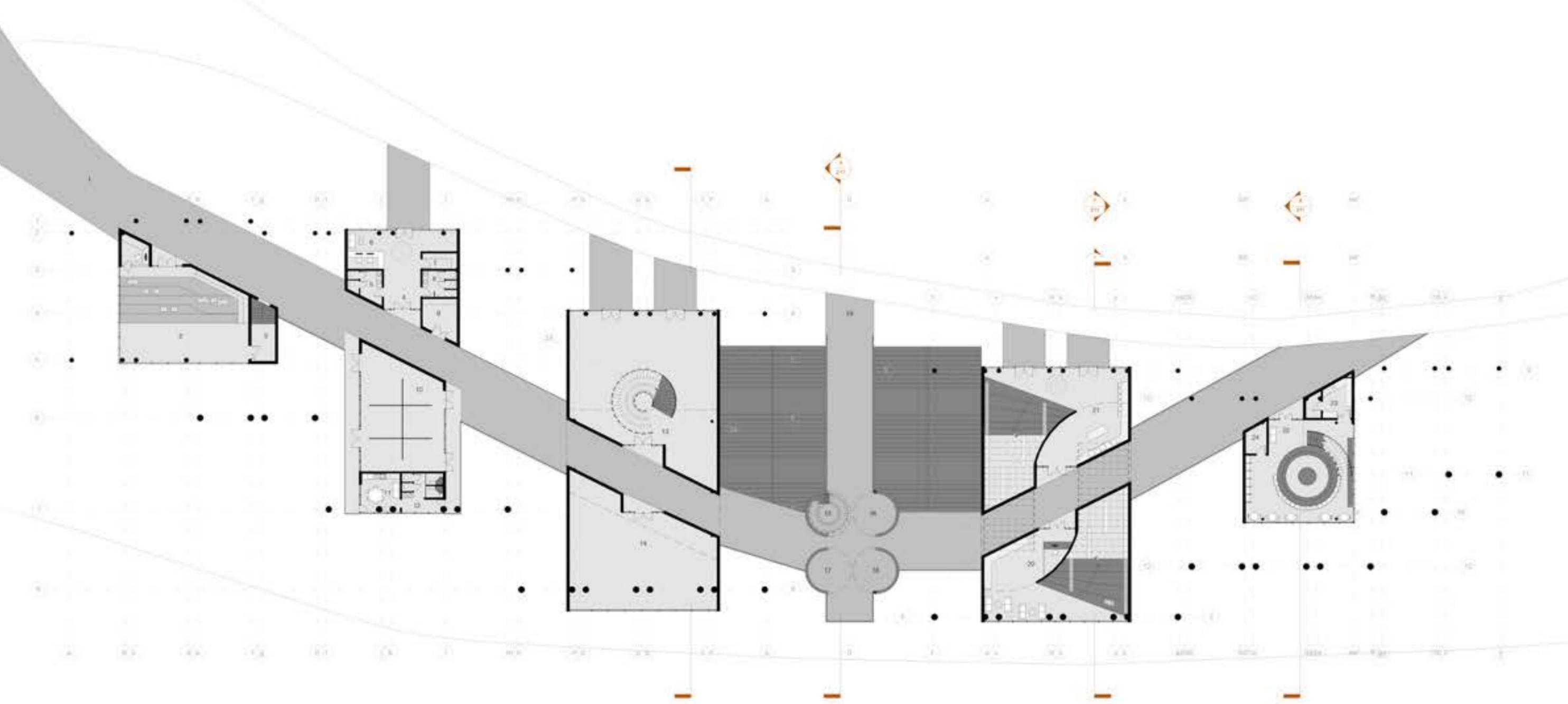
c. Medium

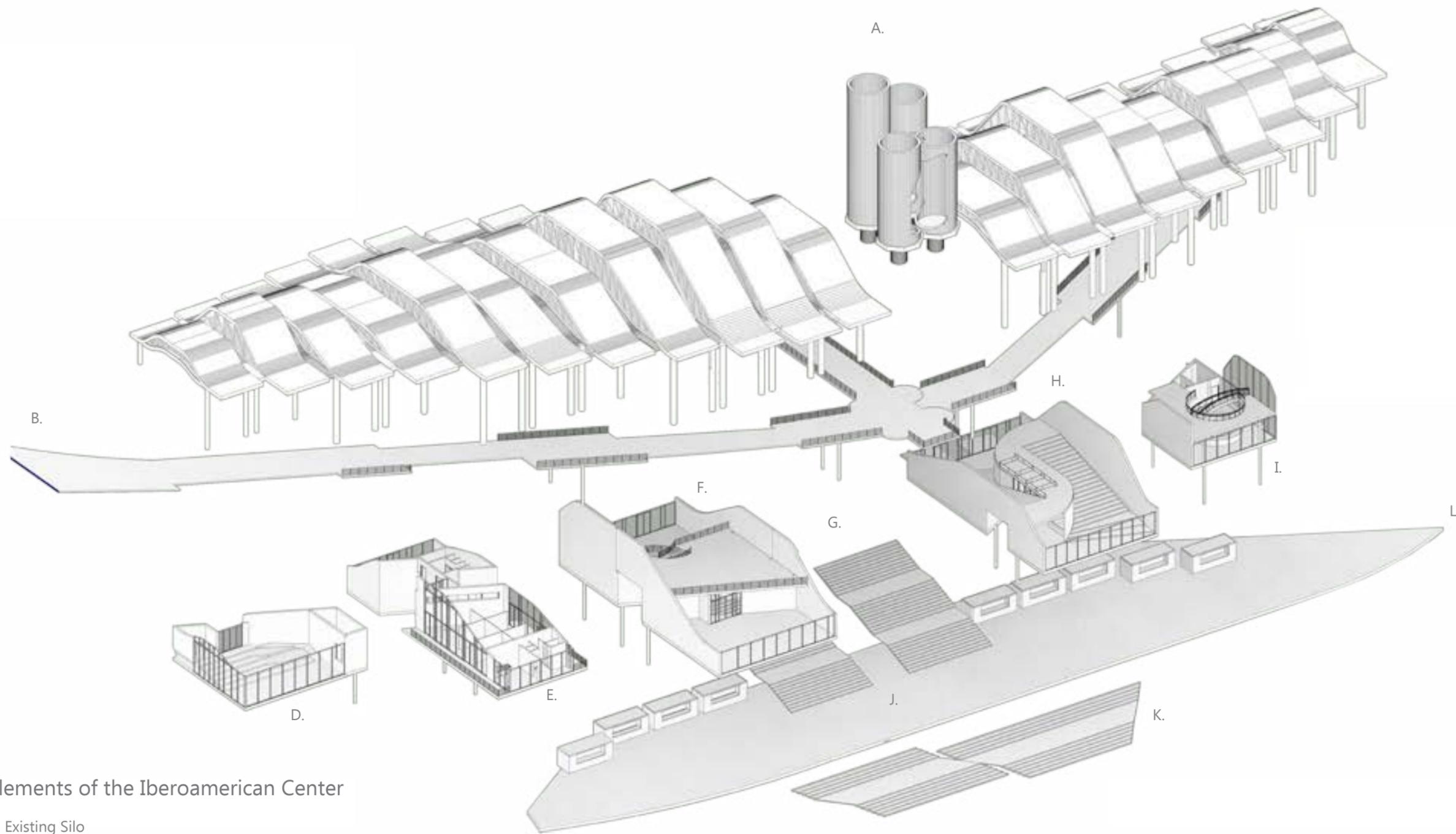
Water as the medium of interrelations between 2 different dialogues, understanding cultures as continuous dialogues and the geometry as words to decodify it. Water is the element in which both realities find a common space for dilute, merge and reborn. Industrial realities as possibilities for re-reading new perspectives of diverse cultures.





Aerial View



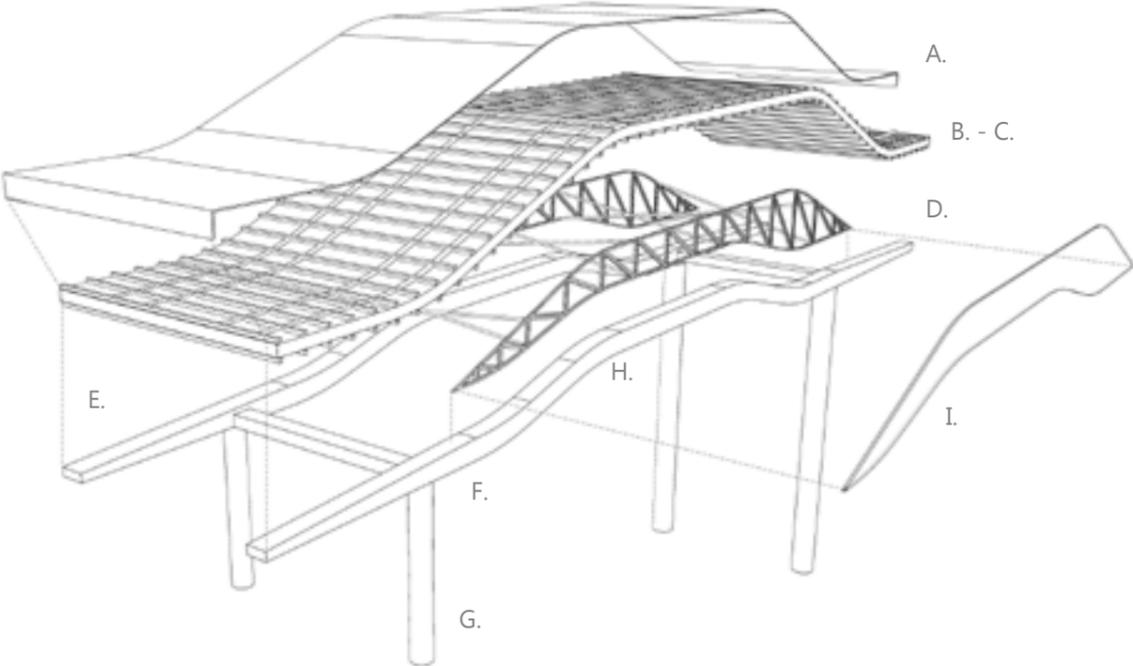


Elements of the Iberoamerican Center

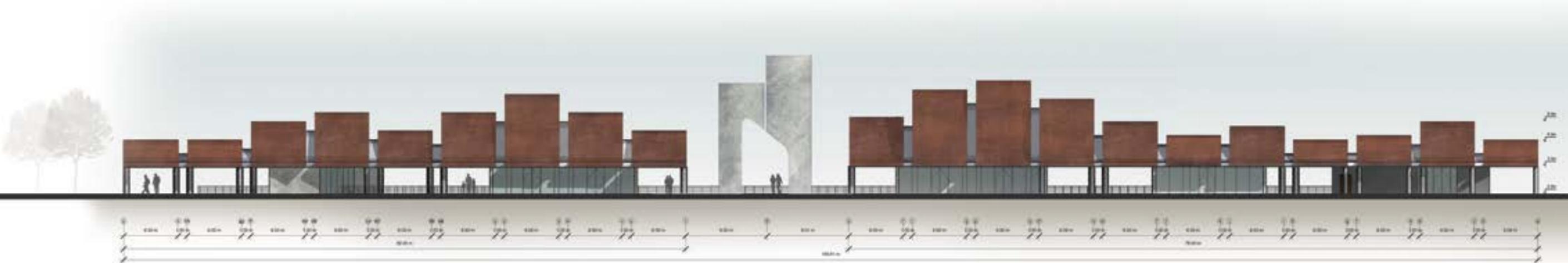
- A. Existing Silo
- B. Path - The spine of the project
- C. Roof - Shell - Gradation of industrial patterns
- D. Flexible Space - Contemporary theatre
- E. Artis's Ateliers + Reception
- F. Art Gallery
- G. Stairs - Conection to the river
- H. Flexible Space - Library - Coworking
- I. Tapas Bar
- J. La Plaza - Fiesta time - Naplavka
- K. Steps to the water
- L. Sculpture park

Axonometric View

Axonometric Roof Detail

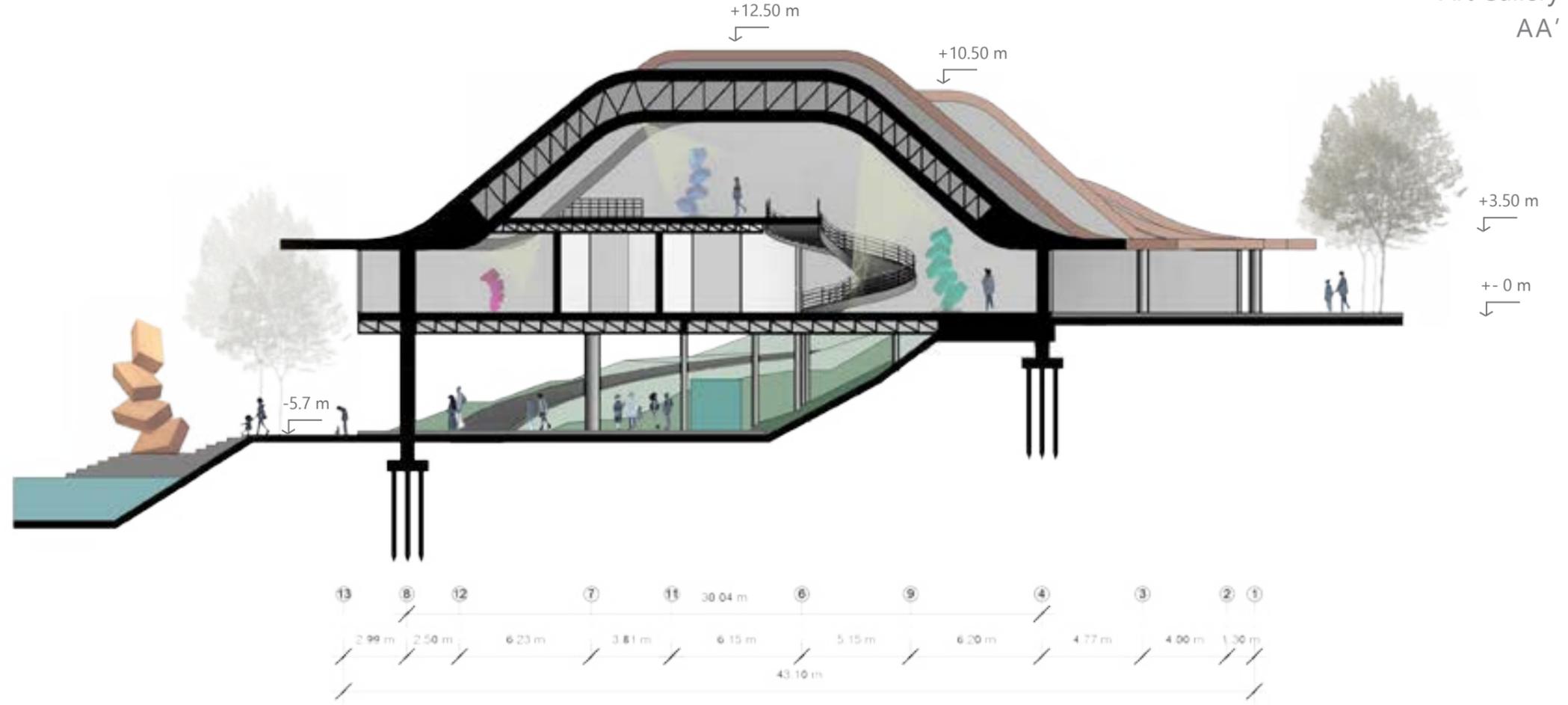


- A. Copper Sheet
- B. Steel Structure
- C. Termic Insulation
- D. Trusses
- E. Bearing Beams
- F. Beams
- G. Columns
- H. Webs
- I. Polycarbonate

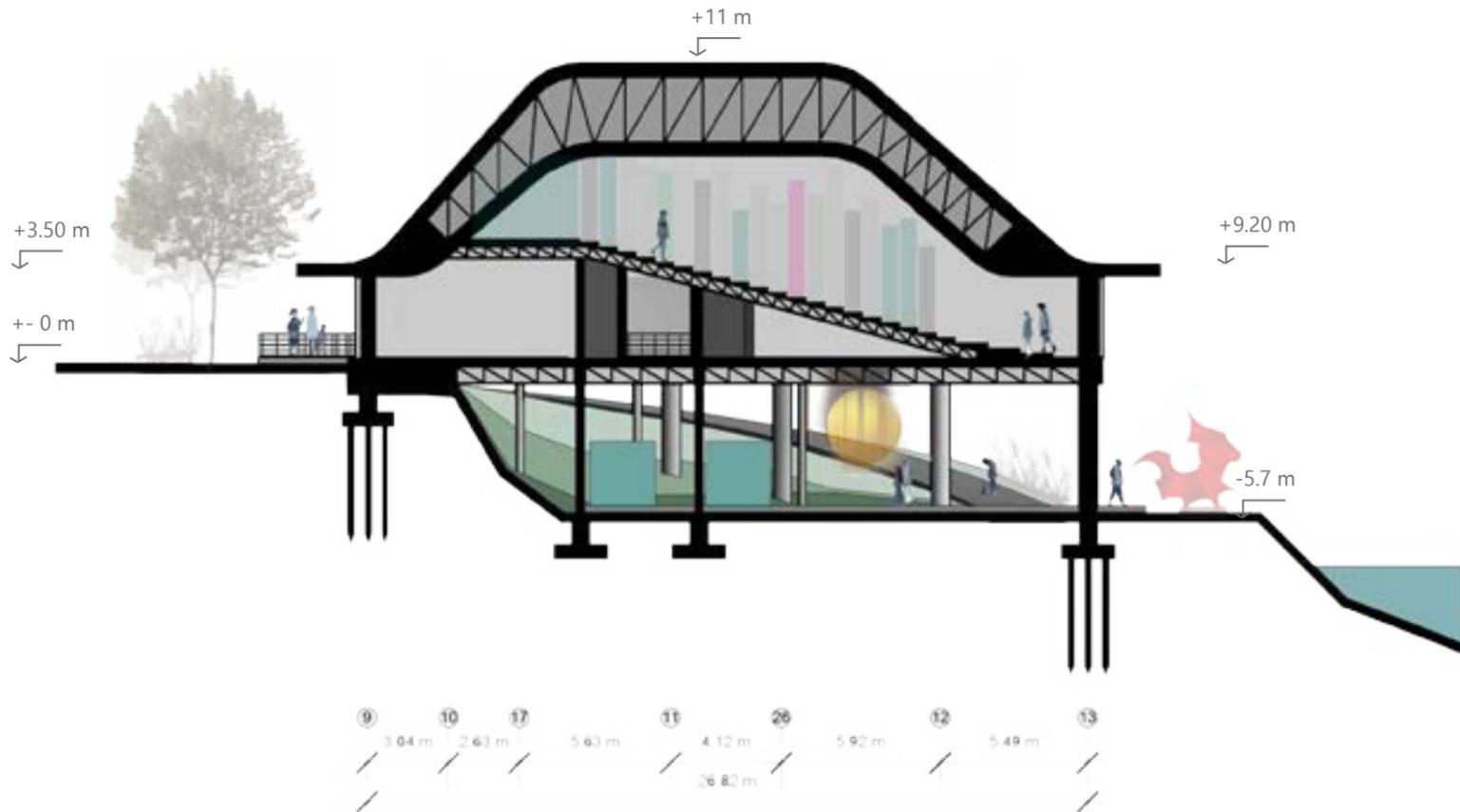


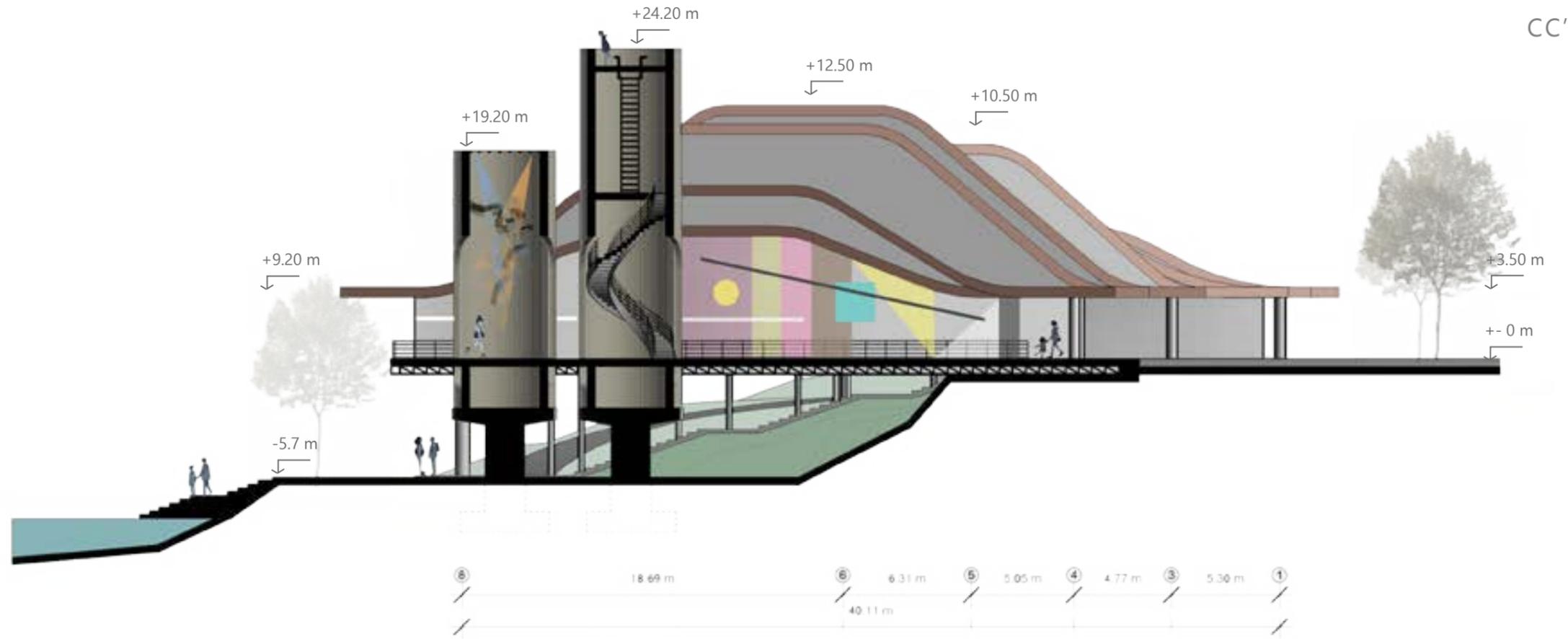
North Facade

Art Gallery
AA'



Library - Coworking
BB'





Tapas Bar
DD'

















