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Creative Industry Hub as a Strategy to reactivate Urban Life in the
Historic City Centre on the Example of Prague, Clam-Gallas Palace

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ABSTRAKT

In den letzten Jahrzehnten, beschleunigt durch die zunehmende Digitalisierung und den Abbau von Barrieren und Preisen für Reisen, haben die beliebtesten Orte begonnen, mit der enormen Anzahl von Touristen zu kämpfen. In beliebten historischen Stadtzentren, ist das Phänomen zu beobachten, dass die Einwohner an den Stadtrand abwandern und den Touristenort als ein totes Gebiet ausschließlich für Touristen und deren kurzfristige Bedürfnisse verlassen. Vor allem die Straßen, die die Haupttouristenattraktionen verbinden, sind überfüllt, während die Seitenstraßen leer und verlassen bleiben.

Es gibt jedoch Konzepte, wie man einen toten Ort durch die Ansiedlung kreativer Industrien in eine lebendige, ausgewogene Umgebung verwandeln kann. Nach Richard Floridas Theorie ist die kreative Klasse in der Lage, einen jungen und kreativen Geist in ein ungenutztes oder nicht belebtes Viertel zu bringen und es auf lange Sicht nachhaltig zu aktivieren. Auch wenn es einige kritische Stimmen zu den städtebaulichen Konsequenzen eines solchen Konzepts gibt, soll in dieser Masterarbeit am Beispiel des historischen Zentrums in Prag gezeigt werden, wie diese Strategie in einem stark von der Tourismusindustrie geprägten Stadtzentrum angewendet werden kann, und zwar am konkreten Beispiel eines derzeit ungenutzten Barockpalastes.

Vor dem Hintergrund der Tourismus- und Kreativwirtschaftsforschung wurden einige relevante Fallstudien analysiert und aus den Ergebnissen ein spezifisches Konzept für den Clam Gallas Palast im historischen Stadtzentrum von Prag entwickelt. Eine Analyse der aktuellen Kreativwirtschaft im Umfeld des Palastes dient als Grundlage für neue kreative Verbindungen zu anderen leerstehenden Gebäuden in der Umgebung. Durch die Umsetzung eines vorgeschlagenen kreativen Korridors werden die Seitenstraßen des Viertels reaktiviert, so dass die überfüllten Haupttouristenströme besser auf das Gebiet verteilt werden. Mit vielen großen Kultureinrichtungen für Einheimische und kleinen privaten Galerien für Touristen ist das Gebiet reich an Kultur, aber es fehlt ein Raum, der sowohl Einheimische als auch Touristen willkommen heißt.

Da der wunderschöne Clam Gallas Palace derzeit nicht zugänglich ist, wird die Schaffung eines kreativen Zentrums für lokale Videoproduktion mit einem Open-Air-Kino ihn nicht nur für physische, sondern auch für digitale Besucher öffnen. Das Ergebnis war, dass der ehemalige verlassene Palast für die Öffentlichkeit geöffnet und zu einem Zentrum für Kreative in der Videoproduktion wurde, das seine Existenz in einem kreativen Cluster verankert und die toten Straßen des Viertels reaktiviert.

ABSTRACT

In recent decades, accelerated by increasing digitalisation and reducing barriers and prices for travel, the most popular places have started to struggle with the enormous number of tourists. The phenomenon in popular historic city centres, such as in Europe, is that residents migrate to the outskirts of the city, leaving the tourist spot as a dead area exclusively for tourists and their short-term needs. Especially the streets connecting the main tourist attractions are crowded, while the side streets remain empty and deserted.

However, there are concepts on how to transform a dead place into a vibrant, balanced environment by locating creative industries on the site. According to Richard Florida's theory, the creative class is able to bring a young and creative spirit to an unused or underutilised neighbourhood and make it sustainable in the long run. Even though there are some critical voices about the urban planning consequences of such a concept, this master's thesis will use the example of the historic centre in Prague to show how this strategy can be applied in a city centre heavily affected by the tourism industry, using the concrete example of a currently disused baroque palace.

With the background of tourism and creative industries research, some relevant case studies were analysed and a specific concept for the Clam Gallas Palace in the historic city centre of Prague was developed from the findings. An analysis of the current creative economy around the palace serves as a basis for new creative connections to other vacant buildings in the area. Through the implementation of a proposed creative corridor, the neighbourhood's side streets will be reactivated so that the crowded main tourist flows will be better distributed throughout the area. With many large cultural institutions for locals and small private galleries for tourists, the area is rich in culture but lacks a space that welcomes both locals and tourists.

As the unique baroque Clam Gallas Palace is currently inaccessible, the creation of a creative hub for local video production with an open-air cinema will open it up not only to physical visitors but also to digital ones. As a result the former abandoned palace was opened to the public and became a centre for creatives in video production, anchoring its existence in a creative cluster and reactivating the dead streets of the neighbourhood.

Key Words: Creative Industries, Creative Clusters, Sustainable Tourism, Urban Regeneration, Cultural Heritage.

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Img 1.01: Clam-Gallas Palace (Archive of Prague)

CHAPTER 1 Introduction

1.1 Overview

In Europe, many cities have grown successively over the centuries. In the past, there were no fast and cheap means of transport, so the nowadays called „concept of the walkable city“ was practically the only option for most residents. Life at that time was not always as easy as it is today, but the streets of the inner cities were busy and built on a pleasant human scale.

Over the centuries, there have been many different reasons and factors for population transformation and relocation. One of reasons for the most recent migration of residents from the city centre to the outskirts is the gradual rise in living standards and technical as well as structural-physical requirements for residential buildings, which can no longer be easily met in a historic building from the Middle Ages, for example.

After the residents gradually moved away from the city centre, the areas were taken over by real estate speculators and, to a large extent, by tourists and additional tourist uses. The focus of this work is to examine the significant increase in tourism in the historic city centres of cities around the world, which is having a gradually increasing impact on the development of these neighbourhoods and, consequently, on the city as a whole in different ways. Technological advances and the possibility of convenient and cheap travel have unleashed the situation dramatically. With the rise of mass tourism in historic city centres, concentrated in a small area of historic monuments, historic districts have become more like a museum to visit than a city to live in.

For example, in the city of Prague, thousands of tourists pass through the medieval streets during the day and at night the city center turns into a ghost town or a party location for „event tourists“. The historic city center has been turned to a tourist attraction and a workplace for some of Prague's citizens, but it is no longer a place to live. Thus, most people have moved to the outskirts of the city over time and rarely come to the city center, mostly because of rising prices and constantly overcrowded streets.

The inhabitants of a city are the most vital group of people in the city. They

interact, use the city's infrastructure on a daily basis and shape the life of the city through their actions. For them, the historic city centre is a factor of belonging and identity. Without any contact with the city centre, the connection to one's own city is lost. But the city has to develop, and the former residences in the historic buildings are naturally filled with other functions that are more profitable than permanent residential use. Nowadays, there are increasingly tourist-oriented uses in the historic quarters, such as souvenir shops, bars, restaurants, hotels, flats or "air bnb" flats for short stays. In such a one-way oriented environment, something needs to be done to balance the ratio between short and long stays and make the situation profitable for people who are not involved in the tourist economy. As these changes are in constant motion, it is possible to discover empty buildings in the best locations of the city that have lost their former function and are waiting for their new purpose.

Abandoned buildings are an emerging phenomenon in many cities, especially in large industrial areas that have lost their function or whose production has been relocated. In many cases, it was creative groups of people who took on these spaces that are otherwise empty and are gradually being repurposed. As a general rule, huge halls and high ceilings made of concrete or steel are very suitable for creative groups because they can produce large-scale artworks there, which can be dirty or noisy. As a result of such activities, the building and its surroundings become more lively and well-known in the city. In many cases, as the place becomes more popular, its surroundings also change. Generally, more and more new local shops and renovated flats for new residents are built, the quality of the spaces improves, but the prices in such neighbourhoods increase, which is called the gentrification process. Eventually, the urban area is regenerated and brought back to life, but it can also become more expensive after some time if there are no regulations.

All in all, the idea of the creative economy has been applied all over the world in recent decades and works particularly well in revitalising abandoned industrial areas, but can it also be applied in a historic city centre? How can this concept work in areas that are not vacant but occupied by tourists and rarely used by locals? Based on my research on tourism and applied to a concrete built example, I would like to answer the question in this master thesis:

„How can we reactivate urban life in Prague's historic city centre by applying the creative industries strategy using the Clam Gallas Palace and St. Mary's Square as examples?“

1.2 Research Strategy

Starting the research with the impacts of tourism on the historical city centre of Prague, which has released a strong new dynamic since 1990 that shapes the entire life of the city until now. I will explore the actual current potentials and possibilities of the historical buildings in the city center and clarify why many of them mostly either have not fulfil sustainable functions or are abandoned. The paradox is that the medieval streets are visited by thousands of tourists every day, but the buildings inside usually have no stable urban life function.

Furthermore, in a second step I will analyse the current development of the local creative and innovation industry and show its important role for the city. Based on the theories of the creative class and creative networks, I will describe the most important principles and focal points of these approaches. Special attention will be paid to the points that are also relevant for Europe, as the theories of the creative class are predominantly based in the USA.

Considering that most of Prague's intellectual and creative production has originated in the city centre, where creative synergies are generated by the density and interconnectivity of people, I decided to take a baroque palace in the city centre as a representative example of these synergies practised there in the past. For the design part of this work, I examined the currently renovated but abandoned baroque palace of Clam Gallas and Marienplatz in a medieval, densely populated area near the Old Town Square. The palace is a square building with a total of three courtyards and a Marienplatz in front, which has great potential for an attractive public space but is currently used as a car park.

In my opinion, this palace could represent the buildings heavily affected by tourism and also to show possible implementation of an innovative sustainable concept for similar buildings in the city center of Prague. With this in mind, I will apply the findings from the studies on the creative industries and come up with a concept for this palace that will reactivate not only the building itself but also its surroundings. I will present a master plan that shows a creative network around the palace that could provide an attractive neighbourhood not only for tourists but also for the locals.

1.3 Research Methodology

The theoretical research was conducted by searching and reading relevant books and papers, as there are many works that give a comprehensive overview of my topics and also many case studies from which I can gain important information and conclusions for my future design concept.

To make my work more relevant to the current situation, I visited the Prague Cultural Forum and followed up on several important points and people. I also contacted the organisers of this conference to get some background information on why and how this forum is taking place for the first time in Prague's history.

As I do not live in Prague since 7 years now, I asked some colleagues from the Institute of Planning and Development in Prague to inform me about the latest changes and projects in the city. Through their work, they knew a lot about the buildings with the most potential for my project. Therefore, they suggested three possible locations that would be most suitable for my project. After a comprehensive analysis, I decided on the Clam Gallas Palace and St. Mary's Square, as the object itself and also the surroundings seem the most suitable for a creativity-related project.

Since I decided for the Clam-Gallas Palace, I collected for more information and maps about the building. From the two new GIS online platforms, I was able to download many historical maps about the city centre and especially about the location of the palace. Also I visited two archives to provide me with some architectural plans such as floor plans, elevations and sections, as I really need a solid and accurate basis for design part of this thesis. Unfortunately, these materials are only available in paper form and permission is required to access the archive, so I have digitised the paper plans myself.

1.4 Feasibility

The main approach of my work is to conduct a comprehensive research in different scales and fields and to create a maximum feasible concept for the chosen site and building. By using different methods and explicitly interviewing related eminent experts, I think this ensured a realistic end result of the work. Talking to different experts and discussing with them my progress and ideas was be a powerful tool to keep the project modest and as close to reality as possible.

In combination with the consultation of experts in the contemporary field, I will include the works and maps from different relevant historical periods, as they can provide important information about the genius loci and atmosphere of the place. In order to pay high respect to the unique existing building, I want to ensure that I have a very good understanding of its history and changes over time. My concept for the future of the palace should be based in the past and continue the spirit of the place.

To get a more holistic idea of the problems the city of Prague is facing at the moment, I read Czech newspapers and the official websites of the ministries as well as the Institute for Planning and Development, a relatively new department of the city administration responsible for new urban strategies and architectural visions. Together with keeping in touch with contacts and reading about the current situation in the news, I kept myself informed and ensure that the design is highly up-to-date.

To get a perspective from a larger scale and context, I added some essential theories related to the topic, such as Creative Class (Richard Florida), Creative Cluster (Michael Porter). To have an inspiration and comparison, I looked at case studies of other cities with similar characteristics. As mentioned before, Prague is a unique city, but the issues related to tourism, for example, are shared with many European cities. In relation to the main topic of my research, namely tourism, culture and creative industries, I have produced a collection of papers which I have summarised and contextualised in the theoretical part of the thesis.

There are many newspaper articles and reports on the current tourism situation in popular historic city centres, but so far relatively few comprehensive works on this topic. Therefore, in addition to the existing research, I conducted my own study in the very place that is most suitable for my research and contains the necessary information and data. Through my observation and my method of deduction, I was able to get a roughly holistic picture of the place and incorporate this into my design.

1.5 Aim and outcome

What I want to achieve with this thesis is a comprehensive study of Prague's city centre and the phenomenon of massively increasing tourism, concluding with guidelines and recommendations for cities with the same problems and also specific solutions for Prague itself. Taking into account the potentials of the cultural and creative industries, I will elaborate this theoretically and practically in the design part of this thesis. The main result of the design part is a realistic concept for the Clam-

Gallas Palace based on the background research and interviews with experts. The palace is a built example of an endangered historic site, as it is located on the main tourist road and has no suitable function so far. The solution I developed is not universally applicable, but a very specific response to the given environment and situation.

For the site analysis, I expect to create many of my own cartographic drawings and statistics from collected information about the activities around the site. From the processed information I created signs, diagrams and maps to show the results and interpret them in a text. Based on the analysis and all the theoretical research, I designed a concept for the Clam-Gallas Palace in a classical architectural manner in combination with certain conservation strategies. The results are architectural plans such as floor plans, sections and elevations as well as a master plan for the surrounding area of the palace.

CHAPTER 2 Culture and Tourism

2.1 Introduction

„Europe’s rich cultural heritage, with its common values, its wealth of monuments and sites and its creative diversity of traditions, crafts, arts, architecture, literature, languages, theatre, films and music, not only reflects our past but also shapes our present and builds our future. It is a creative way of cultivating independent thinking and dialogue. Access to experience with cultural heritage contributes to social cohesion and inclusion, by strengthening resilience and the sense of belonging, bringing people together and improving well-being“ (Horizon Europe 2021: p. 34).

These points mentioned by the European Union are the essence of the published objective to fund selected projects with innovative ideas in the field of cultural heritage and cultural and creative industries. The call for proposals underlines the important connection between people and their culture, which is strongly linked to cultural heritage and creative activities. The main idea of the European funding programme is to protect and support this valuable connection.

The importance of culture in our lives is undeniable, and sharing culture and heritage is also an essential feature of European cities and towns. However, in recent

years, in some popular cities and districts, visiting and sharing has become more than unbearable. In Prague, where tourism has increased massively in recent years, the city began to suffer from this disproportionate burden.

„In the long term, it appears that tourism in Prague is running up against the limits of its carrying capacity. Mass tourism and its strong concentration in a relatively small area have significant negative impacts on the functioning of the city and the life of its inhabitants. In Prague, there are clearly visible manifestations of over-tourism, i.e. unbalanced development of tourism in the city and congestion in the most visited parts“ (Prague City Tourism 2020: p. 20, Translated by Author).

This is the main theme of the new "Concept for Incoming Tourism of the Capital City of Prague" published last year by the organisation "Prague City Tourism". This organisation used to be a publicly funded institution, but was transformed into a joint-stock company last year, but works closely with the state institutions for urban planning in Prague. For its new holistic concept on the future development of tourism in Prague, the current status was evaluated, the most important problems identified and a resulting strategic framework formulated (Prague City Tourism 2020: p. 5, Translated by Author).

The concept contains the most up-to-date information and data on tourism in Prague, including goals and visions for the future, which are presented in more detail in the next subchapter. It can be said in advance that one of the most important goals is to establish and promote a high-quality cultural and creative economy in order to reactivate Prague's city centre.

2.2 Challenges of tourism for historic city centres

2.2.1 General overview

More and more cities are now suffering the negative consequences of over-tourism, not only in Europe but worldwide. Berlin, Prague, Santa Monica, Hong Kong, Belfast, Venice, Rio de Janeiro, Barcelona, Shanghai, Amsterdam, Palma de Mallorca, Lisbon, Reykjavik and Dubrovnik report the presence of too many tourists in certain places and at certain times. The phenomenon of overcrowding is a broad and complex phenomenon, encompassing rising costs of living and real estate prices that reduce the quality of life, affect the authenticity and attractiveness of the destination, degrade the landscapes, the sea, the air and water quality and the living conditions of the inhabitants, and foster economic inequalities and social exclusion

(Vagena 2021: p. 2).

It is not the rapid growth of the tourism industry that is responsible for these negative impacts, but rather the poor management of the tourism site. There is an imbalance between the benefits and advantages of tourism for local residents. In some places, a "tourism phobia" emerges, which is a sign that the residents' "social carrying capacity" has been exceeded. In general, the main indicators of over-tourism are: tourism density and intensity, the share of Airbnb bed capacity, the share of regional GDP in tourism, the intensity of air traffic and the proximity to an airport, cruise port or UNESCO World Heritage site (Vagena 2021: p. 3).

In Barcelona, the authorities are trying to stop the construction of new hotels; in Paris, the Louvre Museum was closed last May because staff were working in poor conditions due to too many visitors. In Malta and Croatia there are places with 20,000 tourist nights per 1,000 inhabitants (Vagena 2021: p. 4).

However so far there are no universal solutions to the emerging problem of over-tourism. Probably every destination has to develop its own tailor-made strategy on how to deal with the growing paradigm (Vagena 2021: p. 5).

2.2.2 Tourism in Prague

Exactly as mentioned in the previous sub-chapter, tourists are definitely not to be blamed or be responsible for the current situation in some places, not even in the city of Prague. It is the poor management of the historical sites that allows the overcrowding of visitors with all the negative effects this brings to the local communities and also to the ruined tourist experience itself.

Therefore, a comprehensive new concept has been developed in recent years by the organisation "Prague City Tourism" to address this challenge. It contains the data and analyses from the period 2012-2019, identifies the main problems and proposes appropriate solutions for the future.

When analysing international tourist arrivals between 2009 and 2019, it is clear that global tourism is growing, but tourist arrivals in Prague are growing faster in relation to the world and Europe. From 2000 to 2019, tourist arrivals in Prague grew rapidly from 2.3 to 6.6 million and the forecast for 2030 was 12 million tourists. The growth in visitor numbers from 2009-2019 was 6.0%, which meant that Prague's tourist arrivals grew faster than Europe's 4.6% and the world's 5.2%. With the number of visitors in 2019, Prague accounted for 0.5% of the global market share (Prague

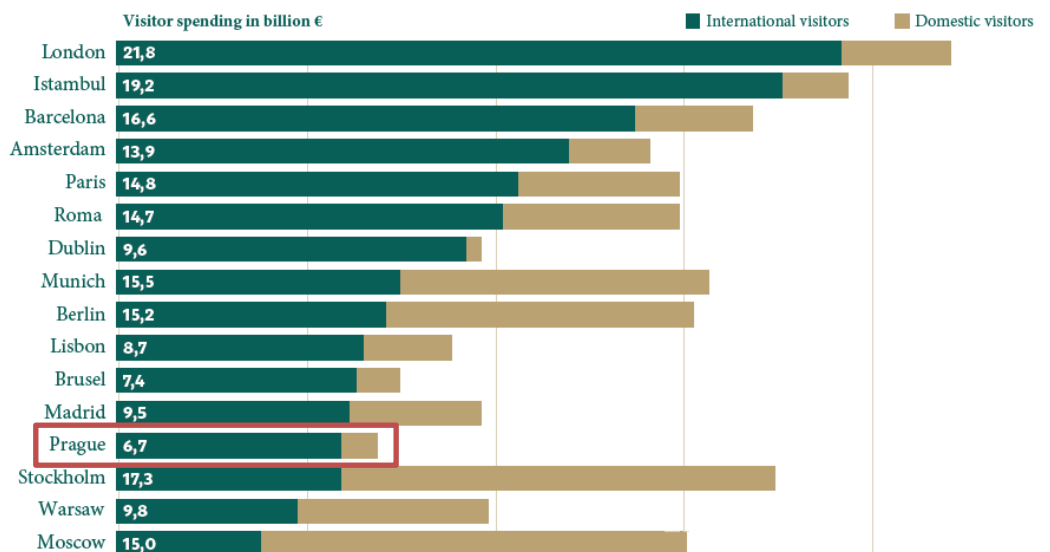
	International tourist arrivals (millions)						Share on the world market (%)	Difference (%)		
	1995	2000	2005	2010	2015	2019	2019	17/18	18/19	2009-2019
World	531	680	809	952	1195	1461	100	5,6	3,8	5,2
Europe	308	393	453	487	607	742	51	5,8	3,6	4,6
Prague		2,3	3,7	4,1	5,7	6,6	0,5	1,6	1,7	6,0

Img 2.01: International tourist arrivals between 2009 and 2019

(Source IPR, Translated by Alzbeta Rejentova)

City Tourism 2020: p. 8, Translated by Author).

As can be seen from the chart, Prague's tourism sector is growing rapidly, however, this is not so favourable for the city as tourists coming to Prague spend less time and less money there compared to other cities. In London, for instance, international and domestic visitors spent €21.8 billion in 2016, in Istanbul €19.2 billion and in Barcelona €16.6 billion. Compared to these and many other European cities, Prague has the lowest income from tourism with only 6.7 billion euros. Thereby, spending by international visitors accounts for about 90 % of this revenue, while domestic tourists spend only 10 % of the total (Prague City Tourism 2020: p. 9, Translated by Author).

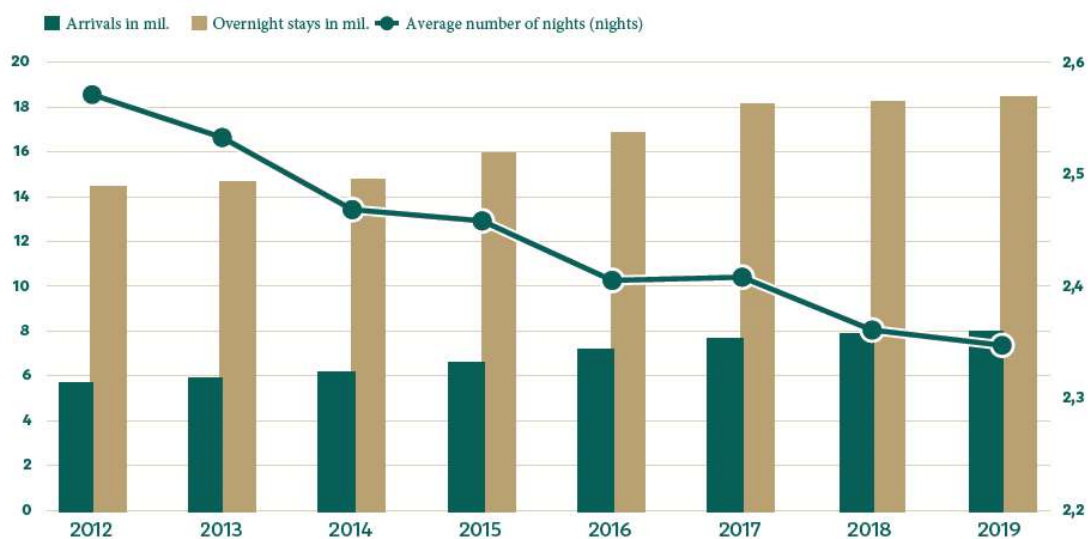


Img 2.02: Visitor spending in selected European cities in 2016 in € billion

(Source IPR/WTTC 2017, Translated by Alzbeta Rejentova)

Another aspect of Prague's unfortunate tourism situation compared to other cities in Europe is the average number of overnight stays. In 2019, 8.03 million tourists came to Prague and spent 18.46 nights there, resulting in an average of 2.29 nights per visitor. The trend is that the total number of tourists is increasing, while the length of stay is rapidly decreasing at the same time. This phenomenon has not been uncommon worldwide in recent years, but in combination with the other factors just mentioned, the situation remains disproportionately bad for the city of Prague. In a global sense, it can be said that before 2019, not only did many more people travel, but they also travelled to many more places (Prague City Tourism 2020: p. 9, Translated by Author).

Development of tourist arrivals in Prague's mass accommodation establishments in 2012-2018

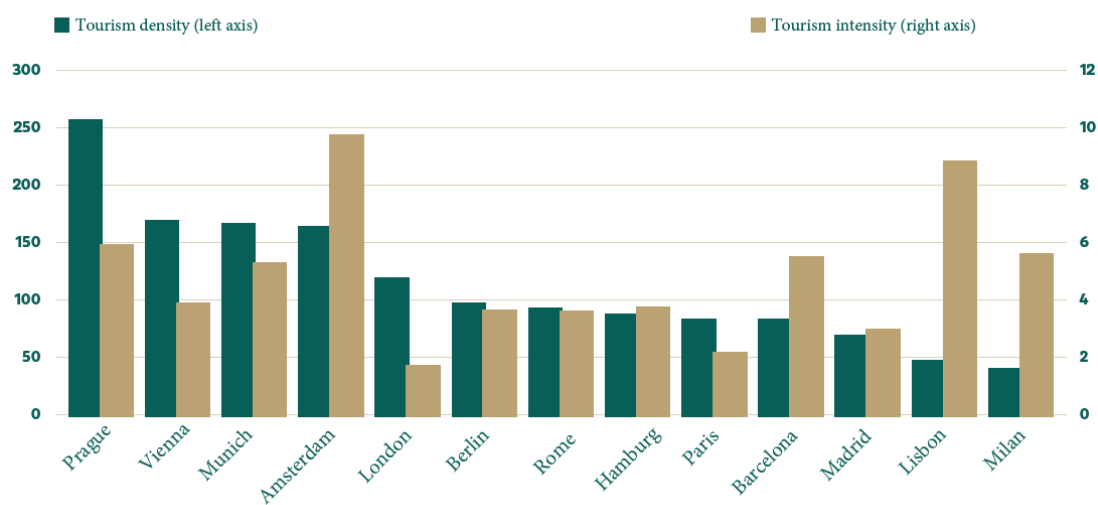


Img 2.03: Development of tourist arrivals in Prague's mass accommodation establishments in 2012-2018 (Source IPR/CSU 2020, Translated by Alzbeta Rejentova)

One of the few positive aspects of the massive tourism activities in Prague is the economic impact. The tourism industry in the city of Prague generates more than 60 % of the GDP of the entire country of the Czech Republic. Almost 100,000 people work in the tourism sector in Prague and the GDP accounts for 5 % of the city's GDP, which is one of the highest percentages compared to other European cities in 2016 (Prague City Tourism 2020: p. 10, Translated by Author).

However, the load of tourism on the city of Prague is enormous. In terms of tourism density, Prague basically exceeds other European cities. As I mentioned earlier, there is a lot of tourist activity, but only on a relatively smaller area than in Vienna, London or Rome. On average, Prague has to deal with 257 arrivals per hectare, which is the highest among European cities. So the pressure of tourism is actually much higher in Prague than in the other cities that are popular for tourism (Prague City Tourism 2020: p. 11, Translated by Author).

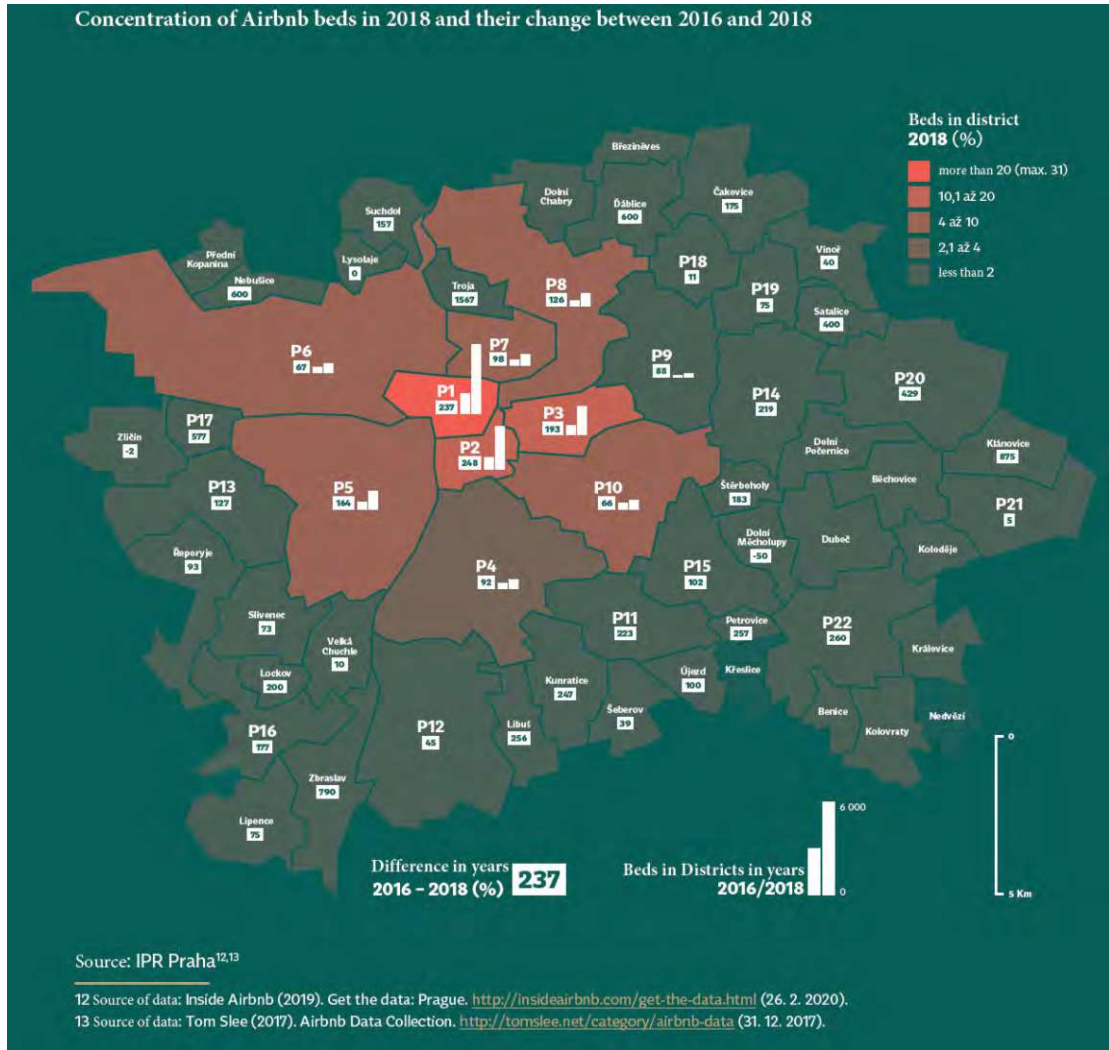
Destination tourism load indicators in selected European cities in 2017



Img 2.04: Destination tourism load indicators in selected European cities in 2017

(Source IPR/Tour MIS 2019, Translated by Alzbeta Rejentova)

The above factors result in processes that are set in motion by the increase in tourism in Prague. Also in general, but here using Prague as an example, it can be said that the touristification of the historic city centre is converting more and more former residential buildings into hotels and accommodation facilities. It so happens that between the years 1990 and 2016, 180 houses were converted into hotels in the city centre of Prague, which is called the first district (P1-Prague 1). However, the most recent trend, which is far more invasive and difficult to control, is Airbnb-like accommodation in "private" flats. The recent radical rise of these units can also be seen as one of the main factors behind the exodus of residents from Prague's First District. To express the dramatic rise of Airbnb in Prague in numbers, 600 units were offered as of 2012, in 2016 the number increased to 5.5 thousand, in 2017 to 12 thousand and in 2019 to 14 thousand units (Prague City Tourism 2020: p. 12-13,



Img 2.05: Concentration of Airbnb beds in 2018 and their change between 2016 and 2018

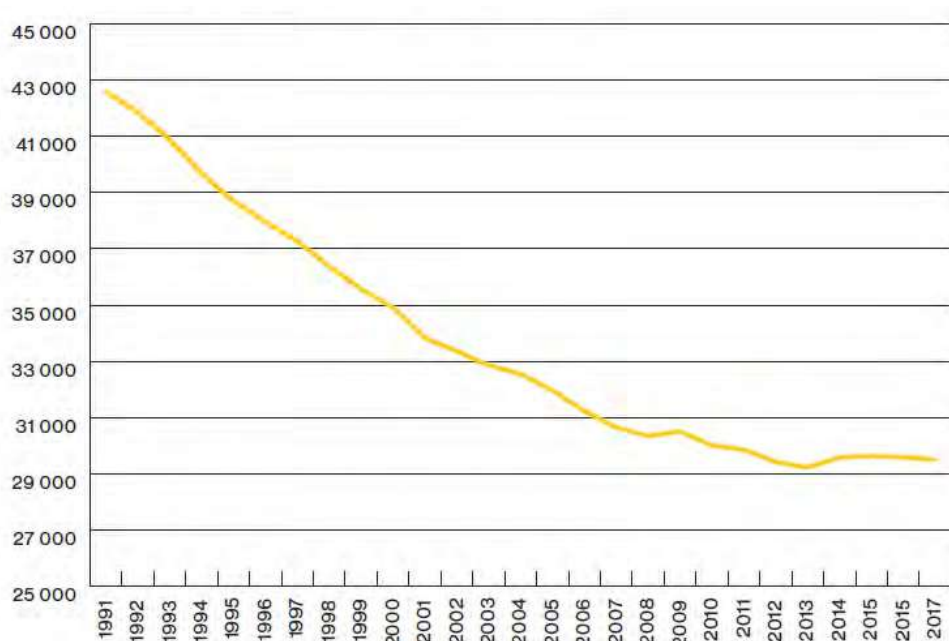
(Source IPR/Inside Airbnb 2019/Tom Slee 2017, Translated by Alzbeta Rejentova)

Translated by Author).

On Airbnb there are many houses where a few flats are combined from flats of locals and flats rented to tourists. As described in this chapter, the trend is for tourists to stay in Prague for shorter and shorter periods. Therefore, there is a large turnover of Airbnb flats. The residents who still live in such areas complain massively about the unbearable condition in which their neighbours change almost every night and it is often the case that there are more people sleeping in the rented flats than there were for rent. This and also the high alcohol consumption as well as long party nights bring the permanent residents into conflicts about noises and damaging the property that are not easy to solve (Městecký 2020, Translated by Author).

One reason for this is the lack of a responsible person for the rented units on site

and it does not make sense for residents to argue with people who will leave the house in a day or two. Another reason is that the use of Airbnb flats is not classified differently from ordinary residential units and there is no separation as with hotel units, whose function is classified as commercial and not residential. But there have been a lot of experts lately coming up with new rules for such an advanced problem. The hope is that the new rules will be developed and come into force soon, which would stop the increase of Airbnb flats (Kordová Marvanová 2020, Translated by Author).

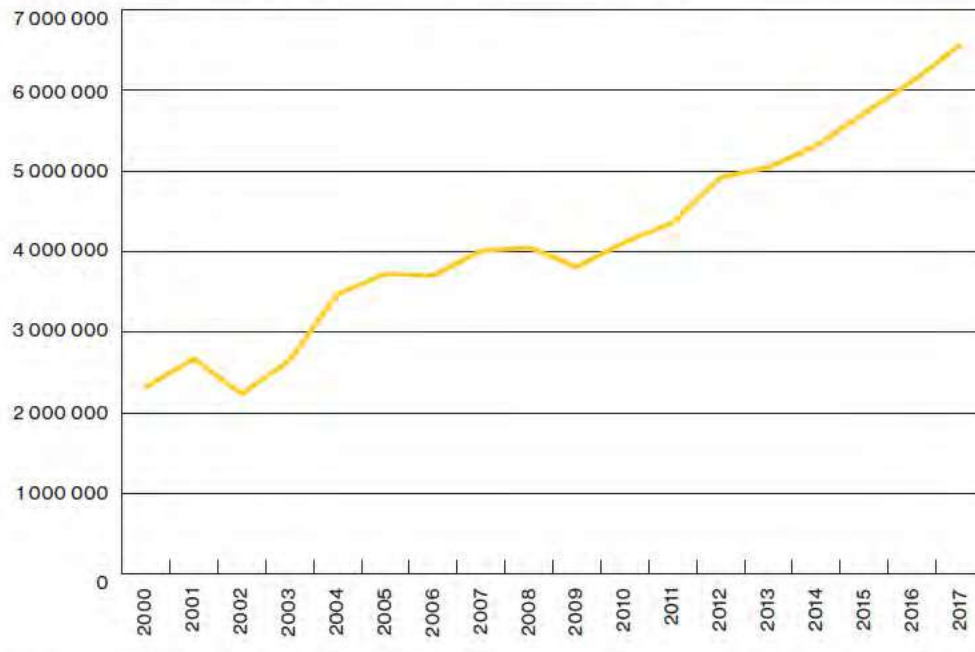


Img 2.06: Population of Prague between 1991-2017 (Source IPR/CSU)

Another obstacle to the implementation of these initiatives could be the lobby of Airbnb companies in politics, which was also the main concern of Prague city councillor Hana Kordová Marvanová. The lobby is likely to work against such adjustments to the law and that delays could lead to the continuation of the confusing and unregulated situation in the real estate market and urban life in Prague's historic centre (Kordová Marvanová 2020, Translated by Author).

Returning to the topic of profits, it is also important to mention that taxes from tourist activities go to the state and in return the city of Prague receives a budget that is much lower than the actual revenues. The only taxes that go directly to the city coffers in this sense are taxes from real estate and the small personal taxes from

accommodation, currently 2 euros per person. Furthermore, Prague's infrastructure is overloaded and needs more funding to keep itself in good condition than is provided by the state (Prague City Tourism 2020: p. 14, Translated by Author).



Img 2.07: Number of Visitors of Prague between 2000-2017 (Source IPR/CSU)

In conclusion, the main problems of mass tourism in Prague are summarised and brought to the core in the following 12 points:

1. Unleashing tourism in the historical centre of Prague and its expansion to other parts - displacement of services of daily need, increasing prices of services, goods and real estate (tourist inflation, tourist gentrification, i.e. local socio-cultural changes that result when wealthier people buy properties to live in previously less prosperous communities).

2. Overcrowding of public spaces - overcrowding of walking routes (large groups with guides), non-fluidity of traffic, occupation of public spaces in favour of tourist services.

3. Decreasing overall traffic permeability including pedestrian traffic - especially through the implementation of tourist transport such as tourist vehicles (motorbikes, multicycles, rickshaws, tourist buses, electric scooters), but also stationary transport serving only tourists (taxis, bus tracks).

4. Tourist smog - visual smog, increased waste, noise (from tourist attractions, tourist shops, tourist trolleys, inappropriate tourist behaviour).
 5. Night-time economy - concentration of nightlife with impacts on safety, quality of life of residents (noise, disorder, aggression, etc.) in residential areas.
 6. Short-term private accommodation - offered mainly through the Airbnb platform, but also booking.com, Flipkey, Vrbo and its subsidiaries - invasion of the privacy of local residents.
 7. Lack of communication with local residents to address issues related to the impacts of tourism in Prague.
 8. Lack of data collection in the area of tourism and the related overview of tourist activities in the city.
 9. The disparity between the city's actual revenues from tourism and the city's expenditures to cope with tourism impacts and visitor services.
 10. Insufficient linkage of tourism development with the overall development of the city and the needs of local residents and other stakeholders.
 11. Untapped potential for cooperation with destination companies at the national and regional level outside the capital city.
 12. Lack of cooperation with the city's tourism industry.
- (Prague City Tourism 2020: p. 20, Translated by Author).

In addition, a small concept is offered that contains a simple solution that would significantly improve many of the problems presented in the above list and at the same time will trigger a number of positive effects for the tourism industry and also for the city of Prague and its citizens. This idea is summarised in the following paragraph:

„The gross added value of tourism in the city is not optimal compared to other sectors. Tourism should increase the added value by offering higher quality and authentic services and products at a higher standard, i.e. exploiting the local potential and genius loci in tourism products and services. At the same time, this will respond to the needs of sophisticated tourists with an interest in the local environment who are looking for original, authentic and local products and services. This will further influence the growth of slow tourism and the willingness of visitors to return to the destination. The longer stay of tourists will have a real impact on the city's revenue from the accommodation tax and, on the other hand, the interest of tourists in local

products will encourage the exploitation of local potential, the cultivation of traditions and the care of cultural heritage, thus preserving the genius loci. This may also further increase the revenues of local tourism businesses and the comparative advantage vis-à-vis other urban destinations and also encourage the development of cultural and creative industries in the city“ (Prague City Tourism 2020: p. 21, Translated by Author).

The Prague City Tourism concept has three desirable goals, namely to improve the quality of life of residents, to eliminate negative influences of tourism and to create an environment for the development of sustainable tourism, which also includes the promotion of creative industries in the city centre (Prague City Tourism 2020: p. 25, Translated by Author).

The concept is based on the mutual foundation with the strategic development plan of the Prague City Planning Office, which foresees the development of the city towards authenticity resulting from the culture, cultivation, cultural heritage and lifestyle of Prague's citizens. To this end, it is underlined that tourism is one of the pillars of Prague's urban development. (Prague City Tourism 2020: p. 28, Translated by Author)

Finally, for the vision of Prague in the future, I would like to highlight a few specific points, some of which have already been addressed in the previous sections. The first is: facilitating and promoting access to the city's cultural heritage for Prague citizens to support their education and identity with the city. Next, one could mention creating alternative tourist routes, supporting slow tourism, creating products, offering quality culture not only in the city centre and strategic events to establish the image of Prague and the Czech Republic as an innovative and creative centre. And as a final vision, I would like to point out the goal of supporting quality film production that creates the image of a sophisticated city (Prague City Tourism 2020: p. 41, Translated by Author).

2.3 Importance of culture

„Cultural issues are an integral part of our lives. If we see development as enriching our standard of living, then development efforts can hardly ignore the cultural sphere.“ Amartya Sen (Duxbury, Hosagrahar, Pascual 2016: p. 3, Translated by Author).

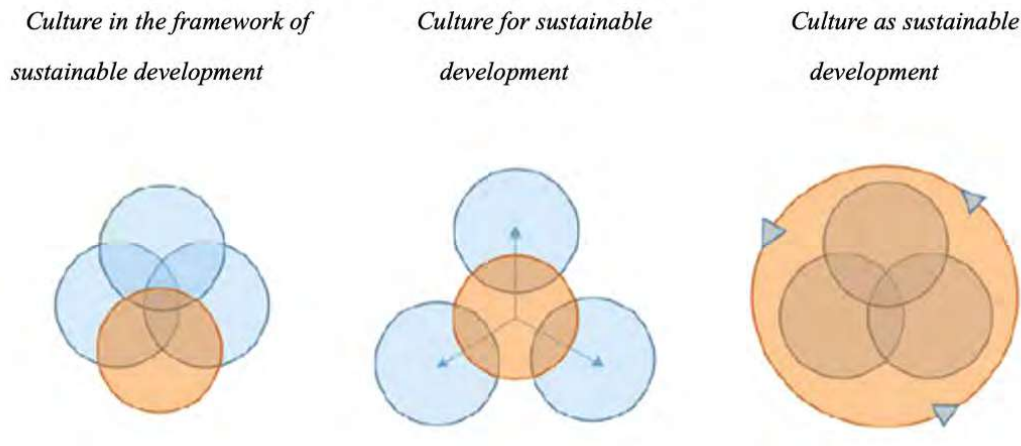
This makes it evident how important culture is for our lives. Normally, the sustainable development of a city consists of three areas: Economic, Ecological and Social. But where is culture in this system, when it is an essential component for balanced development? Although almost half a century has passed since the first conference on housing and living called Habitat, the international community has come to understand the economic, political and social dimensions of development, but the cultural dimension is still underestimated as something that can only be started once the "real" development is completed (Duxbury, Hosagrahar, Pascual 2016: p. 6, Translated by Author).

As UNESCO mentions in the paper Habitat III "Urban culture and heritage", the current crisis of cities requires a new model for urban development. This new model should meet the different needs of people living in cities. On the one hand, fragility and ecological impacts need to be reduced; on the other hand, the concept should "rehumanise" the urban environment in terms of people's belonging to the city. This demand also includes breaking down barriers between people and the city, combating social segregation, strengthening social community and striving for more integrity and connectedness among residents (Duxbury, Hosagrahar, Pascual 2016: p. 6, Translated by Author).

However, in general, the perception of culture in the context of urban development has changed a lot around the world. In the past decades, culture was seen as an obstacle to development and something that had to be overcome in order to achieve progress. But gradually the link between culture and sustainable development was recognised and brought into international debates. As early as 1996, the Habitat II "City Summit" programme pointed to the profitable link between culture and urbanisation. Culture was recognised as an indispensable component of social well-being as well as local community and equality, which are linked to an understanding of cultural heritage and values (Duxbury, Hosagrahar, Pascual 2016: p. 6, Translated by Author).

„Culture will become the key to the success of sustainable development and a driving force and enabler for the development of people-centred societies. A holistic and integrated approach to development must take into account creativity, the legacy of previous generations and diversity. Poverty is not only a question of material conditions and income, but also a lack of options and opportunities, including in the cultural sphere“ (Duxbury, Hosagrahar, Pascual 2016: p. 6, Translated by Author).

With this quote, the team of authors argues that cities have no future without culture. They insist on the idea that cities need vitality, meaning, identity and innovation, and that the population requires its freedom to expand. The relationship between culture and sustainable development is still not fully understood, which is why culture is still not an essential component of the holistic planning approach (Duxbury, Hosagrahar, Pascual 2016: p. 6, Translated by Author).



Img 2.08: Three roles of culture ((Duxbury et.al. 2015)

In response to the problem of understanding what role culture plays in sustainable development, the authors present a simple concept of how to imagine the position of culture in this regard. Starting from the visualisation of sustainability with the three pillars of the economic, ecological and social circle, a fourth additional circle is attached to the constellation in three different ways. In a first step, culture can be seen as an equal pillar in the framework of sustainable development, linked to all other three areas. In the second diagram, culture is the only connecting element between the three pillars. And as a final step, culture is included in all three interconnected pillars and becomes a glue that connects and drives the progress of sustainable development (Duxbury, Hosagrahar, Pascual 2016: p. 8, Translated by Author).

In conclusion, culture is a unifying element of the dynamic identity structure of an individual or a group of people. Participation in local cultural activities improves people's well-being and opens up more opportunities. In other words, culture is a key tool for building and maintaining social communities and strengthens the sense of belonging. At the same time, culture also provides us with knowledge about our

existence as inhabitants of cities and the world. We all need to know the history of our cities in order to "own" them, to support their identity and their future horizons (Duxbury, Hosagrahar, Pascual 2016: p. 9, Translated by Author).

2.4 Conclusion

To conclude this chapter, I would like to emphasise a few points that show the close link between culture and tourism in popular historic city centres like in Prague. As the identity of residents with their city is a crucial factor for positive, sustainable urban development of such place, it is important that residents can connect with the city through culture. For culture to be practised and sustained, it is crucial that local people are physically present and able to pursue their cultural activities, which is not possible if too many tourists occupy many of these spaces.

Trying to limit the number of tourists in the city to a sustainable level, as in Barcelona or Paris, is a very current topic of discussion in many cities around the world. The basis for these changes should be the creation of more space for activities for local residents and the strengthening of their identity and belonging to the historic city centre through culture. In addition, the new concepts should ensure the protection of residents and the creation of a new, safe environment through urban regeneration, taking into account the cultural heritage, in order to transform the historic quarter from a tourist-driven district into a lively, diverse and balanced place for people.

CHAPTER 3 Creative Industries

3.1 Introduction

As explained in detail in the previous chapter, people's identity is strongly linked to their culture, which is usually located in a physical, often historical place. In order to sustain culture, it is necessary for people to practice and connect with it. However, culture is not a static paradigm; on the contrary, it is constantly evolving and the only creators of culture are people. A sign of a living culture is not only the preservation and protection of its past, but also the shaping of its future. A culture manifests itself through many characteristics, such as art, architecture, dance, theatre, literature, film, but also science and all areas where human creativity is required. We can call people

who practise such creative professions the creative class.

Throughout history, there were many such places in Prague known for a high and regular concentration of the creative class, where intellectual or artistic people met and discussed. Especially famous writers, scientists or politicians were often seen in certain Prague cafés. For example, the Cafe Louvre in the city centre, near the National Theatre, was a famous creative hotspot where, for instance, Albert Einstein played the violin for Franz Kafka when they both lived in Prague around 1910.

However, that was an example from history, because creative people worked a slightly different way than they do today. Nowadays, the creative class also meets in certain spaces like coffee houses, but most of the communication and sometimes creativity takes place online in digital form. For example, thinking about the coffee houses of today, you see a lot of people sitting everywhere with their laptops and headphones, working for hours while basically using that space as their office. The difference to the coffee houses of 1900 is that the creative people today no longer exchange ideas with each other there, but rather work for hours in a concentrated and quiet way.

Nevertheless, today there are spaces for the creative class to be loud and to communicate, they are places for creative industries. As mentioned in the introduction of this thesis, creative industries usually settle in abandoned buildings of all sizes, but prefer to reactivate large industrial areas to which production has moved and which were left empty. The next chapter analyses and describes some of these examples in detail.

In this chapter I will present the two most important theories on creative industries and creative clusters by Richard Florida and Michael Porter and also explain the impact of creative industries on urban development. However, before I go into more detail about the theories, I would like to give a precise definition of the creative industries from a European Commission Green Paper from 2010 called *Unlocking the potentials of creative industries*.

‘Creative industries’ are those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. They include architecture and design, which integrate creative elements into wider processes, as well as sub-sectors such as graphic design, fashion design or advertising (European Commission 2010).

As can be seen from the definition given, culture and creativity play the most

important role. Cultural activities could be defined as "manifestations of human intellectual achievement considered collectively and in accordance with the customs, traditions and values of a society or community". Accordingly, creative elements are those professional activities that involve an innovative aspect with or without an artistic spirit (European Commission 2010).

The classification of the creative industries is based on functional and technical criteria, which are listed in the following column:

- > Advertising
- > Architecture
- > Crafts and designer furniture
- > Fashion clothing
- > Film, video and other audiovisual production > Graphic design
- > Educational and leisure software
- > Live and recorded music
- > Performing arts and entertainments
- > Television, radio and internet broadcasting
- > Visual arts and antiques
- > Writing and publishing

In line with the history, starting point and specific characteristics of the creative industries, they have developed in the urban fabric where culture is expressed in collaborative and innovative ways, strengthening the local urban economy and bringing to the fore new sustainable ideas for proving urban life. The keywords can be categorised as follows:

- a) Economic development
- b) Urban Innovation
- c) Cultural Creativeness
- d) Sustainable Development

3.2 Creative Class Theory by Richard Florida

According to Richard Florida, we live in a time of great promise and potential grounded in human creativity. He argues that with the rise of the creative class, made

up of scientists, engineers, artists, musicians, designers and knowledge-based professionals, we can achieve a more humane and sustainable economy, higher productivity and an increase in living standards. He believes that human creativity is the ultimate economic resource (Florida 2002: p. xiii).

In 2002, Florida proposes the idea of the creative age, dominated by creative workers supported by the infrastructure of the service economy. In many ways, he describes creative workers as the top of all jobs. Not only should they be better paid, but they should also enjoy their work more and contribute more to adding creative value to the product or a process, in contrast to the simple production or service workers who do more repetitive and passive work (Florida 2002: p. xv).

The theory of the creative economy is based on several points: the importance of cultural diversity, communities, place as an economic and social organisational unit of our time, and the 3Ts - Technology, Talent, Tolerance. The theory is particularly supportive of gays and bohemians and open-minded and diverse people, for which the author is heavily criticised by the conservative parties. Also because Richard Florida believes that economic growth is a complex process that is now shifting from commodity-based to creative capital-based wealth. Creative capital is made up of creative people who are highly mobile compared to commodities, so the key is to attract, nurture and mobilise this resource (Florida 2002: p. xix).

In 2002, when Florida wrote *The Rise of the Creative Class*, he stressed that the US should be more afraid of the creative class leaving the country than of terrorism, which was highly relevant at the time. This was mainly because the US government stopped crucial investments in creativity. While billions of dollars were invested in sports stadiums and other low-return public projects, funding for education, research, arts and culture was cut (Florida 2002: p. xxiv).

Since creativity is not a tangible resource, like a raw material, it cannot be stored, hoarded or traded. This is why we need to rethink our idea of creativity. Instead of a commodity, we need to see creativity as a common good, like freedom or security. Therefore, it must be preserved and nurtured, otherwise it will disappear (Florida 2002: p. xxvi).

In the US, more than 30% of the population was employed in the creative sector in 2002. Whether in the arts, business, education, health care or law, if the pursuit of the profession involves creativity, the person belongs to the creative class. In the past, it was believed that the labour force followed economic growth geographically. Some

cities tried to build new creative centres and attract creative people to move there and develop the area, but this strategy did not work. In reality, it is the other way around. In fact, companies are moving to where skilled people live to recruit them for jobs while giving them the opportunity to maintain the lifestyle they have chosen and love (Florida 2002: p. xxviii).

Even though the creative class does not see itself as a unified group of people, it has great potential to reshape the world in terms of economy and work style. In the past decades, there have been important events that have permanently changed the world, such as the recession after the stock market bubble or the tragic events of September 11, 2001. This sequence of events caused a difficult and turbulent environment for the enforcing of the creative class. This process was at once exciting and liberating, but on the other hand also stressful. As Florida suggested, the Creative Class must first strengthen its identity and then take charge of the new creative age and create a better future for us all (Florida 2002: p. xxx).

As an example of how the world has changed faster than ever in 2002, Florida offers a comparison between two stories. The first is about a typical man in 1900 who travels through time overnight and suddenly reappears in 1950, and a second story is about a man who travels from 1950 to 2000. Florida argues that the second man would experience a much greater change than the first because social structures and the rhythms and patterns of daily life change significantly more in the period. In the workplace, these changes primarily involve greater gender and ethnic equality, loosening of strict dress codes and permission of personal style, along with widespread tolerance of gay people (Florida 2002: p. 3).

The motto of the creative class theory is that creativity comes in all colours, genders and personal preferences. Some of Florida's opponents fear that our own interventions will turn around to reshape us, but Florida insists on his thesis and proves them wrong. Florida also believes that the claim by many others that we live in an "information" or "knowledge" economy is wrong, because at the core of every industry, including the information industry, it requires people who are creative and remain so in order for the business to improve and move forward (Florida 2002: p. 5).

In Florida's view, the entire economy is changing from one that was driven by large corporations to one that is driven by individual people. With this change, the whole lifestyle will also adapt to the new system, offering more personal freedom, flexibility and tolerance, so that people no longer have to fit into a certain role, as was

the case in the past (Florida 2002: p. 6).

People will also feel freer to move to where they would like to live, rather than where the best job opportunities are or where their employer sends them, as in the past. In the new creative economy system, creative people will cluster in certain vibrant neighbourhoods in certain cities, and then businesses will locate near these areas to offer the best jobs to the people of the creative communities, in the place they themselves have chosen and feel comfortable (Florida 2002: p. 7).

All the previously mentioned changes in our society can also be described by the fact that today each of us strive to create our own identity and find groups of people with similar lifestyles and consumption habits. It is no longer the company, the church or even the family that defines our personal identity. It is each of us who decides on our own crucial values, namely creativity, individuality, difference and performance. These preferences are even more crucial than salary for the creative class at work, they look for an environment where they feel comfortable, everything else is secondary. In the US, these are, for example, the San Francisco Bay Area, Seattle or Austin, where one finds vibrant city districts or naturally beautiful landscapes. (Florida 2002: p. 11).

3.2.1 Creative Age

While homo economicus focuses on making the best of what he has, we can say the exact opposite about homo creativus: he rebels against nature. Florida claims that creativity is an act of rebellion. There are different types of creativity, such as technological creativity/invention, economic creativity/entrepreneurship and artistic or cultural creativity. They all sound quite different, but in fact they are closely related. For example, the creative process is usually very similar in that it involves four steps: Preparation, Incubation, Illumination and Review (Florida 2002: p. 33).

Another similar characteristic of all creative sectors is the long, strong commitment to the project that is necessary for success. Creativity is a resource that is not available in equal measure all the time, sometimes it is necessary to take a break to come back with a new idea. The crucial illumination usually comes unexpectedly when getting on a bus or staring into a fireplace, but it can only happen if one has already spent a lot of time on the subject, hence the saying, "Chance favours only the prepared mind." Indeed, many brilliant scientists or researchers like Isaac Newton restricted their friendships and relationships with other people in order to focus only on the subject at hand. If one eliminates all interfering factors, creativity can flow and

great inventions can be made (Florida 2002: p. 34).

On the other hand, Thomas Alva Edison needed a different strategy to create a creative environment, so he opened a laboratory in New Jersey called "inverntion factory" where he presented new interventions every ten days. Similarly, Andy Warhol set up his art studio in Manhattan and called it "The Factory", where he invited many friends and colleagues to publish a magazine or produce a film (Florida 2002: p. 35).

With these two different examples it becomes clear that creativity can only take place in a specific environment that is on the one hand isolated enough to focus and continue the work, but on the other hand diverse and inspiring enough to nourish the creative process. Important for such spaces are above all: activity of the field, intellectual receptivity, ethical diversity and political openness (Florida 2002: p. 35).

3.2.2 Work

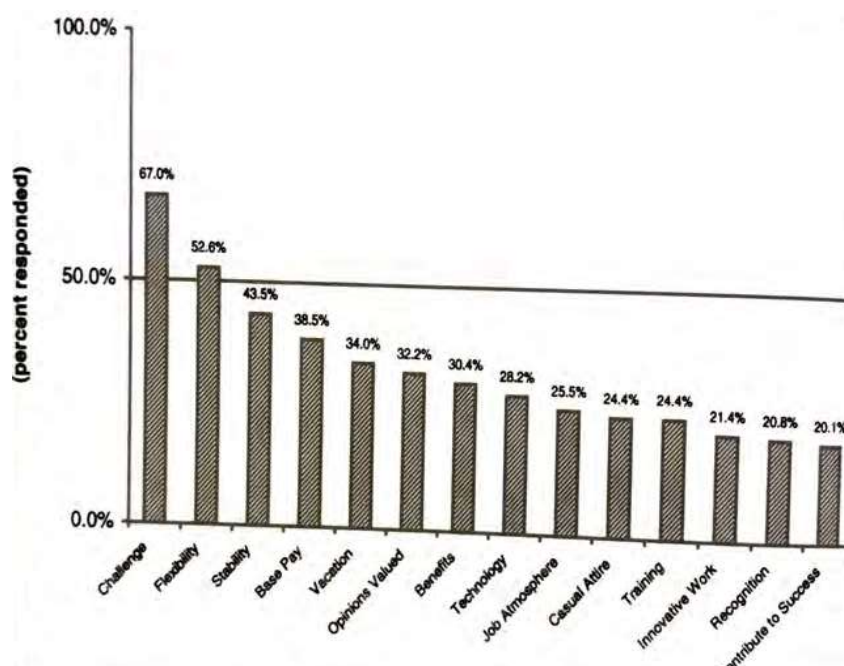
In the 1990s, an unusual and, for many, surprising situation occurred in the USA, because there was a scarcity of mechanical workers and an abundance in the cosmetics and beauty sector. The reason was that people have had enough of jobs with the same hours every day, quotas and bosses looking over their shoulders, like in a normal, well-paid but boring job. In contrast, working in a hair salon was a job with less money, but more exciting and with a wide range of creative freedom. It was more flexible, cleaner and dealing with clients was a new creative challenge every time. So if one had the opportunity to choose between a technical and a creative job, one chose the creative one (Florida 2002: p. 86).

Since then, the changing nature of work and the changing desires of the creative class have interacted closely with people's new attitudes. Here, the prevailing attitude was the changing relationship to the importance of salary levels for more freedom and creativity. Some entrepreneurs knew even then that it always takes more than money to motivate people, and so they developed a family-like environment in their companies where everyone feels that they are part of the whole and that their work is a matter of importance (Florida 2002: p. 87).

When it comes to dedicating one's life to a business, what exactly is the most motivating factor? The passion is the most important driver. The best of the best workers are motivated by pure passion, but for the others there are usually mixed motives. According to a 2001 salary survey of workers in the IT sector, the three most valued features of their jobs are: Challenge, flexibility and stability. Basic salary was ranked fourth, followed by the number of holidays and valuing one's opinion (Florida

2002: p. 90).

However, one point worth mentioning is that for scientists, it is their reputation that is more important than money. They want to be involved in interesting projects and value intellectual gain more than financial gain. Richard Florida has also said from his own experience that there is a fine line between passion for work and workaholicism. But in his eyes, it is better to work passionately late into the night than to count the minutes until one is allowed to leave the work place (Florida 2002: p. 95).



Img 3.01: What Matters the Most to IT Workers (Florida 2002)

3.2.3 Life and Leisure

As the nature of work has changed recently, life and leisure in general has also undergone major shifts. Creative people try to fill their free time with experiences that fit their identity. They do not prefer to escape reality through actions or meetings and drink alcohol, for example, but they crave to spend time in their favourite cafés, bars, galleries or listen to street music. In general, they also use their free time to network with other people in the community and be inspired by their creativity (Florida 2002: p. 166).

They also live an active life. In the 1960s, for example, it was unthinkable to go running in the neighbourhood just to improve one's physical condition. But over time, such activities as extreme and adventure sports became more popular and were practised regularly. For example, the first Boston Marathon took place in 1964 with 225 runners participating, while nowadays a qualifying limit of 15,000 runners had to be set because the demand is so high. There are also other sports such as telemark skiing or rafting, which are becoming increasingly popular with the creative class (Florida 2002: p. 171).

Another part about the life of the creative class is that the body has also become a matter of creative expression. Not only are creatives obsessed with keeping in shape, but they go even further in studios that offer "body sculpting" or tattoos and piercings. This change can be clearly seen in the careers of Madonna or Bruce Springsteen, who appeared much slimmer and fitter around 2002 than they did at the beginning of their careers (Florida 2002: p. 177).

3.2.4 Community

„The human capital theory says that economic growth will occur in places that have highly educated people“ (Florida 2002: p. 223). In other words, this implies that the community is the decisive factor for the economic growth of a place. Assuming that creative people are also highly educated, how can a place become a popular attraction for them? Why do creative people congregate in certain places? Well, there are several factors that exert this attraction; they are explained in more detail in this sub-chapter (Florida 2002: p. 223).

Until 2002, the focus of economists and social scientists was on tracking the locations of large companies, while the flows of creative people were disregarded. Therefore, Florida decided to systematically survey creatives on where and why they move. After many conducted surveys, he found out that there are two crucial factors for the location they consider attractive to live in, namely the economic and the lifestyle factor. However, not only these two factors are important, but also the mix of them. Based on these findings, creative people would not follow companies wherever they go, instead they would rather look for a place where the economic situation and lifestyle suit them (Florida 2002: p. 223).

In general, there are three factors that are "carriers of creative capital" and attract creative people to a particular place, namely diversity, tolerance and openness to new

ideas. After Florida's further research on the subject, he discovered an increasingly accurate classification system for the desired places of the creative class. The valuable qualities of a place are "Thick Labour Market", which provides many job opportunities, "Lifestyle", which offers a rich music, art and technology scene, "Social Interaction", according to Roy Oldenburg's theory people must be able to use the space for communication and community building, then also "Diversity" or the openness of the community to different ethnic groups, different age groups or sexual orientations. There is also the factor of „Identity", as creative people prefer to refer to themselves as "I am a software developer and I live in Austin" rather than the previously common identification by a company the person works for, such as "I work for General Motors" or "I am with IBM" (Florida 2002: p. 224ff).

Finally, there is the "Quality of Place" factor, which basically combines all the previously mentioned factors and contrasts with the more conservative term "Quality of Life". According to Florida, quality of place consists of three main dimensions: "What's there?", a combination of built and natural environment, "Who's there?" stands for different types of people forming an open community, and "What's going on?" stands for the vibrancy of street life such as café culture, art and music scene (Florida 2002: p. 232).

In conclusion, a highly attractive place does not happen on its own, but requires people who form active communities and shape the environment. It is an ongoing process that the creative class would like to help shape, in the sense that they are able to shape their environment and are not put into a ready-made place where they cannot change anything (Florida 2002: p. 232).

3.2.5 Recent studies

Sector	VC investment (billions)	Share of investment	Number of startups	Share of startups
Ride-hailing	\$46.8	61.0%	258	19.2%
Food delivery	\$14.6	19.0%	410	30.6%
Co-living & co-working	\$6.4	8.3%	109	8.1%
Bikes and scooters	\$6.4	8.3%	102	7.6%
Smart cities	\$5.6	7.3%	154	11.5%
Real estate tech	\$3.2	4.2%	117	8.7%
Construction technology	\$2.5	3.2%	192	14.3%
Total	\$76.8		1342	

Img 3.02: Leading Urban Tech Sectors 2016-2018 (Florida 2018)

In Richard Florida's recent studies, one can see that he has expanded his team and also the field of his research, analysing specific cities in more detail and over longer periods of time. His topics are not only related to the creative industries, but range from economic growth to urban development, housing, transport, sea level rise, inclusivity and globalisation. He has produced reports on the creative industries in Miami, Buenos Aires and Jerusalem as key studies and focus cities.

His current work is closely related to smart cities and businesses, as well as emerging industries such as ride-sharing, co-living, co-working, bikes and scooters, food delivery, real estate and property technology. These areas are referred to as "urban tech", and according to his study, this sector is attracting more and more important high-tech areas such as artificial intelligence, biotechnology and cryptocurrency. For example, the biggest companies from these sectors in 2018 were: Didi Chuxing, Uber, Grab, Lyft, which are platforms for ride-hailing, and WeWork, a platform that offers co-working space. Globally, the Urban Tech sector is growing rapidly, accounting for an average of 17% of all global venture capital investments in 2016-2018 (Florida 2018: p. 1).

City	VC Investment (Millions)	Share of Global VC Investment
San Francisco	\$23,086	30.1%
Beijing	\$19,902	25.9%
New York	\$7,725	10.1%
Shanghai	\$5,232	6.8%
Singapore	\$4,521	5.9%
Bangalore	\$3,078	4.0%
Los Angeles	\$1,773	2.3%
Berlin	\$1,528	2.0%
London	\$1,315	1.7%
Seoul	\$673	0.9%
Chicago	\$611	0.8%
Dubai	\$522	0.7%
Amsterdam	\$381	0.5%
Madrid	\$369	0.5%
Paris	\$322	0.4%
Boston	\$309	0.4%
Toronto	\$301	0.4%
Taipei	\$300	0.4%
Tel Aviv	\$236	0.3%
Seattle	\$218	0.3%

*Img 3.03: Leading Global Cities for Urban Tech
2016-2018 (Florida 2018)*

In his recent work, he analysed urban tech concentration in cities around the world and concluded that the US had the largest financial volume in this regard in 2016-2018, followed by China, Singapore and India. For a closer look at cities, his research provides a table of the world's leading cities for urban tech from the same years, in which the San Francisco Bay Area clearly has the most global venture capital investment, followed by Beijing, New York and Shanghai (Florida 2018: p. 4).

From this research, it appears that European cities do not play a major role in Urban Tech. In Europe, it is Berlin and London that top the table, but they only contribute with about 2% each. According to Florida's study, it became abundantly clear that creative industries, especially from the IT sector, will be the dominant companies driving the economy in the future. Therefore, Europe should perhaps also think about directing its economic focus towards the creative class and support their businesses in order to keep up with the pace of the other continents.

3.2 Creative Cluster Theory by Michael Porter

In order to place Richard Florida's theory in a broader framework and to demonstrate economic development in a regional context, this chapter introduces and elaborates on Michael Porter's cluster theory. Regional clusters have been a research topic of Harvard University professor Michael Porter for many years. In 2010, together with Mercedes Delgado and Scott Stern, he published a research paper that develops and applies a new methodology based on his earlier work and presents new conclusions.

To understand the essence of cluster theory, it is essential to know about the convergence effect. This refers to the decline in activity of an industry when it becomes too large in a region where no or very few other industries are settled. If, on the other hand, several complementary industries are located in a region, they benefit from each other and grow together. This phenomenon is called a regional cluster and brings many positive effects and benefits to regional economic performance in terms of employment growth, higher wage growth, and the number of establishments and patent applications. There is also evidence that new industries emerge in an environment where a strong cluster already exists. In other words, the presence of a strong cluster attracts and supports the creation and growth of other industries and other clusters (Porter, Delgado, Stern 2010: p. 1).

As Florida also mentions, Porter emphasises that policy makers and researchers have mainly focused on the companies like in Silicon Valley that have achieved high economic growth through the current industry clusters. However, far less attention has been paid to the empirical surveys and the impact of the cluster on the region in which it operates (Porter, Delgado, Stern 2010: p. 2).

The empirical studies must recognise two competing economic forces: Convergence and Agglomeration. Convergence is about the development of a single industry in a given region or a region-industries that may limit their activity and reduce their profits in the future. In the case of agglomeration, on the other hand, growth promotes economic activity as it is based on interdependencies between complementary industries in the same place. Two different types of agglomeration can be distinguished: "localisation", where activities originate from a single enterprise, and "urbanisation", where local diversity has a positive impact on the whole region (Porter, Delgado, Stern 2010: p. 2).

When the two effects of convergence and agglomeration are combined, it becomes increasingly difficult to track the economic activities and development of the region. However, if one focuses only on the clusters and their impact on economic performance, it becomes clear that they act in a more interconnected way across many clusters of different industries. In contrast, convergence is limited to a relatively narrow industry sector (Porter, Delgado, Stern 2010: p. 2).

Looking at closely related complementary industries, it is clear that they benefit from sharing technologies, knowledge, inputs and cluster-specific facilities. However, Porter's new economic methodology is able to measure convergence within a specific industry that also participates in a cluster environment. The main hypothesis of Porter's 2010 research, based on the US Cluster Mapping Project dataset, is therefore: „After controlling for the impact of convergence, the growth rate of an industry within a region is increasing in the strength of the regional cluster environment within which that industry operates“ (Porter, Delgado, Stern 2010: p. 3).

In the following two equations, the principle of the strength of related clusters is explained in more detail, using the employment factor as a basis and "Cluster C" as an example. First, the degree of overlap between "Cluster C" and "Cluster J" is calculated. For example, C could stand for an automotive industry cluster and J for a related cluster such as technology or manufacturing industry. From the previous studies, it can be seen that an economic area consists on average of 6.91 strong

clusters (Porter, Delgado, Stern 2010: p. 19-20).

$$\omega_{c,j} = \text{Avg} \left(\frac{\text{shared industries}_{c,j}}{\text{total industries}_c}, \frac{\text{shared industries}_{j,c}}{\text{total industries}_j} \right)$$

*Img 3.04: Degree of overlap between two clusters
(Porter, Delgado, Stern 2010)*

Finally, using the example of "Cluster C", the second equation shows the strength of the connected clusters through the weighted sum of the location quotients. One of the results examined is, for example, that in the case of the automotive cluster there is a stronger relationship with the manufacturing cluster than with the furniture industry cluster (Porter, Delgado, Stern 2010: p. 20).

$$\text{RELATED CLUSTERS SPEC}_{\text{Employ, cr}} = \frac{\sum_{j \in C_c^*} (\omega_{c,j} * \text{employ}_{j,r})}{\sum_{j \in C_c^*} (\omega_{c,j} * \text{employ}_{j,US})} / \frac{\text{employ}_r}{\text{employ}_{US}}$$

Img 3.05: Related cluster Spec. (Porter, Delgado, Stern 2010)

As part of the economic research, 177 economic areas were examined using data on cluster composition and economic performance between the years 1990 and 2005. Based on the correlation between cluster size and overall growth, the influence of clusters on the economic growth of the region could be determined. At the same time, it became clear that clusters have positive effects on employment in the region as well as on the strengthening and enlargement of complementary industries and related clusters. Furthermore, positive effects on clusters in neighbouring regions and the establishment of new clusters in the original location were identified (Porter, Delgado, Stern 2010: p. 4).

Another set of benefits of clusters are sustained rising wages, number of establishments, entrepreneurship and the production of more and more patents, which is a sign of innovation. The findings presented in the study also include a number of suggestions for policy makers that would support the development of clusters and thus the economic growth of the location. The first recommendation is to support existing

industries and promote complementary industries in the region, rather than bringing new large-scale industries into the location that have no substantive link to existing economic activities. A second recommendation is that the policy should not delineate a specific jurisdiction-defined area, but rather promote inter-regional cooperation between industry clusters (Porter, Delgado, Stern 2010: p. 30-31).

Finally, I would like to explain one of Porter's equations that shows the impact of an industrial cluster on the whole region. In other words, it is the cluster-induced agglomeration in a given region, which is defined „as the share of regional traded employment accounted for the set of strong clusters in the region“ (Porter, Delgado, Stern 2010: p. 21).

$$\text{REG CLUSTER STRENGTH}_{\text{Employ}} = \frac{\sum_{c \in \text{Strong Clusters}_r} \text{employ}_{c,r}}{\text{Traded regional employ}_r}$$

Img 3.06: Regional Cluster Strength (Porter, Delgado, Stern 2010)

Taking into consideration that the specialised clusters in a region are the stronger ones, the principle that emerges from this model is that regional cluster strength is higher when there are only a few, but specialised, interlinked industry clusters in a region that account for most of the employment in the region, such as in the automotive-related clusters in Detroit-Warren-Flint, MI (Porter, Delgado, Stern 2010: p. 21).

3.3 Creative Industries and Urban Development

From a thematic point of view, I will return to urban development from the theoretical studies on creative industries and industrial clusters, especially in the USA, and will present a European Union Green Paper dealing with cultural and creative industries and their impact on urban development in Europe.

In 2010, the European Commission highlighted the enormous pace of development and globalisation of the world, especially new technologies have been invented and used at an ever increasing pace. In this context, the digital economy is flourishing and its intangibles are as important as the tangibles, since consumers demand new experiences in addition to physical goods. In this process of change,

what Europe needs to do is keep up with new businesses in the field of creativity and innovation (European Commission 2010: p.2).

The European Commission sees much untapped potential in the people of Europe that could and should be harnessed to enable the growth of cultural and creative industries and foster innovation. Given its rich history and cultural diversity, Europe has the opportunity to lead the way in the creative industries and to develop new approaches to living together, sharing resources and enjoying diversity (European Commission 2010: p.2).

The creative sector accounted for 2.6% of EU GDP in 2010 and has great growth potential, providing quality jobs for more than 5 million people in the EU. The driving force of development in the CCI (cultural and creative industries) sector consists of three key components, which are simultaneously also the greatest challenges (European Commission 2010: p.3).

- „To put the right enablers in place by increasing the capacity to experiment, innovate and succeed as entrepreneurs, and providing easier access to funding and the right mix of skills;“
- „To help CCIs develop in their local and regional environment as a launch pad for a stronger global presence, including through increased exchange and mobility; and“
- „To move towards a creative economy by catalysing the spill-over effects of CCIs on a wide range of economic and social contexts.“

(European Commission 2010: p.3).

The European Commission acknowledges that there are already countries that are developing faster in the area of CCIs, but first the EU must present a strategic plan to promote local creative industries and then it can close the gap (European Commission 2010: p.3).

The following questions should form the starting point for this development: „How to create more spaces and better support for experimentation, innovation and entrepreneurship in the CCIs?“ „How to foster art and design schools/business partnerships as a way to promote incubation, start-ups and entrepreneurship, as well as e-skills development?“ Or „How to stimulate private investment and improve CCIs access to finance?“ (European Commission 2010: p.10-12).

Looking in particular at the local dimension of CCIs, it can be seen that even in shrinking economies, development can be reversed and reactivated. This happens in conjunction with the emergence of new economic activities and the creation of new and sustainable job opportunities. Furthermore, in the field of cultural heritage, there should be an opening up of this sector in favour of economic use. Taking advantage of this profit, the local economy can be revitalised, but at the same time a concept of sustainable tourism, clustering of local CCIs, research and education should be developed and implemented (European Commission 2010: p.13).

In conclusion, the European Commission believes that by promoting the CCI sectors, a huge contribution can be made to other challenges. In particular, the fight against global warming, the transition to a green economy and a new sustainable development model should be addressed by promoting CCI companies, as they have the unique power to create green jobs, challenge social habits and promote change in our society (European Commission 2010: p.18).

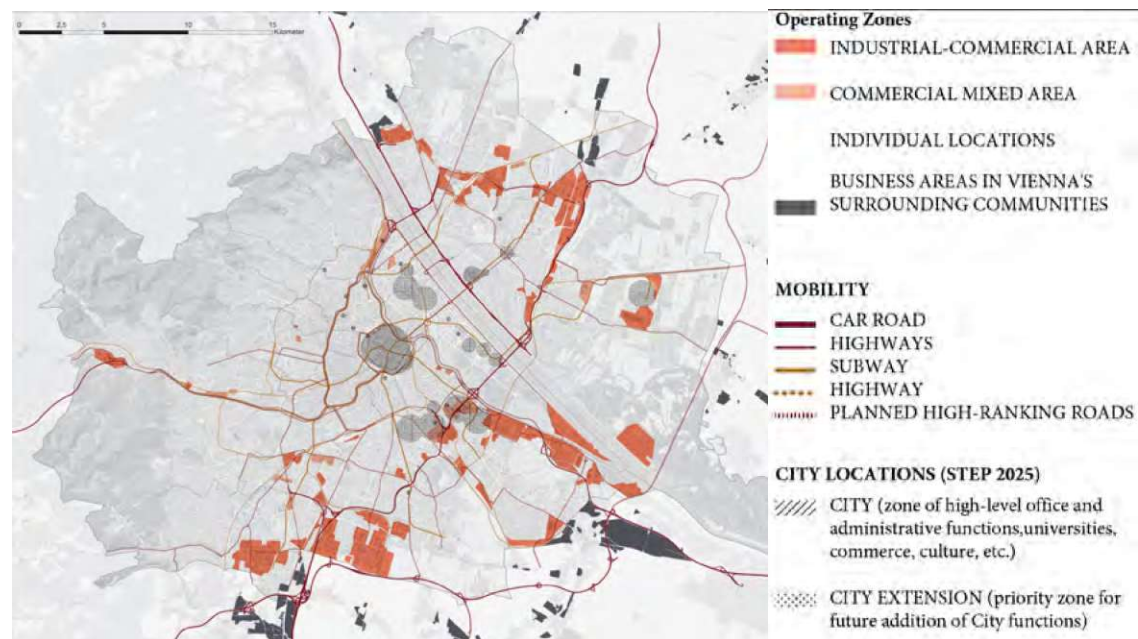
3.4 Vienna and the concept of Productive City

Like the European Union, the City of Vienna believes in the power of productive industries, as they generate one third of the city's GDP. Therefore, the city administration has decided to develop and implement a concept to stop the process of displacing these industries from the city in favour of residential areas, but rather to invite them and strengthen their position in the city. This position manifests itself in the promotion the construction of mixed-use buildings and multifunctional neighbourhoods. The following subchapter is hence dedicated to the concept of the productive city in Vienna, which is in fact a continuation of the theory of the creative industries by the Austrian city authorities. The concept was introduced in 2017 as a general model for the entire city of Vienna and is called STEP 2025, Fachkonzept produktive Stadt (Urban Development Bureau Vienna 2017: p. 8, 17, Translated by Author).

Vienna has recognised the importance of the creative industries for urban development, but in the concept of the productive city the supported sector goes beyond the creative and innovative sector and includes production of all kinds. In quiet central locations in the city of Vienna there are some very large and

internationally known production companies such as biscuit Manner, beer Ottakringer or bread Anker, which contribute to the unique character and flair of the given district (Urban Development Bureau Vienna 2017: p. 9, Translated by Author).

As a first step in developing the concept, it was necessary to conduct a comprehensive analysis of the existing situation as well as an assessment of the current production areas and vacancies. Building on the results of the analysis, a study on the future of "work" in Vienna in general was prepared in a second step. As a further development of this study, the Productive City concept was born and a map of existing and potential production areas was created (Urban Development Bureau Vienna 2017: p. 13, Translated by Author).



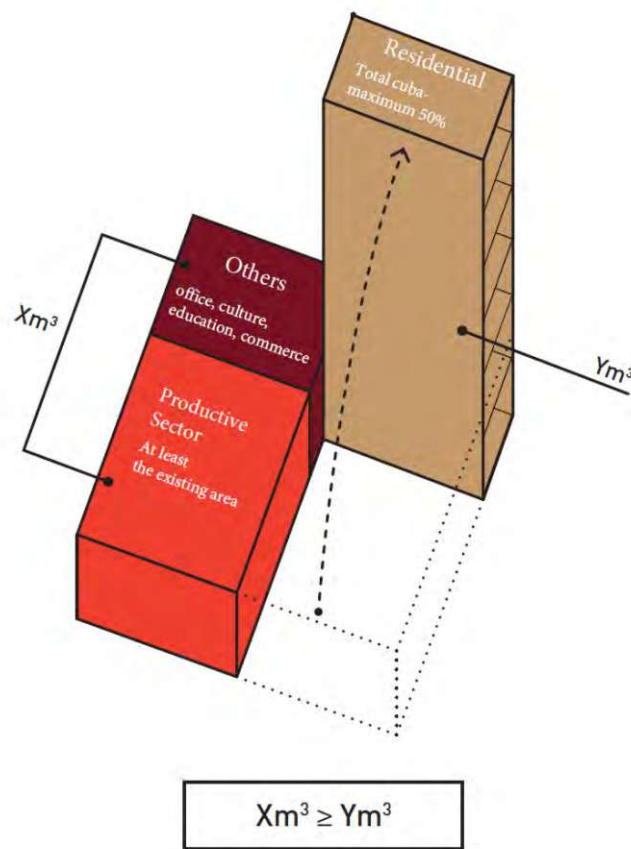
Img 3.07: Productive city concept Vienna

(Urban Development Bureau Vienna 2017)

The concept can be understood and used as a tool that highlights the importance of the production sector within the city and at the same time represents an essential pillar of sustainable urban development. These aspirations of the concept result in new forms of urban mix in the sense of a functional mix, as the city today is mostly divided into predominantly mono-functional areas. As a consequence of these new mixed-use areas, modern cluster strategies and logistical solutions must be developed through efficient distribution structures and well-connected production chains. A major challenge here is the inclusion and integration of the residential function

between the other industrial or commercial uses (Urban Development Bureau Vienna 2017: p. 16-17, Translated by Author).

Taking a closer look at the mix of functions within a single building or a block of buildings in the commercial-residential area, the Vienna Concept offers a ratio template that divides the building into three different functional areas. The first area is residential use, which can take up a maximum of 50% of the total building volume. The second is the productive area, which must maintain at least the existing space, and the third consists of other functions such as office, culture, education or retail (Urban Development Bureau Vienna 2017: p. 76, Translated by Author).

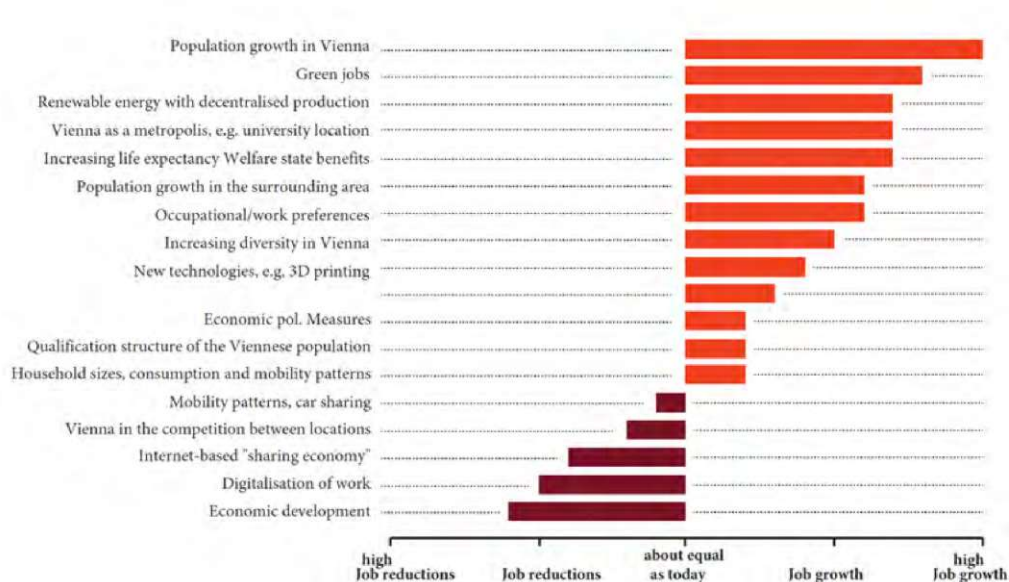


Img 3.08: Principal Use of the Space in the Commercial Residential Area (Urban Development Bureau Vienna 2017, Translated by Author)

If we look at the current development on the labour market, we see that after population growth, the biggest growth factor in number of jobs is in green jobs and renewable energies. In contrast, the digitalisation of work or mobility patterns such as car sharing lead to a reduction in jobs. The spatial distribution clearly shows that

workers are migrating from the countryside to the cities, with Vienna and Innsbruck in particular recording the highest growth. Within the city of Vienna, the trend shows that more of the new jobs are located in the entire eastern part than in the western part, and the historic city centre shows a negative ratio, which means a reduction in jobs (Urban Development Bureau Vienna 2017: p. 36, Translated by Author).

As far as the creative industries in particular are concerned, they have been anchored in Vienna's policy programme since 2015. It was the second year in which the City of Vienna explicitly promoted the industries in general and created a framework for the free development of creative and self-initiatives and began to support these activities (Urban Development Bureau Vienna 2017: p. 21, Translated by Author).

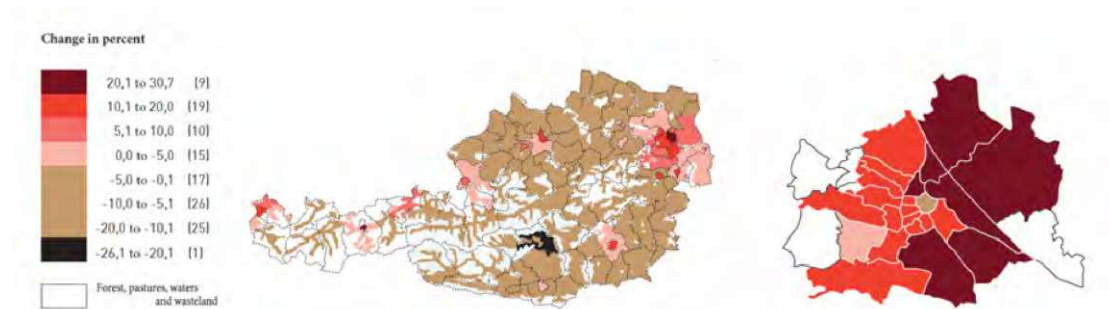


Img 3.09: Employment Development in Vienna

(Urban Development Bureau Vienna 2017, Translated by Author)

The creative industries have also been identified as an important element of a well-connected economy, as both intellectual and manual labour are needed and new, innovative ways of working can be invented. The new urban concept of mixed housing and working will create a new kind of neighbourhood that is attractive to a creative urban milieu. Thanks to the great diversity of sectors and companies, innovative milieus are emerging that rely heavily on openness to external knowledge, high information density and diversity of contacts for knowledge production. In general, the link between research, education and IT is closely linked to the

production secto. (Urban Development Bureau Vienna 2017: p. 27, Translated by Author).



Img 3.10: Change in the labour force 2013-2030 forecast (Urban Development Bureau Vienna 2017)

To conclude, Richard Florida speaks of the creative class, while the concept of the "productive city" speaks of the urban milieu, which in my opinion is a very similar but perhaps somewhat broader term. According to the concept, these milieus require different sectors in a nearby environment, such as spaces for research and education, universities or creative industries (Urban Development Bureau Vienna 2017: p. 50, Translated by Author). From this it can be deduced that urban milieus need a cluster of neighbouring industries for their development. So going back to Michael Porter's industry clusters, similar principles can be seen here as well.

Finally, I would like to point out the situation in Vienna's Old Town, which is assessed as a "CITY (zone for exclusive office and administrative functions, universities, trade, culture, etc.)" and there are still no or almost no potential areas for production companies in the immediate surrounding area.

3.5 Conclusion

To summarise this chapter with a little exaggeration: Richard Florida's dream is coming true and going even further. When he wrote the book *Rise of the Creative Class* in 2003, it was very revolutionary for the public because it proposed major changes, such as the transition to the new creative age, which is accompanied by changes in the social, economic, work and even leisure spheres. As I can see from my personal perspective as a young architect, many companies today work more or less as he proposed in 2003. The conservative work strategy seems very archaic and actually unacceptable to my generation today, at least in the field of architecture I would say.



Img 3.11: Productive city concept Vienna - City center (Urban Development Bureau Vienna 2017, Translated by Author)

In the field of urban development, however, his theory is criticised for triggering gentrification in neighbourhoods that have first been reactivated by the creative industries. Nevertheless, the creative industries themselves are not viewed negatively, as they are a valuable source of innovation in cities. In the city of Vienna, this has been translated into the concept of Productive City, which is also being fully followed this year and is very actual. The principles of Michael Porter's industry clusters are also being applied in practice and are deeply embedded in the ideology of our cities, at least in Europe.

CHAPTER 4 Case Studies

4.1 Case studies and Relevant Characteristics

In this chapter, I will present several case studies showing the themes and phenomena discussed in the previous chapters in real situations anchored in time and

space, and divided into four groups according to their scope and subject matter. First, I will analyse Venice from a more urbanistic point of view, as this city, known for its architectural and urban beauty as well as its long and turbulent history, faces two main destructive factors in the present, namely climate change and mass tourism.

In the second part, I will present some industrial areas that have been reactivated by the creative class, addressing the typical process of urban regeneration by the creative industries. I will then move to a smaller scale and analyse examples of historic buildings in Europe from an architectural point of view that have been converted and repurposed for commercial use. In the last sub-chapter, I will analyse two example projects of renovated and extended historic buildings of similar shape and size as the subject of my design section from a heritage perspective. And finally, to connect into the design part of the dissertation, which is also based in Prague, I will explain a brand new project of a renovated and extended baroque palace in Prague, which houses the first commercial co-working spaces of the international company WeWork in the city.

4.2 Case Study on tourism and historical city center

4.2.2 Venice as appreciated but threatened city

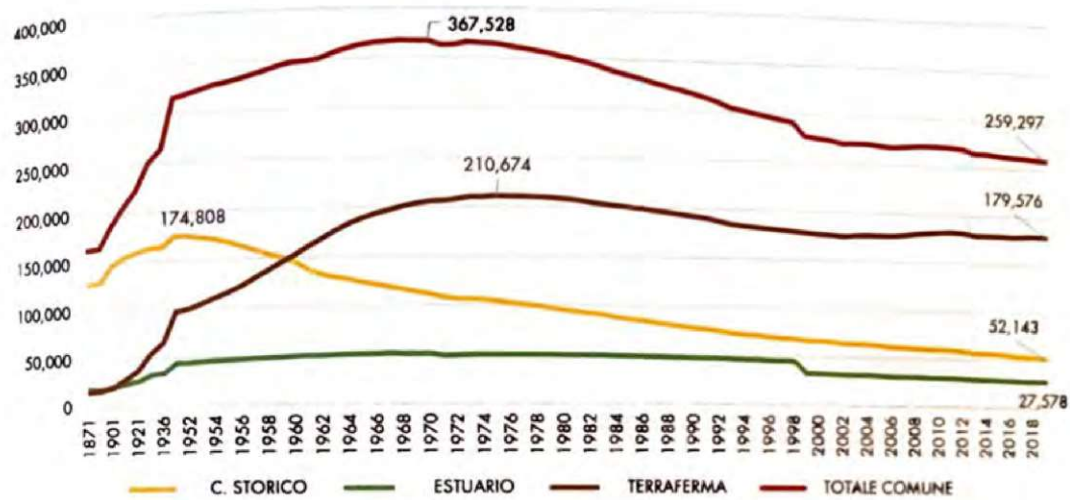
The history of Venice begins with the story of a group of 118 people who found refuge on several small islands in the Adriatic Sea due to the invasion of the Longobards in 568 AD throughout northern Italy. Not only the occupied islands, but also the lagoon plays a crucial role in the development of Venetian history. While the water environment was never in equilibrium and was constantly changed throughout history (Fregolent and Malanotte-Rizzoli 2021: P. 212).

After a battle in 1509, the Venetians discovered that the lagoon was filling up with sediment from the rivers connected to it and becoming land. For reasons of safety from military attack, the Venetians wanted to keep the lagoon as a protected zone and instead changed the course of the rivers on the mainland. These and many other changes made the lagoon from 5 to 15 metres deep and transformed it into a maritime environment. In addition, these changes brought many negative impacts to the lagoon floor, such as massive erosion (Fregolent and Malanotte-Rizzoli 2021: P. 213).

There are several factors that affect the lagoon, one is the rise in sea level due to

climate change, the other is the astronomical and meteorological tides, which have their own rhythm that is not constant. Therefore sometimes it happens that there is no flooding even if the sea level were high, but sometimes, like in 2019, 90% of the city is under water. Due to climate change, more and more extreme weather events will occur, putting the city of Venice at even greater risk (Fregolent and Malanotte-Rizzoli 2021: P. 221).

Since the fall of the Republic of Venice in 1797, the economy of the Venice region began to change. New chemical and oil refining sectors emerged, reaching a peak of 40,000 employees in 1979, after which they went into crisis. In the 1980s and 1990s, small and medium-sized enterprises boomed on the island of Venice, but the city was still constantly losing inhabitants. Due to the small, run-down and increasingly expensive dwellings, people were moving to the mainland, where better and more services were being offered as well. From 1951 to 2019, the city lost 120,000 people. Venice's remaining 52,143 residents are struggling with the deterioration of their homes, high maintenance costs and, more recently, masses of tourists crowding public transport and affecting the residential real estate market (Fregolent and Malanotte-Rizzoli 2021: P. 222).



Img 4.01: Population of Venice between 1971-2018 (Fregolent and Malanotte-Rizzoli)

The morphological development of the city has created a very compact and homogeneous urban fabric. Both water and paved open spaces play a crucial role in city life. Today, more and more tourist-oriented establishments are located on the street level of the historic buildings and local trades and crafts are disappearing from

the streets. The number of restaurants, bars and cafés has increased by 8% between 2015 and 2019. Local shops, medium sized retail establishments, large retail structures and shopping centres increased their numbers by 17% over the same period (Fregolent and Malanotte-Rizzoli 2021: P. 223).

While the newly emerging shops are mostly banal and standardised retail or a luxury shop, the gastronomic establishments are more and more oriented towards fast food and take-away offers. It seems as if the city of Venice has become part of a comprehensive international framework driven by intense, potentially unstoppable phenomena: Globalisation and mass tourism that goes hand in hand with it (Fregolent and Malanotte-Rizzoli 2021: P. 224).

The Covid 19 crisis gave us the opportunity of „a profound change, that we must rethink our existence together, our places of cohabitation and life spaces, which will possibly be used more by residents than by transit tourists. This will mean rethinking our daily life and the way we live, perhaps repopulating the city if we can physically take back its spaces, and giving new spaces to activities and economies capable of strengthening and craftsmanship, commercial and cultural sectors-namely those that economically and socially existent.“ The goal would be to give the city of Venice back the resilience it had for centuries (Fregolent and Malanotte-Rizzoli 2021: P. 228).

This was the very theme of an installation presented in the Arsenale area at the Venice Architecture Biennale in 2021. The main message of the art and social project was to raise awareness of the harmful effects of mass tourism on the city. The work was based on an interactive map of Venice, which consisted of a fragile surface placed on the floor in the main corridor, so that each visitor had to cross it and break the fragile layer of stone-like material by their step. While crossing this exhibit, the process of damaging the historical city became very tangible, especially through the feeling of cracking with the feet and also through the cracking sounds. In addition, photos of empty main tourist attractions in Venice during the pandemic period were hanging on the walls. The authors of the piece explained these as follows:

City to Dust: „Recently Venice was an empty city where the beauty became visible again. Behind this beauty lies the world of pandemic, which came out of the large-scale movement of group of people. Venice is one of the most popular destinations for these groups at the expense of its inhabitants. Today, the absence of mass tourism makes it possible to rethink new strategies for the city and its inhabitants. It is this point of view that City to Dust intends to offer. Venice’s beauty

simultaneously represents its biggest threat. The increasing number of tourists slowly brings the city closer to its demise. As visitors and participants of the Biennale, we inevitably take part in this dynamic. City to Dust allows visitors to experience this duality and to form a new perspective on the city, the human community and themselves. If one is not careful enough, each step has the potential to slowly cause a part of the city to break“ (Beijaert, Mačkić, Trenning 2021).



Img 4.02: City to Dust (Alzbeta Rejentova 2021)

In Venice, however, the search for sustainable tourism management has been an important issue for many years. The organisation "We are here Venice" started its public discussions about a new tourism management already in 2016 under the title "Culture beyond tourism". But the focus of this organisation is bigger than that, it is based on five pillars: Stopping large cruise ships, protecting the lagoon, reversing population decline, managing tourism and raising awareness. The director of the organisation defines the city of Venice in the following words: „Venice – mirror on the world: a source of inspiration and a microcosm of many of the most important global challenges“ (Da Mosto and D’Oro 2017).

Another project to protect the city is initiated directly by the Commune di

Venezia. „#EnjoyRespectVenezia is the City of Venice's awareness campaign launched during the International Year of Sustainable Tourism for Development and designed to direct visitors towards the adoption of responsible and respectful behaviour towards the environment, landscape, artistic beauties and identity of Venice and its inhabitants. The objective is to raise awareness of tourist impact, with the belief that responsible travelling can contribute to sustainable development“ (Comune di Venezia n.d.).



Img 4.03: Enjoy Respect Venezia (Alzbeta Rejentova 2021)

„A sustainable tourism - not altering the natural and artistic environment, and not obstructing the development of other social and economic activities in harmony with the daily life of residents - is necessary to preserve the extraordinary beauty and uniqueness of Venice“ (Comune di Venezia n.d.). This is a quote from the official website of the city of Venice, which is urgently seeking changes towards more sustainable tourism than was the case until 2019 and emphasises the importance of harmony between local residents and tourism. One of the strategies was the launch of a campaign called "Detourism", which provides information about places in Venice

that are not among the main attractions and promotes their visit. This aims to relieve the pressure on the places that are normally the busiest and to spread visitors over more areas instead of just a few. Thus, this initiative contributes to the concept of sustainable tourism (Comune di Venezia n.d.).



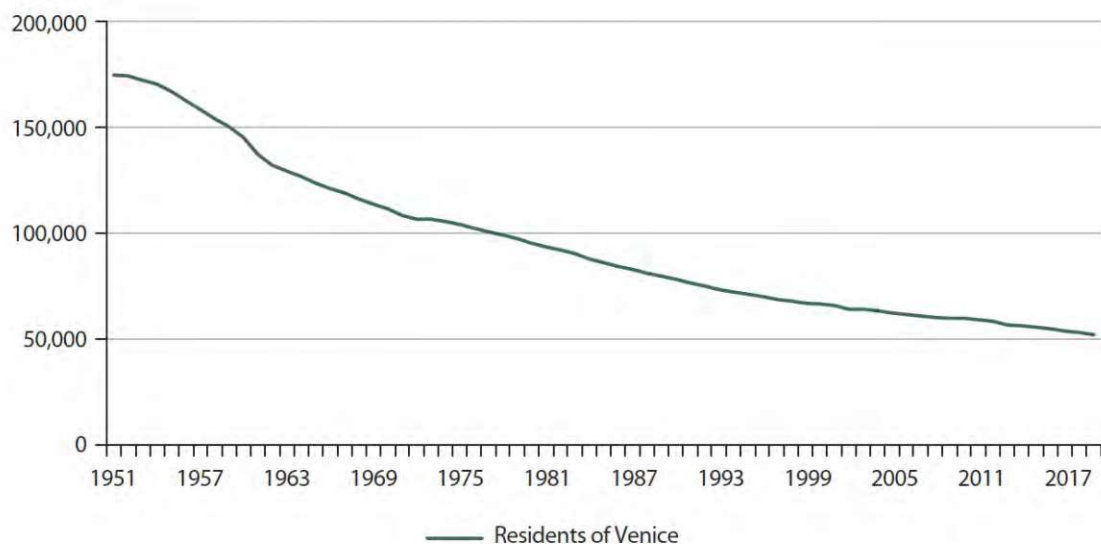
Img 4.04: Without home for everybody Venice will die!

(Alzbeta Rejentova 2021)

Given that we live in the age of global tourism, where one in eleven people work in a tourism-related field, there are ongoing issues related to mass tourism. Even though 9% of the world's GDP came from the tourism sector in 2016 and the trend was upwards, the right amount and scale of tourism is crucial for cultural protection and sustainable development. For example, in 2015, the entire Venice region recorded 33.6 million visitors (Da Mosto and D'Oro 2017) and the city of Venice 66,000

visitors per day, which exceeds the city's thresholds (Trancoso Gonzalez 2018: p. 43).

Compared to the growing numbers of tourists, the population of the island of Venice is decreasing. In the last fifty years, two thirds of the inhabitants have left the island, and one of the reasons is mass tourism and related phenomena such as rising prices or overcrowded urban infrastructure. In recent years, there has been one particular reason that has brought many Venetians to the "streets" or, in the case of Venice, to the waterways. They protested against the cruise ships, which have many harmful effects on the physical structure and economy of the city, e.g. pollution, noise, smoke, alteration of cultural heritage and the environment, endangering citizenship, architectural and cultural heritage and the environment (Trancoso Gonzalez 2018: p. 35).



Img 4.05: Decrease in Venetian Population (Trancoso Gonzalez 2018)

In 2019, 667 cruise ships entered the port of Venice for their lucrative "turn-around" voyage, allowing 700,000 passengers into the city, mostly for only a few hours. For this enormous burden, the city of Venice was placed on the "Black List of Cultural Heritage in Danger". In 2019, the city was warned by UNESCO because of the constant flow of cruise ships. In fact, activists have been trying to ban large ships from the lagoon since 10 years for environmental and safety reasons (Barry 2021).

Considering that the average building height of a house in Venice is about 15 m and the average height of a cruise ship is 63 m with a length of 311 m, the view of the cruisers near the historical buildings became too threatening for visual reasons alone (Trancoso Gonzalez 2018: p. 45).

The city of Venice was used as a port of departure or destination, passing directly through the great lagoon. After an 18-month break during the Corona Crisis, cruise ships returned to Venice, but Venetians protested massively against them. They were concerned about the masses of tourists that the cruise ships bring (e.g. the MSC Orchestra brings 1000 passengers), who walk through the narrow streets, visit only some of the most popular places and hardly use the services offered by the city (Barry 2021).

For this reason, the city will in future focus on tourists who spend at least a few nights in Venice's hotels and visit not only the main attractions but also cultural institutions of their individual interests. The most recent change in this respect is that since 01 August 2021, ships over 250 m in length have been permanently banned from the lagoon (Barry 2021). It is hoped that raising public awareness will lead to greater regulation of tourism, which would be an important step towards inhabitable, tourist-friendly cities (Trancoso Gonzalez 2018: p. 35). As Venice is the model, the other similar historical cities also face the same problems when it comes to how to deal with tourism and prevent problems with an unpopulated city. To achieve the aim of sustainable tourism, it is important for the state to take a closer look at tourism behaviour and to take measures for quality and respectful tourism (Trancoso Gonzalez 2018: p. 49).

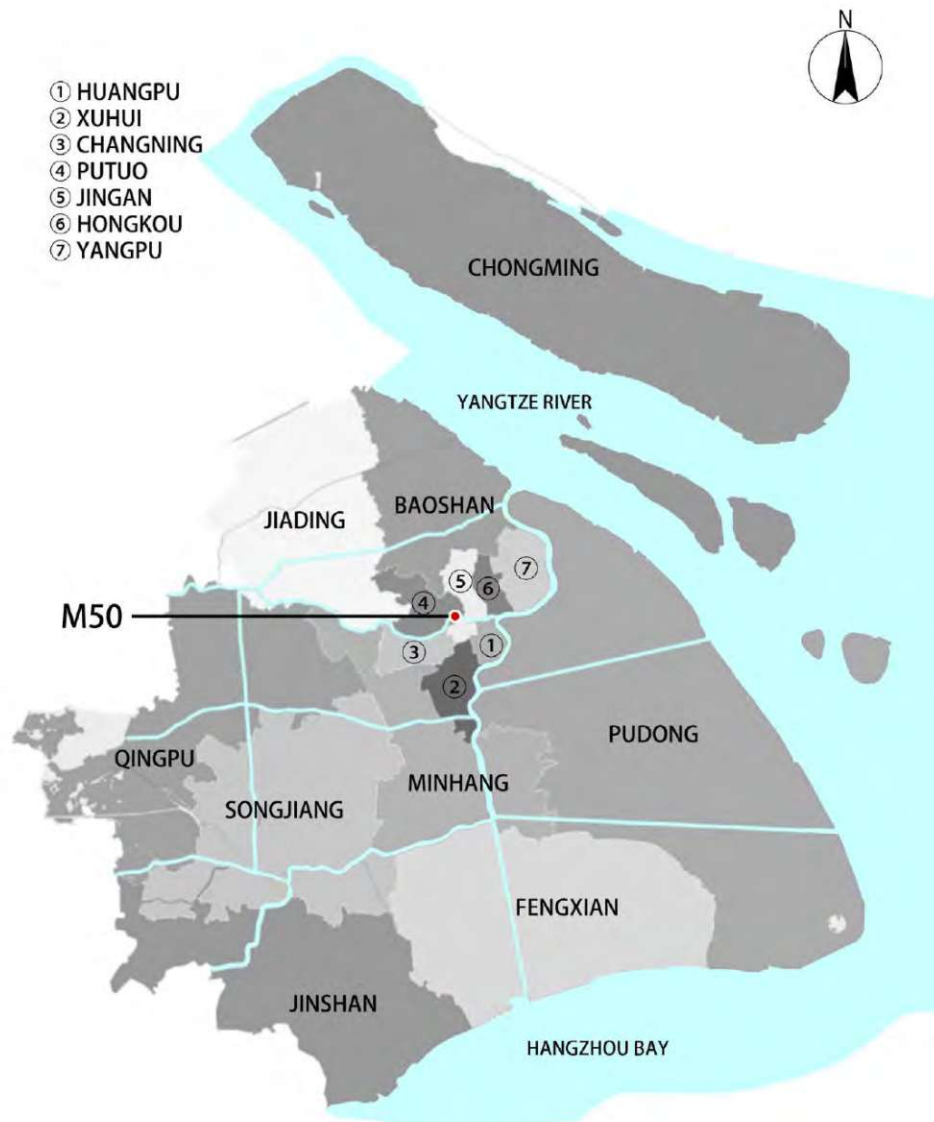
4.3 Case Studies on creative industries in industrial areas

Coming back from the topic of tourism to the topic of creative industries, one can say that they have quite opposite effects on the population development of the district or the city. While mass tourism leads to a decrease of inhabitants in a certain area, creative industries attract more people and create a nice environment where people like to live permanently. In this chapter, several typical case studies from Shanghai and Vienna are analysed, representing the local urban reactivation processes by creative people.

4.3.3 M50, Shanghai

Since the 2000s, redevelopment of former industrial building complexes has begun in several areas of Shanghai. By renovating and adding to the old industrial halls, new studios, exhibition halls and offices for the creative industries were

constructed in these spaces. The preservation of the original structures was as much a priority as the long-term protection of these buildings. None of these projects were funded by the government, most were driven by private investment. Until 2010, there was no evidence of urban development as a result of the ongoing creative regeneration processes (Xu 2010: p. 260).



Img 4.06: M50 location in Shanghai (Ning, Chang 2022)

The most successful project in Shanghai was the Chunming Creative Park, known as M50, which was built on the site of the former textile factory. Originally developed by the English merchant Xinhe Mill in 1933, it was owned by the Chinese merchant Zhou family. Later, after the founding of the PRC, the site was renamed Xin He Cotton Mill and was the No. 12 textile factory in Shanghai. The industrial

complex consists of several buildings constructed between 1933 and 1994, the first of which, however, were rented out as offices after 1999 instead of serving their original function. Thus, a creative district was created in a short period of only two years. The M50 Creative Park very soon became one of the most famous parks of the creative industries with galleries, studios, design offices, museums and many other related industries. Finally, in 2004, the first official urban planning took place by Shanghai Tongji University. The urban conservation area was expanded by about 23,000 square metres of floor space, but 41,000 square metres of the original building capacity was retained. For the first time, the permeability, functionality and landscape of the area were also captured and planned as a unity (Xu 2010: p. 260).



Img 4.07: M50

From this promising starting point, the area has evolved and changed over the years. Similar projects have also increasingly emerged across China, researched from 2020 by Yajing Ning from Nanjing Southeast University and T.C. Chang from the National University of Singapore. In 2022, they published a paper explaining the processes of change in such creative fields in China (Ning, Chang 2022: p. 184).

„The transformation of artist communities into cultural consumption sites is a notable trend in contemporary China. Examples like 798 in Beijing, Redtory in Guangzhou and 50 Moganshan Road (M50) in Shanghai have been praised as success stories in urban rejuvenation and economic restructuring. Hidden enclaves once populated only by freelance artists and art collectors, these former industrial landscapes have been adapted into cultural sites, with some even designated as national tourist destinations attracting both domestic and foreign visitors“ (Ning,

Chang 2022: p. 184).

They argue that much attention has been paid to the production of gentrified art spaces, but the processes of consumption in such areas have gone unobserved, which is why they focus on gentrification aesthetics to explain the existing situation in repurposed areas of creative industries. Originally, the term 'gentrification aesthetic' came from the context of gentrified Victorian houses in Melbourne, where the term was defined as an appreciation of building design and neighbourhood ambience as the middle class returned to the historic city centre of the Australian city and adapted the area. However, the authors expanded the definition to include the explanation of gentrified art production and consumption (Ning, Chang 2022: p. 185).

The example taken by the authors relates to the M50, an abandoned factory that has been transformed into a cultural attraction by a community of artists since the mid-2000s, where artists are obliged to produce "consumable aesthetics" for tourists and local visitors if they want to stay on the site. For comparison, the authors use the example of Soho in New York and explain that the original reasons that attracted the artist community in the 1960s, such as price and environmental benefits, were completely changed by the increasing conversion by gallery owners and loft developers in the 1980s. As a result, prices began to rise and the artist community had to leave the area. Their former homes were replaced by commercial activities for the new residents, most of whom were middle class and tried to make their social mark (Ning, Chang 2022: p. 186).

However, the authors also make clear that Western aesthetic gentrification is very different from Asian and even commercial and artistic gentrification in Shanghai. In the case of M50, the most specific features of gentrification are the conceptualisation of aesthetic labour and consumable aesthetics (Ning, Chang 2022: p. 187).

As such, the M50 is a very special example of its historical development path. In the early 2000s, the first spaces for artists in the area were renovated when Shanghainese artist Xue Song moved in, and since then the area's reputation among artists has grown. By 2005, about 60 artists were already working in the studios, forming the largest group of artists in the city, giving the place the nickname "Shanghai Soho". At that time, the only art specialists came from abroad looking for modern Chinese art, as it was still relatively new on the world market and M50 was gaining a reputation as a global art centre. However, Shanghai locals did not find the place attractive, but rather run-down and avoided it (Ning, Chang 2022: p. 188).

A major change occurred after M50 was declared a "Creative Industrial Cluster" and the Society for the Development of the Area was established. For the first time, "non-creative tenants" appeared on the site, and since 2008, and especially since EXPO 2010 in Shanghai, the image of the site changed towards that of a tourist attraction. Slowly, both the artists and the overseas buyers disappeared and were replaced by young middle-class tourists and locals. The place also acquired a new image as a trendy place to relax, meet friends and shop. According to the study, 75 % of the new visitor profile is made up of young people between 18 and 29 years old, especially university students and white-collar workers. And 60 % of all visitors are local Shanghai visitors and only 20 % are international tourists (Ning, Chang 2022: p. 189).

In summary, the M50 project is in a constant state of change. Starting with the conversion of the former textile factory by freelance artists who created works for international art experts, it has developed over the years into a creative centre for the leisure time of young local visitors and tourists, with art tailored to the demand of the visitor group.

4.3.4 WUK, Vienna

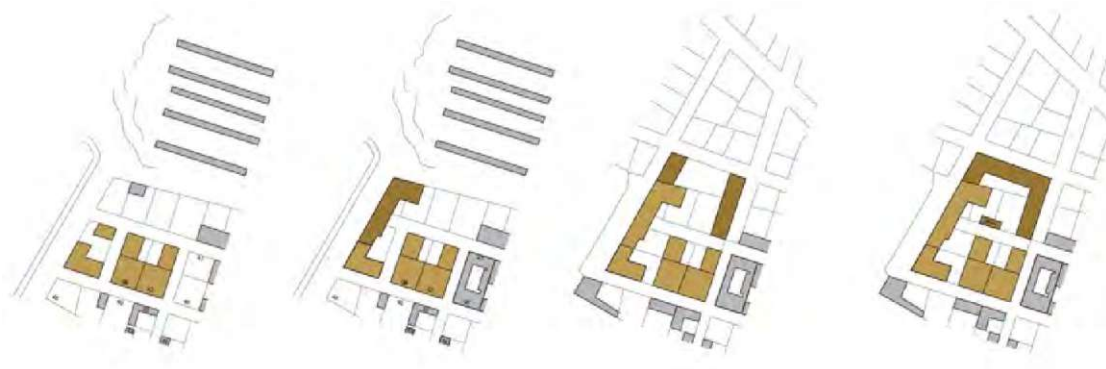
A further example showing the reactivation of a former industrial area by the creative industries is the WUK in Vienna, the capital of Austria. Similar to the M50 in Shanghai, this project is located in a historic building complex in Vienna's ninth district and is an important part of the city's contemporary art scene. The community offers living space for artists, a variety of courses, exhibitions, concerts, but also a restaurant that is known throughout Vienna. Some parts of the building complex currently also house a school and a kindergarten, making the area accessible to the general public (Baume 2016: p. 7, Translated by Author).

Although the ensemble of buildings has gone through an eventful history, its present appearance can only be seen in relative terms. This is because the attitude of the palace-like part reveals the successful time when the buildings were part of a large factory and were the residence of the factory owner. Another indication of the building's past is the lettering "Technological Industrial Museum" on the facade, because it used to be located in the building complex and has greatly changed the spatial structure of the area. Today, the complex is characterised by a variety of



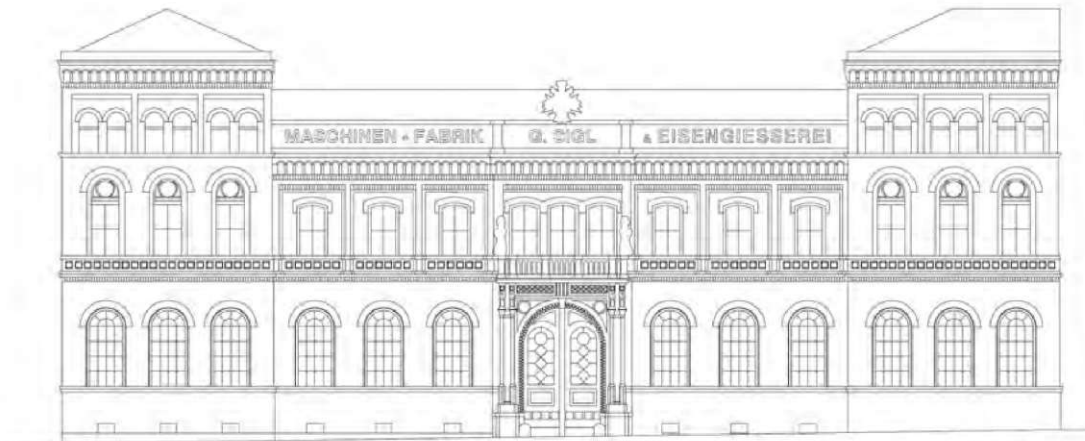
Img 4.08: WUK Street Perspective (Baume 2016)

conversions that have individually adapted the spaces to their needs. Despite the fact that the WUK served many different functions in the past, they have one thing in common, it is the use as a workshop or studio to produce something, thus goods were produced in the factory, knowledge was produced in the museum and art is produced in the art studios (Baume 2016: p. 7, Translated by Author).



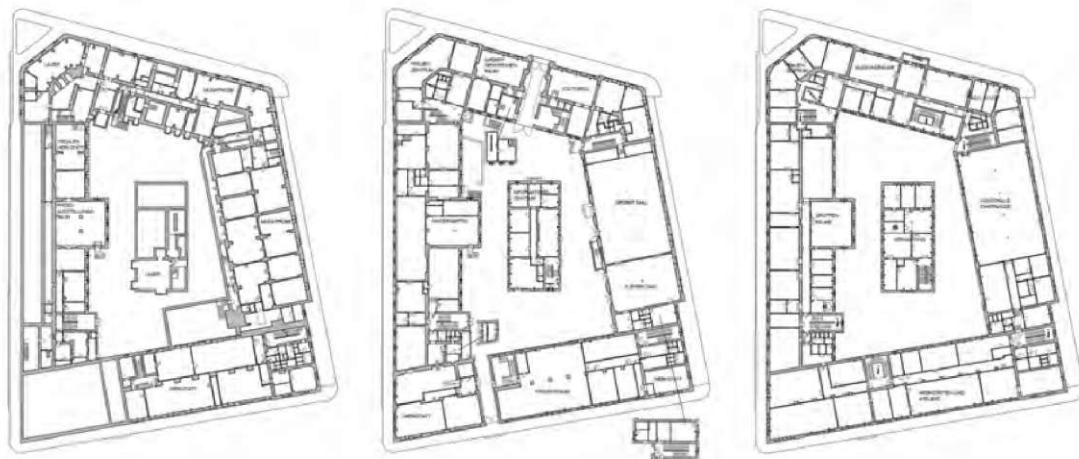
Img 4.09: WUK Development 1841-1862 (Baume 2016)

According to the documentation of the development in the area of the WUK, the



Img 4.12: WUK Elevation (Baume 2016)

land was not occupied until the first half of the 18th century. In the second half of the 18th century, the first brick kilns were built in this area and in 1824, the plots for a larger development were finally established. The WUK began to develop on some of these plots and gradually grew. In 1968, the palace in the neighbouring park was replaced by the large General Hospital complex (Baume 2016: p. 29, Translated by Author).



Img 4.13: WUK Floor Plans (Baume 2016)

The first use of the area was as a machine factory for the production of locomotives, which started in 1857 and produced more than a thousand locomotives (Baume 2016: p. 38). Due to the increasing machine production and the enlargement

of the factories, the smaller ones, like the WUK, could not keep up and had to close. During the market crisis in 1873, it was decided that Vienna needed some improvements in this regard and the idea of a new museum for technical industry was born. Modelled on the "Conservatoire des Arts et Metiers" in Paris or the "Gewerbehalle" in Karlsruhe, the concept of a school of technology was developed (Baume 2016: p. 67, Translated by Author).

The school had been in operation for almost 100 years and after it moved out of the area in 1979, the buildings remained empty and were not in good condition. This fact triggered a discussion about the future use of the site and there were a number of ideas such as demolishing the whole complex and building apartment buildings, a university or a garage with a park on the roof. Eventually, however, a number of activist groups formed and moved into the buildings, campaigning for the preservation of the original buildings. Thus, over time, the first alternative workshop and cultural movement was founded (Baume 2016: p. 109, Translated by Author).



Img 4.14: WUK Courtyard (Moment)

Today there are many different users and functions that cover the entire site, i.e. the buildings and the open courtyard areas. The information office of the whole area is located in the middle building of the block and on the ground floor of the surrounding tracts of buildings there is a women's centre, a large and small event hall,

kindergarten, studios and workshops. In the basement are music rehearsal rooms, photo lab and workshops, while the first floor houses asylum rooms for women in emergency situations, an art gallery and other studios and workshops (Baume 2016: p. 124, Translated by Author).

In general, the buildings were rebuilt several times from the inside, but from the outside they remained largely unchanged and were preserved. Today, the complex houses more than 150 creative groups that actively promote the main pillar of the WUK complex, namely the balance between manual and intellectual work. From an architectural point of view, the complex is a mixture of different architectural styles, ranging from Romantic Historicism to Art Nouveau, all executed in different types of brick structures (Baume 2016: p. 129, Translated by Author).

4.4. Case Studies on creative industries in historical centre

While the last sub-chapter dealt exclusively with the typical example of creative industries settling in abandoned industrial areas, this sub-chapter will highlight cases involving non-industrial buildings located in the highly frequented historic city centre that have also been used by the creative industries. For this purpose, two palaces were selected where the products of the local creative industries are sold or the creatives can perform in the spaces of these buildings.

4.4.1 Fondaco dei Tedeschi, Venice

Similarly to the previous case study of the WUK in Vienna, the Fondaco dei Tedeschi in Venice has also fulfilled various functions in the course of its history. Initially it was built in 1228 as a warehouse and residence for merchants coming from behind the Alps, in the Napoleonic era it became a customs house and finally the building was used as a post office. After the post office moved out, the building remained vacant and was in an increasingly poor condition (Cilento 2010).

The building has been extensively rebuilt twice in the span of its history. The current configuration dates back to 1506, when the building had to be adapted to its new use by removing or changing various elements. The last renovation was carried out by OMA, who designed many architectural modifications but also culture-focused programming for the entire building, inviting both tourists and locals into the building

and making the unique cultural heritage accessible to the public. In addition, a new feature of the building was developed, namely the roofing of the inner courtyard and the creation of a public roof terrace from which one can see the Grand Canal and the Ponte di Rialto from a rather unusual perspective (Cilento 2010).

„With OMA’s restoration project, the Fondaco dei Tedeschi will again be reestablished as a major component in Venice, bridging the present with the past and linking commerce and culture“ (Cilento 2010).

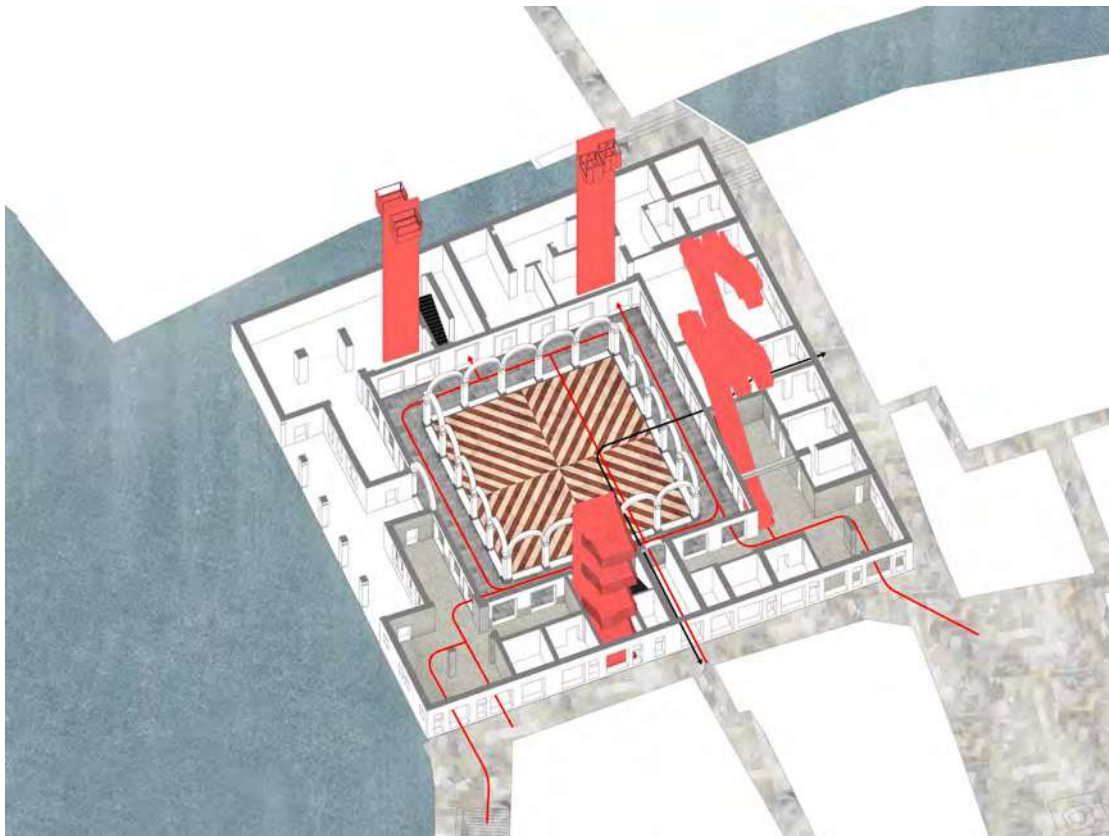


Img 4.15: Fondaco dei Tedeschi (Arch Daily)

Taking a closer look at the historical use of the building, one finds that it was originally built in the 13th century for traders from the northern Alpine regions. At the time of Marco Polo, the spaces were used as a market for spices, silk and other goods traded from the Orient to Europe. After a fire in 1505, the building was rebuilt and used as a post office for the Italian postal service from 1939. In 2008, the building was sold to the Benetton Group, owned by a well-known Italian family. The group's vision was to create a modern department stores' in the building that would combine commerce and urban leisure. The renovation was designed by the Dutch architect Rem Koolhaas together with the architectural office OMA and took seven years from

2009 to 2016 (Strzałka-Rogal 2021: p. 4).

When analysing the rooms and the interior of the palace, it is clear that the building is very different from typical Venetian palaces, as it appears more modest and durable. The architects were very aware of the building's history and tried to base their concept on trade and products so that customers could visit even the most special rooms of the building. The unifying material of the whole concept is brass, which appears in various forms and variations throughout the building. Its colour in particular is used in different ways to emphasise the specific use or combination with other materials, as in the wall cladding on the fourth floor, stairs, lifts, window frames and as a massive detail forming new balustrades (Strzałka-Rogal 2021: p. 5).



Img 4.16: Fondaco dei Tedeschi - Circulation (OMA)

The additional roof level was constructed of steel and glass to allow light to enter the courtyard while creating an extra space at the top of the building for hosting a number of cultural events. The new ceiling looks like a modern version of a coffered ceiling from the courtyard and provides a translucent effect of natural light. Taking a closer look at the interior of the building, the architects tried to base the concept on the typology of a 13th century commercial quarter, where customers had much better

access to products and information (Strzałka-Rogal 2021: p. 5).



Img 4.17: Fondaco dei Tedeschi - Roof floor (OMA)

While the new elements of the building are clearly visible, the old structure and the balconies and terraces facing the Grand Canal have remained unchanged, even the art and fresco remains. The architects added an Italian-style loggia around the courtyard on all four levels and connected them with very chic-looking red escalators. The priority of the main entrance has also changed: While the old entrance is now just a side entrance, the main entrance was moved to the corner with Campo S. Bartolomio. Finally, the roof terrace, which offers a spectacular view of the city, and the courtyard below it have become public spaces without a fee restriction to enter. (Strzałka-Rogal 2021: p. 5).

Considering that the conversion of the building into a luxury department stores' was carried out by a private company, costing a total of 55 million euros and opening the unique piece of cultural heritage to the public, there was still some discussion about the bureaucratic procedures. One of them concerned the 6 million euros that the owner of the building, the Benetton Group, paid to the municipality to obtain an uncontrolled building permit. Another issue was that during the reconstruction the

historical heritage would be irrevocably lost (Strzałka-Rogal 2021: p. 5).



Img 4.18: Fondaco dei Tedeschi - Interior (OMA)

Finally, allow me to mention in full three excellently worded paragraphs by the author that talk about the general idea of renovation, its impact on the city of Venice and conclusions about how to deal with cultural heritage in general.

„Fondaco dei Tedeschi is a silent witness of the Venetian mercantile era, the role of which is diminishing with the progressive depopulation of Venice. However, the commercialisation of the facility made it closer to people – both the organised program, which provides regular, cyclical cultural events, offers interesting offers to tourists and residents, and the architecture, which naturally exposes the entire monument. There is a cafe and restaurant in the building run by a Padua chef. In addition, there are souvenir shops, Italian food brands and shops selling products of Venetian craftsmen“ (Strzałka-Rogal 2021: p. 6).

„The adaptive reuse of Fondaco dei Tedeschi has sparked a debate about what the future of the city will be like – whether it should attempt to return to a residential, productive centre or undergo the continual transformation of Venice into a virtual replica of itself. In a situation where the inhabitants are mostly tourists, public life is a cyclically organised show, and the only meaning of time is money. There was a well-

founded fear that the development of a long-term vision for the city's development could be blocked by short-sighted interests. The analysis of the actions taken shows that the facility clearly brings more to the life of the Venetian community than it receives. Based on historical sources, detailed architectural and urban analyses, it seems possible to strike a balance between the city's artistic heritage and commercial trends in Venice“ (Strzałka-Rogal 2021: p. 7).



Img 4.19: Fondaco dei Tedeschi - Courtyard (OMA)

„In the discussion about the further fate of the historic city, a view emerges that primarily calls to use what Venice offers us, respecting its fragility and cultivating its uniqueness. The article is against the emergence of museum cities, closed enclaves, and turning historic objects into inactive relics of history. First of all, if we restore monuments, it is an opportunity to make them a living part of the city. The final conclusion is that no matter what the new function of the building is, it is worth renovating them because in this way, the heritage can survive and this should be the central objective of a long-term vision“ (Strzałka-Rogal 2021: p. 7).

4.4.2 Embaixada, Lisbon

Heading west from Italy to the Portuguese capital of Lisbon, one will find a similar concept to the Fondaco Dei Tedeschi. Although much smaller than the grand palace in Venice, the idea is to reactivate the palace by offering culture to both locals and tourists. The palace is called Palacete Ribeiro da Cunha and is located in the central area of Príncipe Real with a long and turbulent history in the quiet centre of today's Lisbon.

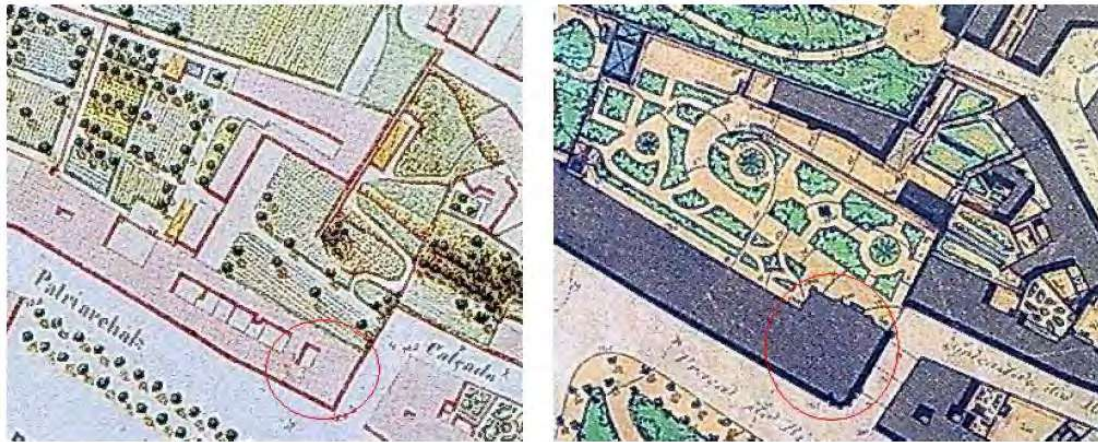


Img 4.20: Palacio Ribeiro Da Cunha - Perspective (Embaixada)

Construction activities on the current site of the palace began as early as the 17th century, but the building that stands there today was built in the 19th century by Jose Ribeiro da Cunha in the neo-Arabic style, like many other buildings from that period (Ferreira Paulo n.d.: p.18). Just like the other case studies, this building went through different functions, many renovations and several different owners throughout history. The attached garden behind the palace was also redesigned several times (Ferreira Paulo n.d.: pp. 25 and 30, Translated by Author).

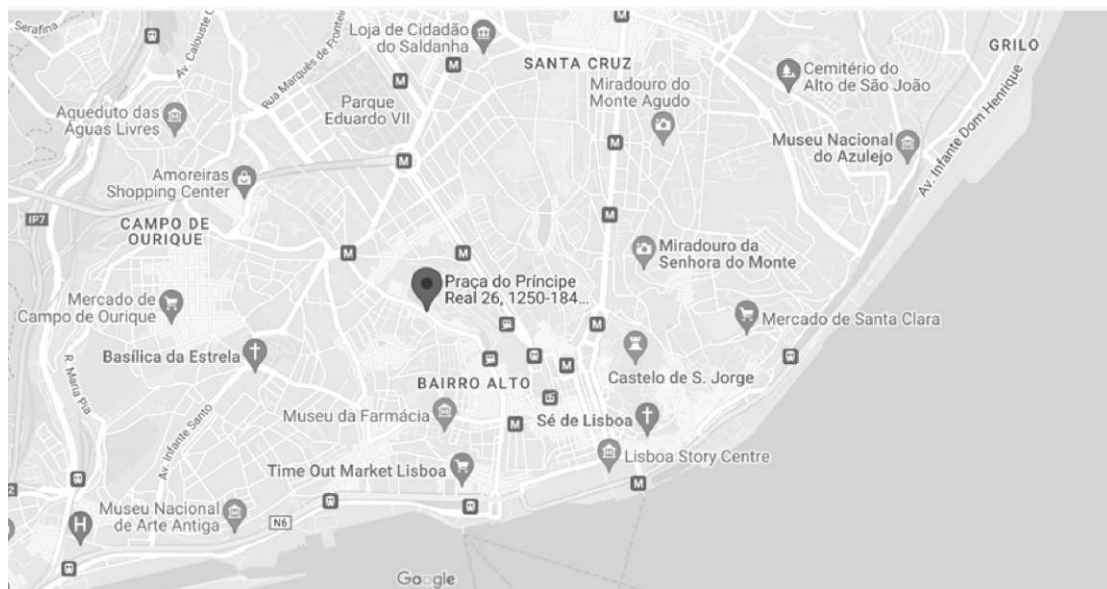
Today, the building has found a new function that, in contrast to the predominantly private residential use in the past, opens the palace to the public and

provides a venue for cafés, restaurants, concerts as well as many shops of local Portuguese brands, while preserving the historic structures. (Embaixada 2021)



Img 4.21: Palacio Ribeiro Da Cunha - left 1857 and right 1911 (Ferreira Paulo n.d.)

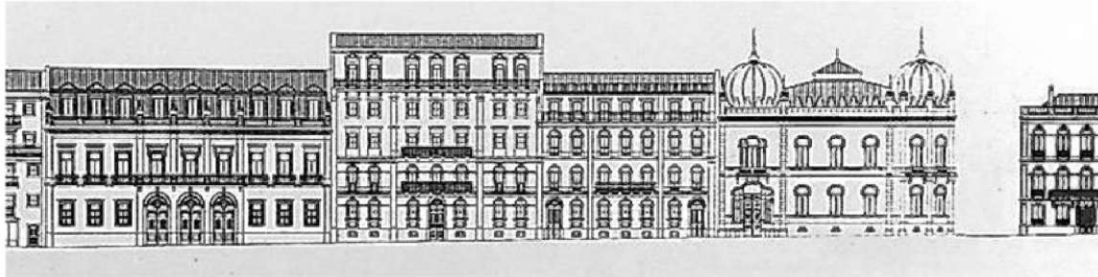
„The Palacete Ribeiro da Cunha, in Príncipe Real, opens again in Lisbon. Inside, mostly Portuguese fashion, cosmetics, art and decoration brands, announce a new shopping centre in the capital, the EmbaiXada. It’s a new beginning for a historical building“ (Embaixada 2021).



Img 4.22: Palacio Ribeiro Da Cunha - Location (Google Maps)

Not only has the building itself turned to creative production and retail, but the whole neighbourhood has started to organise itself and consolidate its own identity based on local creativity and culture. There is an association called "Príncipe + Real

Association" that aims to bring people and organisations together and create local communities in the neighbourhood. The four key words for the association's activities in the neighbourhood are United, Creative, Authentic and Supportive. Following this vision, they want to create a neighbourhood community that is dynamic, connects activities, interests and needs and builds bridges between people who live, work or have their business in the neighbourhood (Eiro 2021).



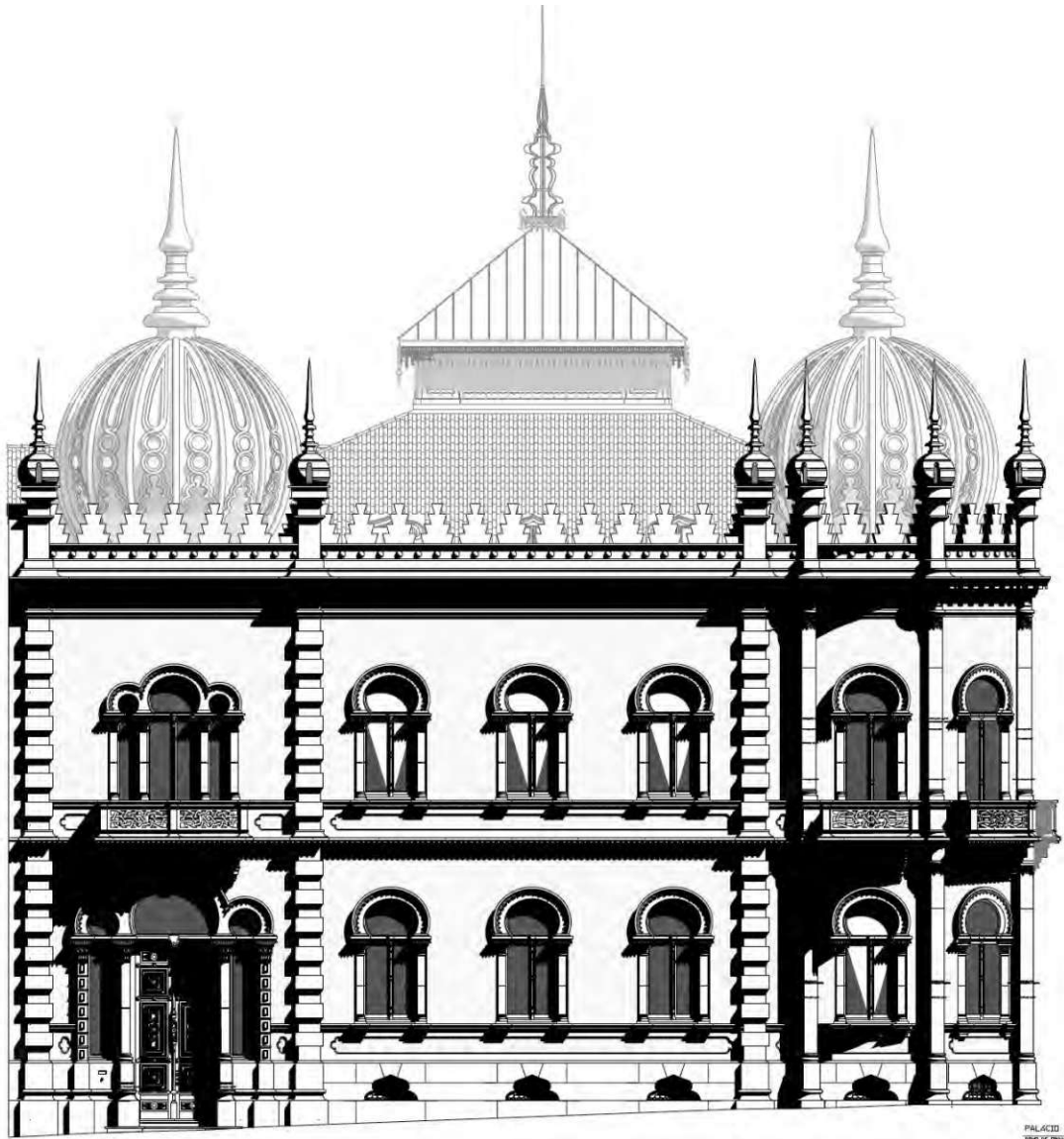
Img 4.23: Palacio Ribeiro Da Cunha - Street Elevation (Ferreira Paulo n.d.)

Regarding the history of the palace and the neighbourhood, it should be noted that until the 18th century it was a predominantly agricultural area called Cotovia. The first palace in this area was the palace of Soares from the first quarter of the 16th century and later in the 18th century, some new palaces were also built among the modest houses. Before the Principe Real square and its garden were built in the Cotovia region, there were many gigantic projects planned for the area, but all were unsuccessful or failed (Ferreira Paulo n.d.: p. 2, Translated by Author).

Thus, in 1764, Cotovia became a new location for the Patriarchate, which built a new large basilica there, but it burned down only five years later. The experience was so enormous that many streets were subsequently named as " Patriarchal Burned", but to this day only one street name has survived: "Calcada da Patriarchal" (Ferreira Paulo n.d.: p. 5). The next project for Cotovia was a building for the Royal Treasury, designed by the architect Costa e Silva, which was as grandiose as it was unrealistic. After ten years of construction, the site was abandoned and for years stones and broken columns have lain on the ground (Ferreira Paulo n.d.: p. 6, Translated by Author).

In the second quarter of the 17th century, the Jesuits came and parcelled out the area of what is now Palace Street into eight plots. Originally, all these plots were owned by Joao Pereira da Costa until he died on the eve of the earthquake. And to the west of them, Jose Ribeiro da Cunha built his new palace, today's "Embaixada". In

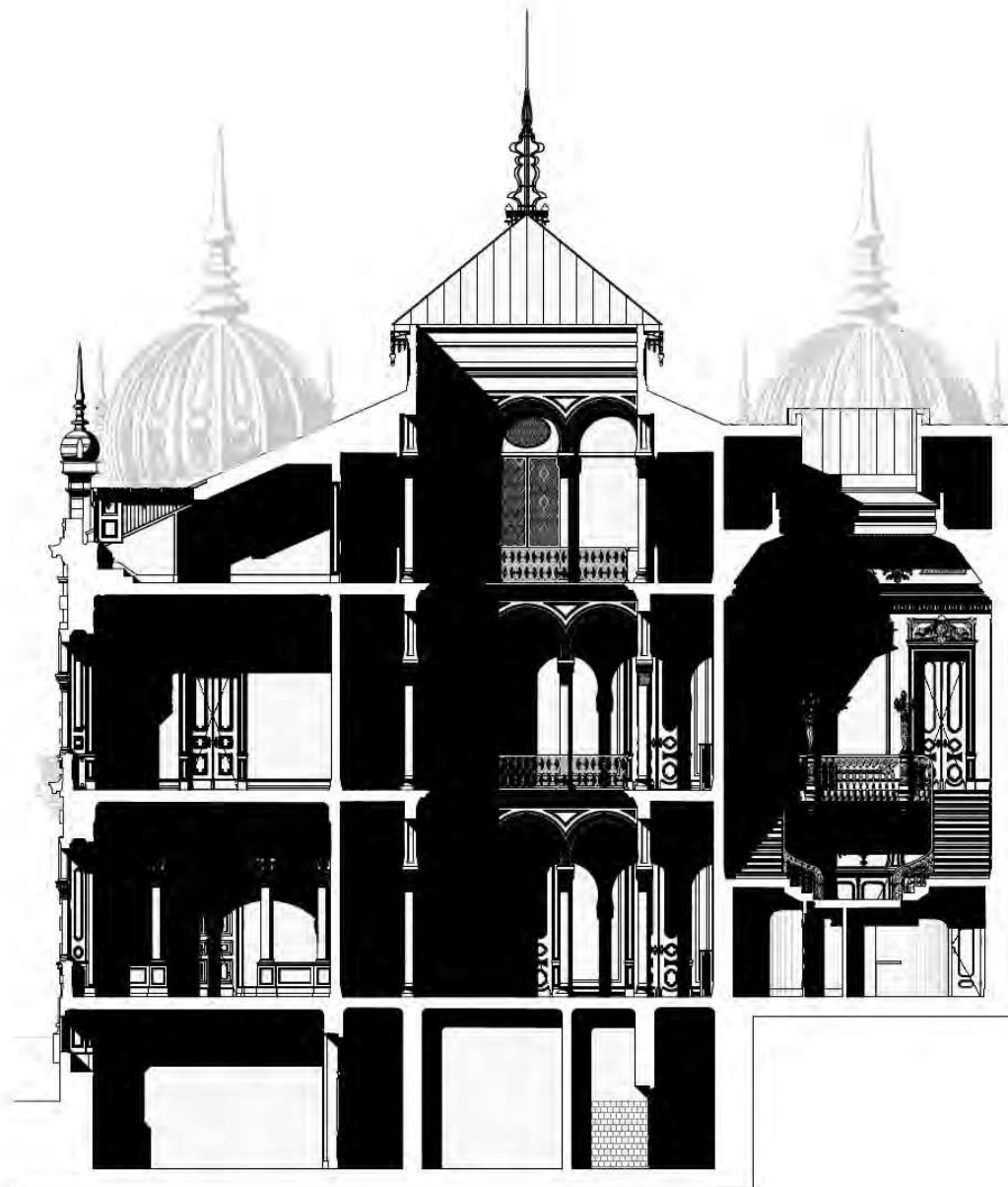
these city palaces there were some shops on the ground floor, such as a barber's shop, because they were opposite the patriarchate on the other side of the street and hoped to attract a certain religious clientele. Later there was, for example, a bread seller, a tavern, a cow slaughterer or a Chinaware shop (Ferreira Paulo n.d.: p. 7, Translated by Author).



Img 4.24: Palacio Ribeiro Da Cunha - Elevation (Appleton e Domingos Arquitectos)

The palace in its present appearance dates back to the 19th century and was built by Jose Ribeiro da Cunha in the style of Portuguese Romantic Revivalism, which was based on the Neo-Arabic style. The Arab influence had a long history in Portuguese architecture even then, as many country houses and palaces were built in this style. The palace is obviously a unique architectural structure in the streets surrounding the

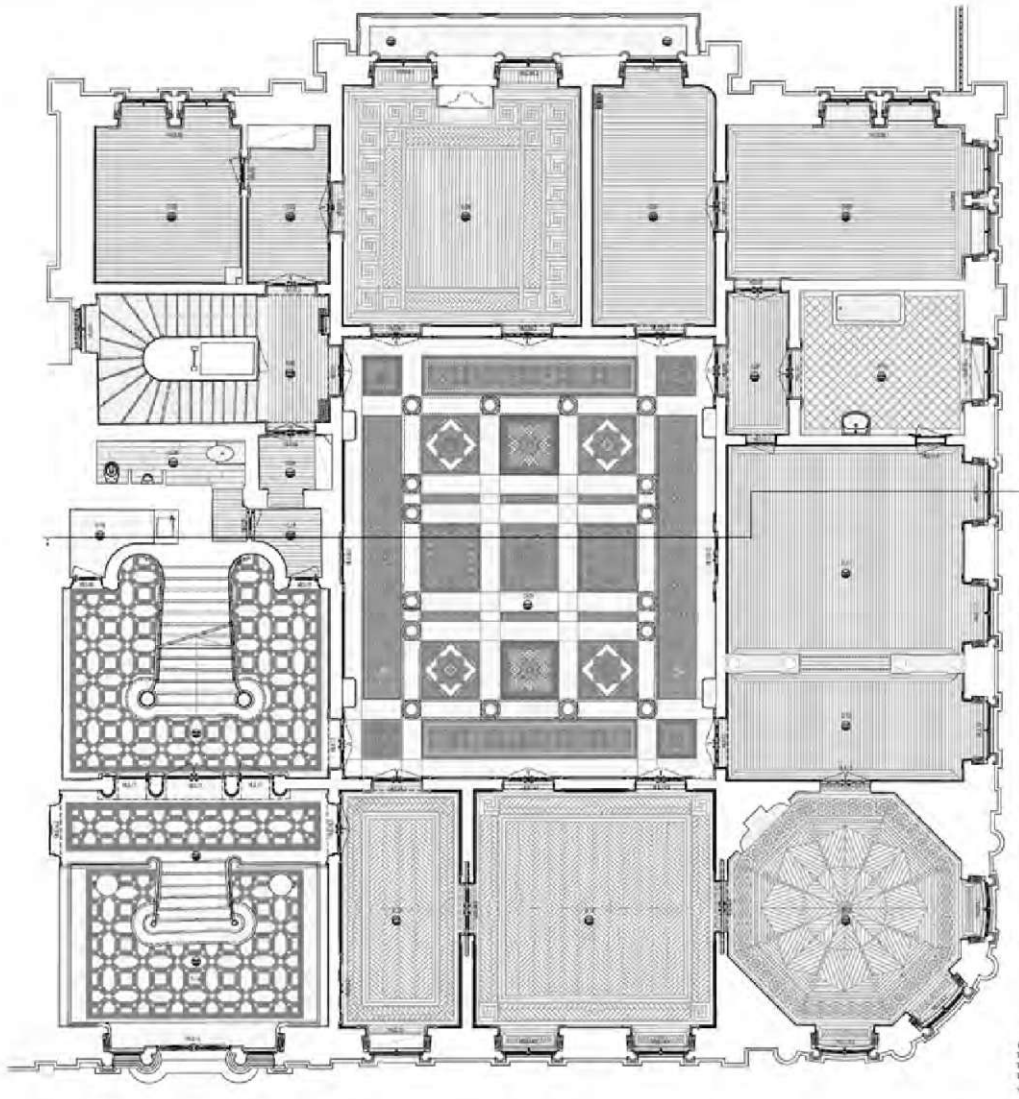
square of the Principe Real and the neighbouring houses, as it is structured in the Moorish style with "watermelon-like" domes (Ferreira Paulo n.d.: pp. 18 and 19, Translated by Author).



Img 4.25: Palacio Ribeiro Da Cunha - Section (Appleton e Domingos Arquitectos)

The neighbourhood was always kept chic and attractive as many villas were built by wealthy owners. In 1877, Jose Ribeiro da Cunha applied to the city council to build his new residential palace in Principe Real, which was approved. The architect Henrique Carlos Afonso was commissioned to design and build the palace. The

application was submitted on 3 May 1877 and provided for a construction period of one year, which was later extended by another year. As the building site is on a slope, it was important to create a level and stable foundation for the palace (Ferreira Paulo n.d.: p. 20, Translated by Author).



Img 4.26: Palacio Ribeiro Da Cunha - Ground Floor (Appleton e Domingos Arquitectos)

The back of the palace faces a botanical garden where some of the smaller buildings have been added to the palace. The palace has three floors, decorated facades and a roof with four domes. Inside is a rectangular courtyard covered with a glass and steel roof and surrounded by arcades on all floors. The first floors originally housed the bedrooms of the resident family and the second floor the dining rooms and main halls. Both the vestibule and the staircase are connected to the courtyard (Ferreira Paulo n.d.: p. 21, Translated by Author).

Throughout the history of the palace there have been several families of owners, starting with the builder Jose Ribeiro da Cunha and after his death his widow 1871-1901, then the palace was owned by the Seixas family from 1901 to 1920, then by Manuel Caroca 1920-1966 and since 1966 the company Compadim (Comp Portuguesa de Administracao Imobiliaria) has owned the building. From the 1980s, the palace served the university as a rectory, but the upper floors continued to be occupied by the Carvalho family until the mid-1990s. From 2000, the building facades were reconstructed (Ferreira Paulo n.d.: pp. 29-30, Translated by Author). Later, the interiors were also adapted to the new function as a cultural shopping centre with creative events and gastronomy called Embaixada.



Img 4.27: Embaixada - Courtyard (Embaixada)

„EmbaiXada is located in the Ribeiro da Cunha Palace, one of the most emblematic buildings of the trendy Príncipe Real neighborhood. This 20th century neo-Arab palace was transformed into an innovative commercial gallery where several national brands and artists work on design, craftsmanship, fashion, cuisine, and Portuguese culture. The outcome is a meeting point for people and experiences that mix tradition, contemporaneity, architectural heritage preservation, and the best innovation Portugal has to offer“ (Embaixada 2021).

4.7 Conclusions

To conclude this chapter, it can be highlighted that the historic towns that have been investigated are increasingly confronted with the problem of population decline, for which there are several reasons, such as rising real estate prices, buildings that are too old and not modernised, or the unbearable conditions caused by an excessive concentration of tourists. In order to prevent the problem of depopulation and at the same time not to waste the economic benefits associated with tourism, cities welcome developments and concepts that combine locals and tourists so that both groups benefit and are in balance.

Just as it is desirable for tourists to see something of the local culture, it is also important for locals to connect with their own culture. From the case studies on the creative industries it became clear that it is important to give a lot of space to creatives like artists in order to create a strong local community. If this community is disrupted or dissolved, the whole concept can flip in a completely different direction than before.

Another conclusion is that the abandoned industrial heritage needs different creative concepts than the vacant historical palaces in city centres. While in the case of industrial areas it is necessary to invite artists, reactivate the area, promote the community and attract visitors, in the case of city palaces, where so many visitors are already on site, it is more necessary to offer some local products of local creatives for sale.

DESIGN STRATEGIES

Preserve existing historic buildings: In all the case studies presented, efforts were made to preserve the historic substance of the buildings and only some minimal interventions were made in terms of functionality or exploiting the potential of spatial quality.

Adding modern functional elements that differ from the old architecture: Modern additions could include, in particular, a roof over the courtyard to protect it from rain, or new stairs and lifts that reduce barriers for the disabled and make transport in the building more efficient.

Revitalising the street level in less popular streets: Especially in the case of the WUK and the M50, it was important to reactivate the public space between the buildings so that people can enjoy this space and see the historic building from the

outside.

Making art visible in public space: In several cases, art elements were used in public spaces, such as colourfully painted walls or as a surface for a painting, to attract the attention of passing visitors or locals and draw them to the reactivated building or area.

Open the buildings to visitors: Once visitors arrive on site, it is important to offer them something inside the building as well and invite them in. On the ground floor, shops, restaurants or cafés are usually used for this purpose.

Creating public spaces, semi-public areas and private spaces for artists: As the examples have shown, it is important to create a mix of functions that reactivate the building in consideration, but not only the functional programming is crucial, but also the different levels of private and public spaces are essential.

DESIGN TOOLBOX

Engaging with the local creative industries: Many of the case studies link their programmes to the local creative industries, which bring in their products such as music, fashion or art and fill the spaces with new energy, attracting both locals and foreign visitors.

Selling products of the local creative industries: Some of the case studies focus on selling products of the local creative industries, such as Embaixada, which is mainly oriented in this regard.

Organise cultural events: Organising cultural events with local or international companies has proven to be an efficient strategy to attract many visitors at once and to increase the popularity of the location if the events are successful.

Fine gastronomic offer: As mentioned in the previous recommendations, the presence of gastronomic establishments such as small restaurants or even cafés makes people want to settle down and spend some extra time in the area while enjoying delicious food or drinks.

Mobile street furniture: In addition to the previous point, furniture also plays a major role. Free seating attracts visitors to linger a little longer in the area or simply to take a break. It is therefore important to offer them, but also to make them movable, so that different arrangements are possible and also a removal to the providing space for cultural events is still possible.

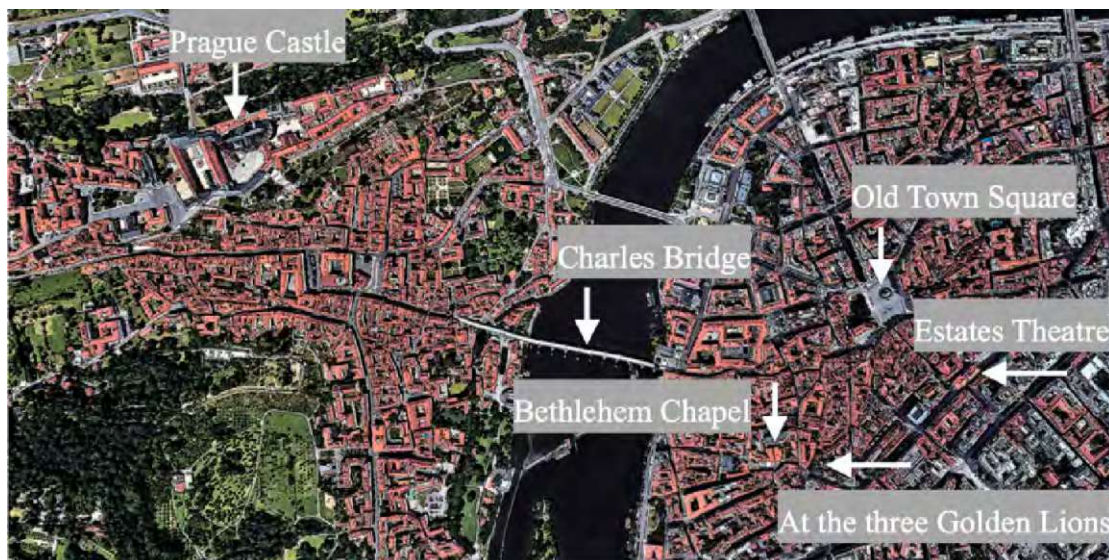
CHAPTER 5 Prague

This chapter introduces the case study city of Prague and analyses the surroundings of the palace of interest in more detail. Starting from the larger dimensions and history of the oldest part of Prague, the focus increasingly turns to St. Mary's Square and the neighbouring Clam-Gallas Palace, whose history is briefly presented. Based on the information from the conclusions of the previous chapter and from this chapter, the design concept was developed, which is presented in Chapter 6.

5.1 Potentials of Prague in relation to creative theories

Throughout its history, the city of Prague has experienced prosperous times, but also times of crisis. In this chapter, the history of Prague from the founding of the city to the present day is briefly presented and some relevant facts are highlighted.

The first written evidence of Prague can be dated back to the end of the 10th century, but it is assumed that stories about the city were passed down through words even before that. According to legend, the city was proposed by the lady ruler of the



Img 5.01: Map of some historically significant Buildings (Google Maps 2022)

time, Libuse, who founded it on a dolphin-shaped arm of the Vltava River. Its inhabitants were descendants of Slavic tribes who came from the east to this formerly empty but predominantly Germanic area in the 6th-7th centuries (Cornej 2005: p. 8, Translated by Author).

The territory of today's Czech Republic was called Bohemia in Latin, Čechy in Czech, and was ruled by various Bohemian emperors from Bohemian royal families. Over time, the families connected with other noble families throughout Europe and the Bohemian lands became part of various empires throughout history, such as the Holy Roman Empire or later the Austro-Hungarian Empire. As was common in Europe, the lands were linked to some of the other royal families through marriage or military defeat (Cornej 2005: p. 27, Translated by Author).

One of the most important rulers was King Charles IV, who significantly improved the infrastructure and education of the city, which was the capital of the Holy Roman Empire. For example, in 1347 he began building a new city quarter called "New Town" and had built the first stone bridge across the Vltava River in 1357, which we now call Charles Bridge (Cornej 2005: p. 13, Translated by Author). He also founded the first university in Prague, which was also the first university east of the Rhine and north of the Alps, and which remains the most important university in the Czech Republic today and is called Charles University (Cornej 2005: p. 39, Translated by Author).

At the beginning of the fifteenth century, a famous preacher named Jan Hus was a major figure in the Protestant movement against the Catholic Church. He preached in the Bethlehem Chapel in the "Old Town", which could seat 3,000 people and is now used as the graduation room of Charles University. After Jan Hus started a large Protestant movement in the Czech lands, he was invited to a council with the Pope and the King of the Roman and Hungarian Empires in Constance, Switzerland, and burned to death on 6 July 1415, which is still celebrated as a National Holiday in the Czech Republic. There is also a large statue of Jan Hus in the centre of the "Old Town Square" (Cornej 2005: p. 51, Translated by Author).

Another ruler, but from the Habsburg family, was Rudolf II. In 1583, he moved his court from Vienna to Prague and started a large art collection, because art was his passion. In addition, the famous pedagogue Comenius, the astronomer Johannes Kepler or the famous composer Wolfgang Amadeus Mozart lived and worked in Prague. In the case of Mozart, he liked Prague very much because he felt better

understood there than in Vienna. At that time, music was so widespread, taught and performed in the Czech lands during the Baroque period that the country began to be called the "conservatory of Europe" (Cornej 2005: p. 91, Translated by Author).

Mozart lived in the house "by the three golden lions" and performed his operas near the Estates Theatre. His first success was the opera "The Marriage of Figaro", which was repeated three days in a row. His second great success was the opera "Don Giovanni", which he finished in Prague and gave its world premiere at the Nostic Theatre in Prague, which was completely sold out (Cornej 2005: p. 95, Translated by Author).

During the time of the Austro-Hungarian Empire, Prague was quite stable and developed. Even after the First World War, during the period of the "First Republic" of Czechoslovakia, the economy flourished and many Czech companies expanded, such as the shoemaker Bata or the furniture factory Ton, which have survived to this day. After the beginning of the Second World War until the revolution against the Russian occupation in 1989, free art and culture were restricted and channelled in a certain direction. However, even after the change of regime and the regaining of independence and democracy in the Czech Republic, the revival of culture, which had been stagnant for 40 years, is proving difficult and progressing slowly (Brabcova 2017: p. 4, Translated by Author).

„The social debate about the role of culture in Czech society, its impact on native identity, its tradition, quality, competitiveness and forms of adequate funding or support has (after twenty-five years) reached a somewhat dead state. Or has it already become a chronically underfunded, politically unwilling and exhausted cultural actor seeking change. If it still exists, it is not always based on real facts and is in some respects in line with the context of the real democratic development of European countries“ (Brabcova 2017: p. 4, Translated by Author).

Based on this quote, the current problems of Prague's cultural scene became visible, but the situation is getting better, because last year the first discussions about promoting the development of the cultural and creative industries in Prague took place. The debates were held within the framework of a conference called "Prague Cultural Forum 2021", held online and in the studio of CAMP (Centre for Architecture and Urban Planning), with "What is the future?" as its main theme. The contributions and discussions with interdisciplinary experts thus focused mainly on how we can strengthen the role of culture in Prague for the future. The resulting

points relevant to this work were, in my opinion, two potentials of Prague:

The first is cultural potential, as there is a strong concentration of various large and small cultural institutions in the city centre. Prague has a long and strong tradition, especially in the field of theatre and literature. However, these institutions often have very outdated structures (Kejkrtová Měřičková 2021, Translated by Author).



Img 5.02: Debates in Prague Cultural Forum 2021 (PKF 2021)

The second potential is in the IT and software industry, because one of the most important sectors of the IT and software industry in the Czech Republic is the games industry. Conferences and workshops are usually held in Prague every year. Many companies have developed and want to create a place where the IT industry meets creative people such as graphic artists, musicians, designers and other professionals. There are many talented and well-educated young specialists in these fields and they would appreciate a good place to establish their start-ups, to network with each other and create synergies. It is about a place that is neither home nor office and where creative connections can be made (Barak 2021, Translated by Author).

Another rising industry, which have been also mentioned during the Prague Cultural Forum is the cinema industry in Czech Republic. As the presence and new contracts with the large movie and series provider Netflix in Prague are increasing, the prestige and popularity of Prague for the cinematic industry is also rising. The recent large Netflix production in Prague is called the „Gray man“ with Ryan

Gosling in a main role and should release this year (Pirodsky 2022, Translated by Author).

„Ryan Gosling takes an especially dangerous tram ride through Prague in the first officially-released footage for *The Gray Man*, which shot in Prague for about three weeks last summer and blocked off many areas of the city center“ (Pirodsky 2022, Translated by Author).



Img 5.03: Barrandov Studios

Prague has a long history in the film industry, as the first recording was made in 1896 and the first film studios opened in the former Czechoslovakia in 1931. In addition, Prague has experienced a boom in demand as a filming location in recent decades. Through these international and national collaborations, Czech film production improved to become a term for leading cinematographers, directors and producers (Žipková, Arora 2021, Translated by Author).

„Czech skills are up to date. In addition to the many international productions that shoot here each year, the local film industry produces regularly about 60 domestic features and full-length documentaries each year. Thanks to the high volume of film production in the Czech Republic, local film production companies are highly

experienced and enjoy advantageous relationships with local talent and suppliers“ (Žipková, Arora 2021, Translated by Author).

The first film shot in the Czech Republic was The Horice Passion Play in 1897, an American production. One of the world's first horror films, the German film The Student of Prague, was also shot in Prague in 1913. In the 1930s, international cooperation continued and led to the establishment of the Barandov film studios in Prague, which are still used today for major productions. During the Nazi occupation in World War II, the studios were expanded and as the German studios in Munich and Berlin were destroyed by the Allies, the entire film production moved to Prague and produced more than 80 German films during the Czech protectorate (Žipková, Arora 2021, Translated by Author).



Img 5.04: International Film Festival in Karlovy Vary

After the Second World War, the Nazis were immediately replaced in 1945 by the Soviets, who took advantage of the Czech crews' propagandistic recording skills. The studios were not nationalised until the 1960s, but still took on some contracts with the US, Britain and West Germany. Not even during the harsh post-1968 communist regime in the Czech lands was international film production uninterrupted. Among the greatest successes from the Soviet era are *Closely Watched Trains* (1966) directed by Jiří Menzel, *All Quiet on the Western Front* (1979) or Forman's Oscar

winner Amadeus (1984) (Žipková, Arora 2021, Translated by Author).

After 1989 great work soon rolled in: Mission: Impossible (1996), The Bourne Identity (2002), Hellboy (2004), Casino Royale (2006), The Chronicles of Narnia: Prince Caspian (2008), Wanted (2008) and Spider-Man: Far From Home (2019), to name just a few. There were also big-budget European productions such as Jeanne d'Arc (1999), Les Misérables (2000), and Napoleon (2002). Aside from commercial titles, independent projects such as Everything Is Illuminated (2005), The Illusionist (2006), built their successes on Prague (Žipková, Arora 2021, Translated by Author).

„At that time, Barrandov Studio employed some 2,200 people and turned out more than 40 domestic films annually. Among them were a large number of big-budget, high-concept films such as fairytales and period films. Creatives embraced the opportunity to test innovative methods and to experiment, developing impressive special effects for the time, with art departments given enormous freedom and resources“ (Žipková, Arora 2021, Translated by Author).

In addition to its extensive film production, the Czech Republic also hosts an international film festival in the city of Karlovy Vary (Carlsbad) in the western part of the Czech Republic. It is widely known as the most prestigious film festival of its kind in Central and Eastern Europe and is one of the oldest A-list film festivals, along with festivals in Cannes, Berlin, Venice, San Sebastian, Moscow, Montreal, Shanghai and Tokyo (Batroška, Zaoralová n.d., Translated by Author).

The festival was founded in 1946, making it one of the oldest film festivals in the world. In 1956, it was officially classified as a category A festival by the International Federation of Film Producers Associations. Although the festival was under political pressure for 40 years in socialist Czechoslovakia, in 1994 the well-known Czech actor Jiří Bartoška and the leading film journalist Eva Zaoralová were able to take over the management of the festival and transform it from a stagnating festival into a lively film forum worthy of international attention (Batroška, Zaoralová n.d., Translated by Author).

Every year, the Karlovy Vary IFF (International Film Festival) presents 200 films from all over the world, some of which have their official world or European premiere at the festival. "Notable past winners include actors Robert Redford, Robert de Niro, Michael Douglas, Danny DeVito, John Malkovich, Harvey Keitel, Morgan Freeman, Liv Ullmann, Judi Dench, Susan Sarandon, John Travolta, Mel Gibson, Richard Gere,

Willem Dafoe, Jean Reno; directors William Friedkin, Miloš Forman, Stephen Frears, Nikita Mikhalkov, Roman Polanski, Ivan Passer, Oliver Stone, Carlos Saura, Franco Zeffirelli and Charlie Kaufman, and producers Saul Zaentz and Robert K. Shaye" (Batroška, Zaoralová n.d., Translated by Author).

Moving from the professional film industry to video production, it is interesting to highlight the role of today's social media and, for example, the platform Youtube. To spread knowledge or ideas, many people nowadays use their phones and laptops instead of going to the cinema or an event, and furthermore, the internet has made short videos a medium that can reach the largest group of people in the shortest time. For example, Canadian psychology professor Jordan Peterson said that his scientific papers have never been read as often as his lectures on YouTube are watched, reaching millions of views. The same experience has been made by many other academics, such as Stanford biology professor Robert Sapolsky or the recently famous Yuval Noah Harari. Probably their knowledge could never have reached so many people when there was an absence of YouTube (Peterson 2018, Sapolsky 2009).

Starting from the premise that good video content is needed to spread ideas or sell products nowadays. According to the Influencer Report from 2021, almost 80% of marketers consider Instagram important for their influencer marketing campaigns (Frolov 2021: p.6). As the number of active social media users increases, YouTube is the most used social media platform with around 2 billion viewers (Frolov 2021: p.5). To provide some economic data, the influencer market on the Instagram platform is expected to grow to 15% in one year. In 2020, the global market capitalisation is estimated at \$5095 million and is expected to grow to \$5869 million (Frolov 2021: p.8).

Taking a closer look at the most popular topics of Instagram influencers, it is lifestyle with 11%, music with 6%, photography 5%, beauty 5% and family 4% (Frolov 2021: p.10). Furthermore, it can be said that smaller influencers have a stronger connection to their audience than the larger ones (Frolov 2021: p.14). In general, creators of Youtube videos also connect most strongly with their fans, as 56% of marketers say "that Youtube videos are the most important content format for influencers" (Frolov 2021: p.26).

In summary, the study highlights six key current trends in influencer marketing: 1. brands are shifting their advertising spending towards influencer marketing, 2. performance-based influencer marketing is the future, 3. more brands will use TikTok

as a marketing platform, 4. the popularity of micro-influencers will continue to grow, 5. brands and influencers will pay more attention to the content they post, 6. the importance and relevance of virtual influencers is increasing (Frolov 2021: p.35).

To summarise, in Czech history the role of culture and creativity is undeniable, with the city of Prague in particular acting as a catalyst for creative industries and the development of state institutions. The field of filmmaking and the film industry has an exceptionally long and broad base in the Czech Republic and also plays a role on a global scale. As the world transforms into an increasingly digitalised space, the importance of good video content has become a crucial factor in the successful marketing of a company or institution. So the Czech Republic, and Prague in particular, has huge potential and is very well equipped for this change and ready to train and provide excellent video material.

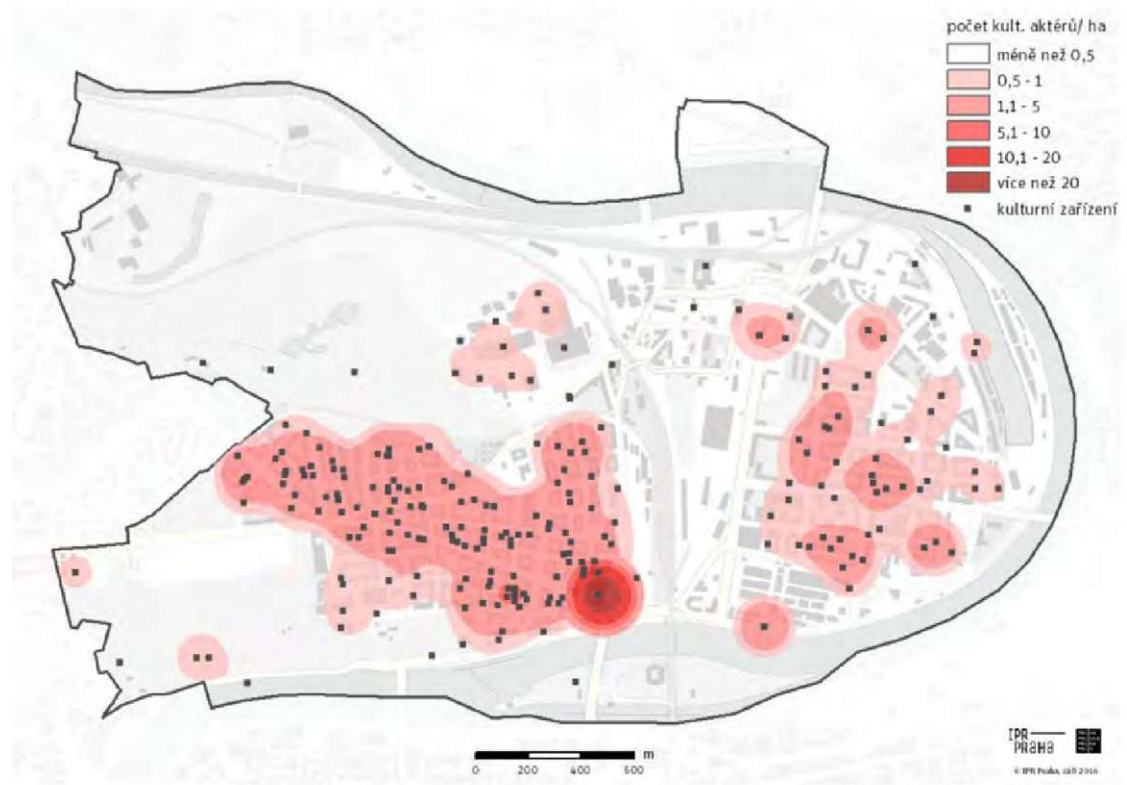
5.2 Potentials of Prague in relation to the case studies

As in some of the key studies, there is also an ongoing art district project in Prague, which is a pilot project in the whole Czech Republic, since there has not yet been a similar development in the whole country. Firstly, a study was carried out in 2016 called Art District 7, as it is the Prague 7 district. The area is located in the meander of the Vltava River and is connected to the south by three bridges to the Prague 1 district, which is the subject of this thesis.

As there were already many creative and cultural activities in District 7, the aim of the project was to increase the attractiveness of the district for external visitors, to protect the current genius loci and to preserve the strongly tied local community. The last point is very important for the development of the project, as it should rely on the grassroots movements that are existing in the district (Havlickova, Vohryzkova 2016: p. 6, Translated by Author).

„Prague 7 (Holešovice, Bubeneč) is one of the most artistic districts of Prague, which is clearly demonstrated by its cultural and social life, concentration of galleries, theatres, cafes and restaurants, as well as the presence of important cultural institutions such as the National Gallery, the DOX Centre for Contemporary Art and the Academy of Fine Arts. Prague 7 also has several places that are or will be cultural landmarks in a specific way: the Prague Exhibition Centre, the Orco building of the former electrical companies on Vltavska (serving as studios and rehearsal rooms for a

diversified community of artists), the Prague Holešovice market (Jatka78, Prague Fashion Market and others) and the Prague-Bubny train station“ (Havlickova, Vohryzkova 2016: p. 6, Translated by Author).

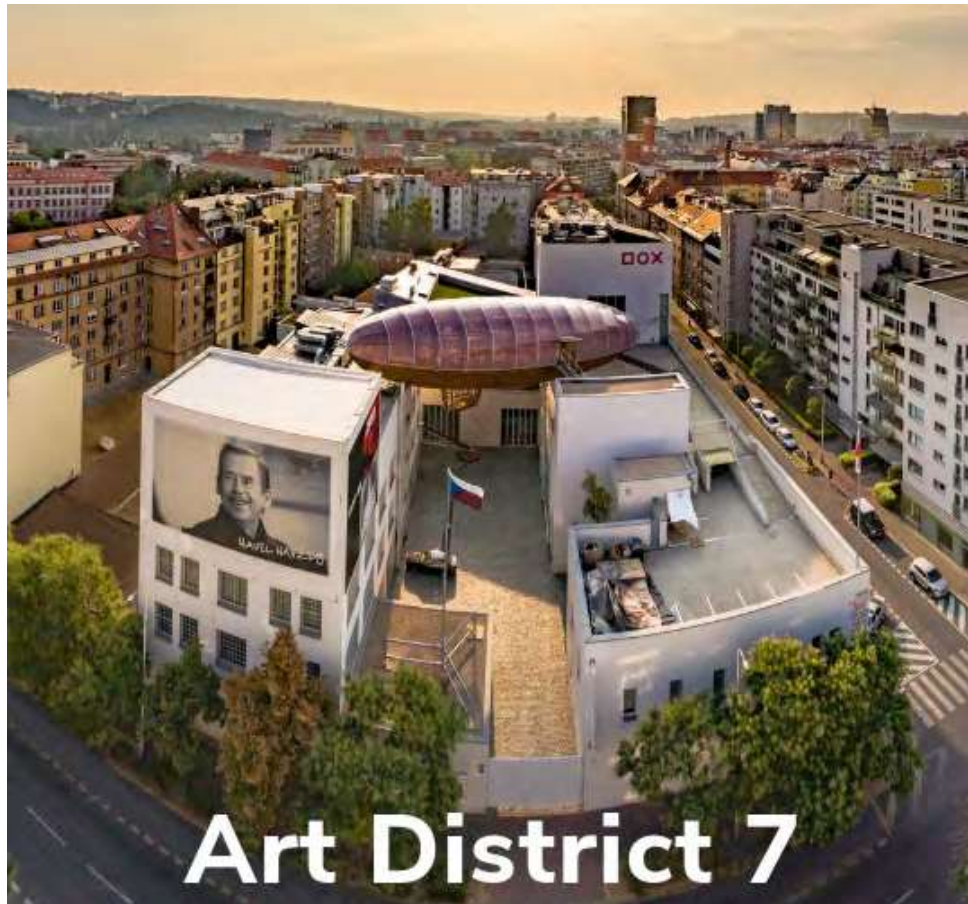


Img 5.05: Concentration of the cultural subjects in Prague 7 (Havlickova, Vohryzkova 2016)

Since the 20th century, culture and art have played an increasingly important role in this district, becoming a symbol of the place and at the same time having the potential to contribute to strengthening its identity in the 21st century. The project aims to support the electoral-communal character of the district, strengthen the identity of the place, increase the quality of life and promote cooperation between the local creative industries. If all these conditions are met, the district will become an attractive place for local but also international visitors, thus facilitating the enormous flow of tourists to the historic city centre in Prague 1 and becoming a second important tourist destination (Havlickova, Vohryzkova 2016: pp. 6, 8, Translated by Author).

The envisaged arts district is defined in the study of the Institute for Planning and Development of the City of Prague as follows: "The arts district is a concentration of interconnected profit and non-profit cultural and artistic institutions, service

providers, businesses, schools and suppliers from other creative industries in one place. Creative districts can have a significant impact on the development of the city and the region, creating an attractive environment for business, enterprise and investment, in addition to opportunities for tourism" (Havlickova, Vohryzkova 2016: p. 6, Translated by Author).



Img 5.06: Areal View Art District 7

According to this concept, the economy of an arts district is not based on profit maximisation, but more on the skills, reputation and label of the quarter. The arts quarter is therefore focused on a certain lifestyle, culture and the creation of products rather than their consumption. The dynamics of the quarter are based on a creative economy in which the artist is a creator of economic values (Havlickova, Vohryzkova 2016: p. 6, Translated by Author).

The concept of Arts District 7 focuses on PR and marketing, the design of public space, the organisation of events, participation, and identity as well as management. The tools to achieve these goals are the active cooperation of creative subjects, partner relationships between private companies and universities that boost innovation

processes, and mutual propagation of the district's brand (Havlickova, Vohryzkova 2016: p. 7). Visitors to the new arts district can expect a wide range of cultural institutions with modern art, design shops by Czech artists, as well as progressive theatres and numerous restaurants and cafés (Havlickova, Vohryzkova 2016: p. 8). In 2016, 373 cultural and creative subjects were already identified in the district, including 92 creative industries, 113 art subjects and 49 cultural industries (Havlickova, Vohryzkova 2016: p. 9, Translated by Author).

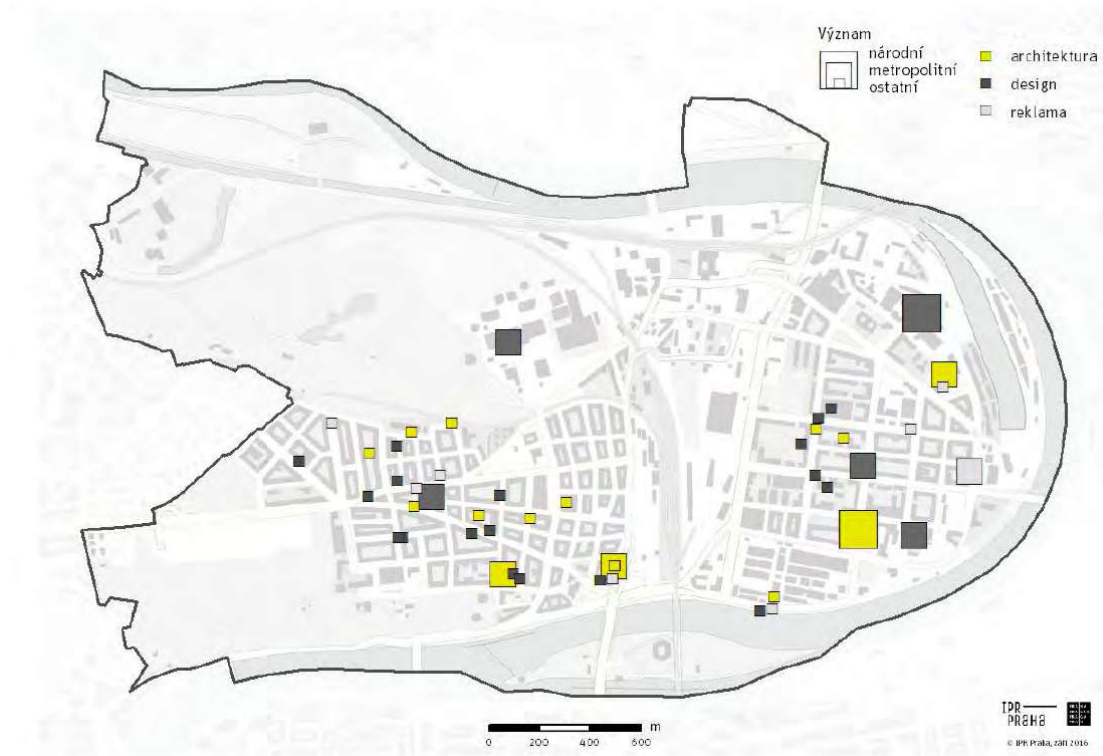


Img 5.07: Distribution of cultural sectors in Prague 7 (Havlickova, Vohryzkova 2016)

In summary, the project aims to become the second most visited neighbourhood in Prague while trying to preserve the original authenticity of the place, using four premises as tools to achieve this goal: linking cultural themes, communication, removing barriers to accessing spaces for creative uses, and regulations to protect residential qualities and limit noise (Havlickova, Vohryzkova 2016: pp. 20, 21, Translated by Author).

However, from my interview on April 14 2021 with Andrea Bártová Švandová, who is responsible for the cultural development in Prague, it became clear that this concept was not so successful as it was expected. The problem was that the visitor

frequency was not so high and the district became to be affected by gentrification processes and too expensive for local artists.



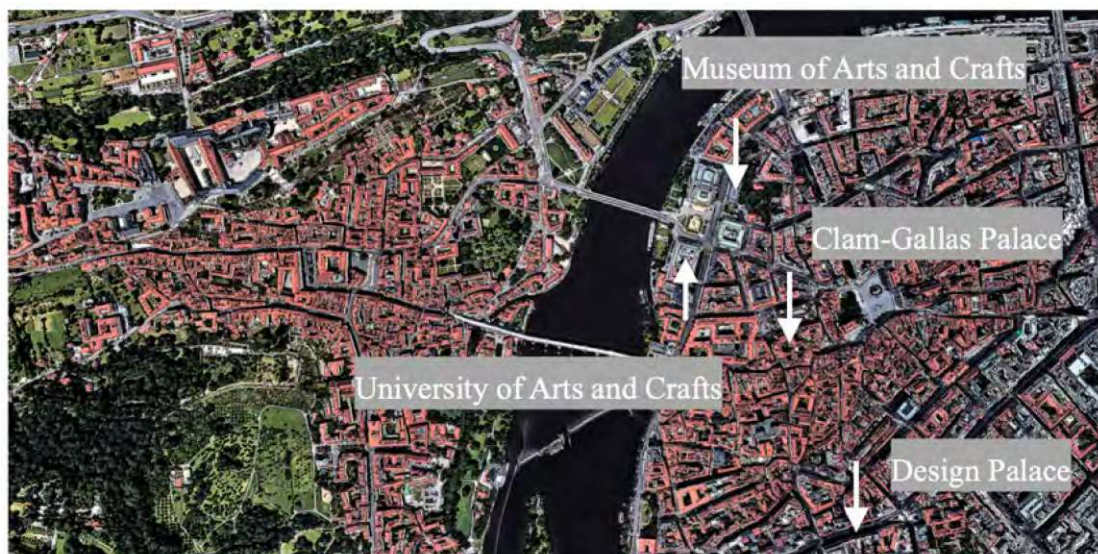
Img 5.08: Distribution of creative sectors in Prague 7 (Havlickova, Vohryzkova 2016)

5.3 Prague's first district: challenges and potentials

Already during the first lock-down in March 2020, there was a huge shift in the Air BnB market, which practically collapsed. This was the ultimate proof that the one-sided orientation of the city centre towards tourism is not a sustainable solution. At the same time, Prague's inhabitants walked to the empty streets of the normally overcrowded city, which they suddenly discovered in a completely different state. The crisis gave them the chance to enjoy their hometown, restore their identity and raise awareness of the need for a new sustainable concept for the historic city centre. Therefore, Prague needs a new clear vision for its future development, a sustainable tourism policy and clear regulations. (Prague City Tourism 2020: p. 38, Translated by Author)

To develop a clear vision for Prague's first district, also called the "Old Town", the Institute for Planning and Development of Prague conducted an analysis of the potential of Prague's city centre for a museum or cultural district. Based on the key studies MuseumsQuartier Vienna, MuseumsQuartier Amsterdam and Museumsinsel Berlin, the experts analysed political, historical, economic, social, technological, legislative and environmental factors that influence such a development. For the second option of a design quarter, the authors also chose the two key studies Design District Helsinki and Milan San Babila Design Quarter and analysed the geographical and thematic scope of Prague to compare it with the two international cases (Brabcova 2017: p. 3, Translated by Author).

Regarding the museum quarter, the study found that setting up such a concept is done by the municipality and requires enormous financial expenses. The basis for a museum quarter is breathtaking art collections and elaborate plans for developing cultural tourism. Such quarters are usually located on a contiguous area and their functioning is subject to the highest international quality standards (Brabcova 2017: p. 6, Translated by Author).

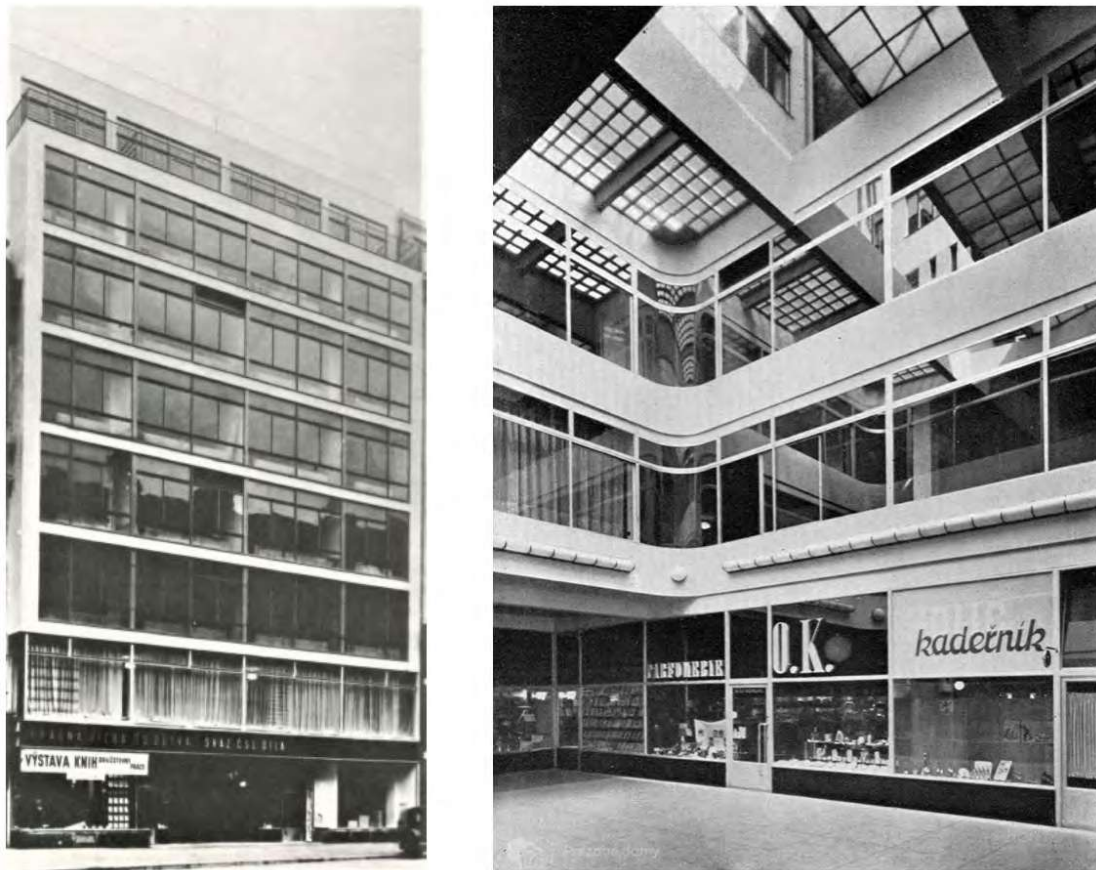


Img 5.09: Map of some described cultural and creative institutions (Google Maps 2022)

In contrast, the initiation of the Design Quarter is a "bottom-up" process, the financial input is much lower than for the establishment of another cultural institution. The essence of a well-functioning quarter is the synergy and active networking of the different cultural stakeholders, and the various cultural activities promote tourism in the city. All these factors make the area attractive for both locals and tourists, and

unlike museum districts, these areas are not historically oriented, but focus on innovation and contemporary lifestyle (Brabcova 2017: p. 30, Translated by Author).

The result of the Design Quarter Study proposes a concept for Prague 1 as a quarter for art, design and crafts. Based on the premise that the "Old Town" (Prague 1) has always been a place of crafts and trade, many important cultural and creative institutions are still located here, as well as new design studios and exhibition spaces. The location has a high concentration of cultural and educational institutions, but also many buildings that remain unused, such as the Clam Gallas Palace and many others. In general, this neighbourhood still lacks a common identity, if one disregards the cultural heritage and tourist facilities as such (Brabcova 2017: p. 34, Translated by Author).



Img 5.10: Design Palace (Design Cabinet)

In the "Old" and "New Town", there had been craft workshops and their shops since the Middle Ages, which remained until the beginning of the 20th century, when they were nationalised. Some streets of the Old Town quarter still have names according to the type of former craftsmen, such as Platněřská (a specialised

blacksmith who made armour), Železná (iron), Soukenická (cloth making), Truhlařská (craftsman, who makes and repairs wooden furniture), Havířská (work in a mine where a mineral is mined), Provaznická (ropemaking), Celetná (the street is named after the bread that was baked in the area in the Middle Ages), V Jirchářích (leather craftsmen) and Řeznická (butchers). These crafts were mainly located near the Old Town Square. The return to craftsmanship is thus not intended to develop the area of the open-air museum, but to continue the tradition and bring urban life back to the city centre (Brabcova 2017: p. 35, Translated by Author).

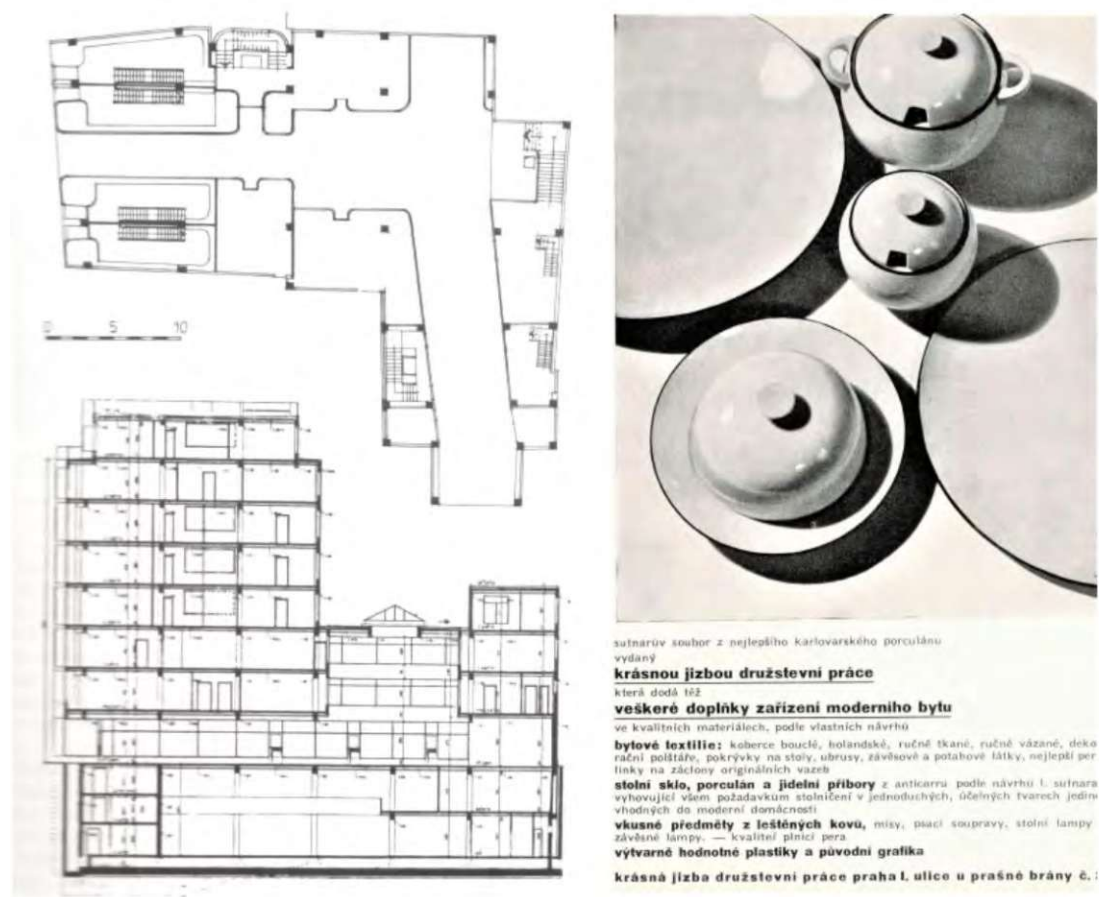
However, the Old Town was not only a centre of craftsmanship, but during the boom of design and civil society after the First World War, a unique design palace was built there in a modern steel and glass construction, where design objects by Czech designers were sold. This palace was built in 1936 by the Organisation of Czech Artists, which published magazines and books, organised exhibitions and united entrepreneurs, artists, designers, the cultural society, but also politicians (Brabcova 2017: p. 35, Translated by Author).

Originally, the Design Palace offered a wide range of products of contemporary Czech design, where anyone could buy household products, books, textiles, fashion or toys. Companies from the entire former Czechoslovakia were represented, i.e. from the Czech Republic, the Slovak Republic and Transcarpathian Ukraine. After the Second World War, the organisation of Czech artists was banned and the Design Palace was nationalised (Brabcova 2017: p. 36). The building housed several institutions and a folklore shop "Krasne jizby", but today it is in an unstable condition and only the street level is used for a cheap shop for bags and gifts (Rendy 2021, Translated by Author).

In addition to the contemporary design palace, two large institutions have also been established. In 1885, a Museum of Decorative Arts and a University of Arts and Crafts were founded in the immediate vicinity to the northwest of the Old Town. To this day, these institutions are very active and forward-looking, supporting the education of students and the exhibition of their works. There is also the possibility to buy the design products of the university students in their own shop (Brabcova 2017: p. 36, Translated by Author).

As a conclusion of the study, it can be stated that the benefit of the concept for establishing a design quarter in Prague 1 lies in the high-quality production that is not harmful to health. In this context, the characteristics of Czech designers are mainly

the universality of designers, the connection with other disciplines, the creation of a community to share studio spaces, shops and workshops, the emerging network structure and the encounter with cultural events (Brabcova 2017: p. 37,38, Translated by Author).



Img 5.11: Design Palace (Design Cabinet)

According to the study, the main goal should be to create a platform for design and its systematic support, as well as to change legislation to make it easier for talented people to come into Prague to study and work, thus attracting the new generation that is crucial for innovation. It is also important to consolidate the vacant buildings in the city centre and explore their potential for creative purposes (Brabcova 2017: p. 40, Translated by Author).

The study explicitly mentions, and as the only example of an unused existing building, the Clam Gallas Palace, for which there were some plans in the past, but which were not implemented and the building was not used to its full extent. According to the study for the palace, it is crucial to open up and reactivate the building with a focus on cultivating the urban space and its offerings. There are three

different but unpublished concepts for the palace from 2007, but they have one common feature, namely the polyfunctional use of the palace spaces (Brabcova 2017: p. 55, Translated by Author).



Img 5.12: Design Palace current situation (Design Cabinet)

The first concept envisages that the palace could be used as an exhibition space for the presentation of aristocratic style and lifestyle in such a place, with the option of cooperating with the Museum of the City of Prague. The second concept is based on the idea of developing a modern workspace with exclusive access to the archives of the City of Prague and exhibitions of some of Prague's prestigious partner cities, as well as events organised by the Municipality of Prague, small conferences or workshops. The third concept is more about opening the palace to the public and integrating it into city life. This concept envisages opening the palace for certain times outside the exhibition hours, for example until the opening hours of a café in the inner courtyard. The use of the palace was to include shops with contemporary Czech glass production, porcelain, textiles, Czech and Moravian wines, as well as the organisation of concerts of all musical genres, theatre groups and street culture (Brabcova 2017: p. 55, Translated by Author).

„(...) The centre of Prague has no shortage of important institutions offering an attractive programme. The Clam-Gallas Palace is undoubtedly one of the most important architectural monuments in terms of size and artistic and historical value.

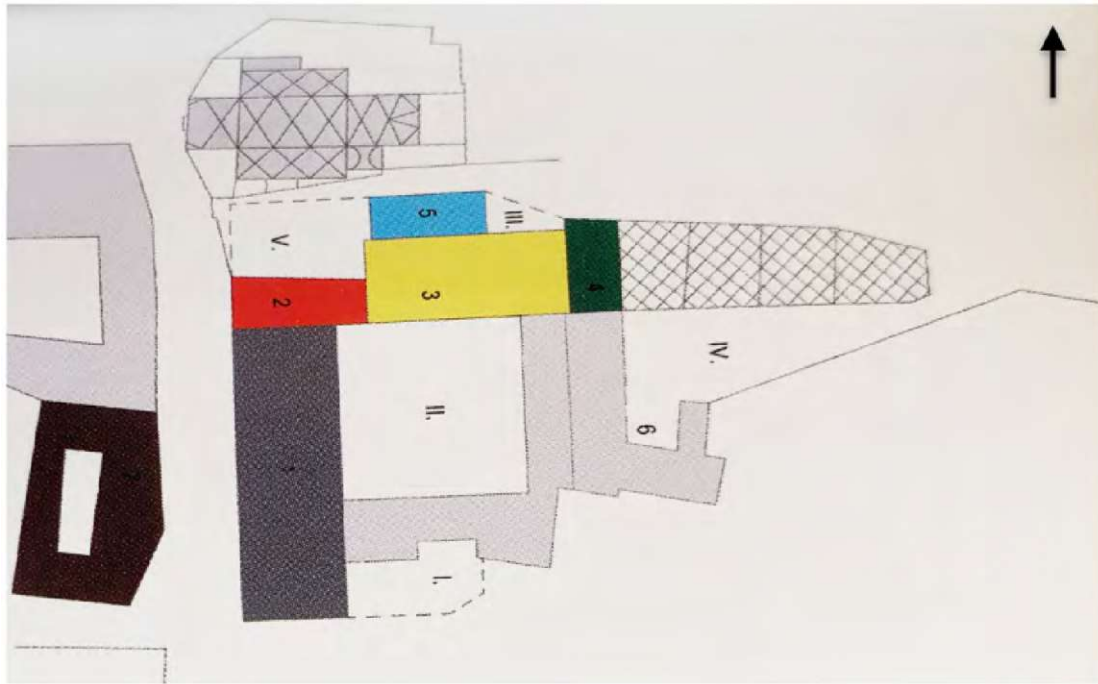
Due to its location, volume and configuration of the interior space, the vision of cultural and multifunctional use (...) is what Prague lacks (...) an example of a new model for presenting art, design, architecture, music, theatre, workshops, lectures, social events (...), all in a mutually interconnecting context (...) in an environment that is clear, open, modern, attractive, sophisticatedly elegant, where the coexistence of historical style with contemporary style creates an amazing aesthetic tension, evoking energy and inspiration. If the Clam-Gallas Palace project is conceived boldly and generously, it will be convincing and will gain a rich following and the affection of a wide international community. The volume of the project offers ample space for both the aforementioned, as well as for restaurants, cafes, bookstores, design shops, an information centre, space for auctions, symposiums, etc., again conceived in an elegant and sophisticated manner. The palace courtyard can be roofed to provide a dramatic space for year-round use (rentals, concerts, Fashion shows, exhibitions of monumental objects, etc.)“ (Brabcova 2017: p. 56, Translated by Author).

5.4 Historical development of the Clam-Gallas Palace

After the possible future concepts for the Clam-Gallas Palace were presented in the previous chapter, this subchapter is dedicated to the history of the building from its creation until today. Based on the publication by the researcher Martin Krumholz, who collected a great deal of data on the palace and its owner, the development of the palace is presented. The publication was produced in the same year as the previously described concepts for the future in 2007 and was a companion piece to an exhibition that took place on the first floor of the Clam-Gallas Palace from November 2007 to January 2008 (Krumholz 2007: p. 3, Translated by Author).

The Clam-Gallas Palace occupies the entire length between St. Mary's Square and Husova Street, which is very busy with tourists, and cannot be overlooked due to its monumental dimensions between the neighbouring houses and the unusual Baroque forms, which differ from the typical "Prague Baroque". The reason for this is that the designer was the famous Viennese court architect Johann Bernhard Fischer von Erlach (1656-1723), who accepted this building project from the highest Bohemian marshal, the Spanish Grand Duke and Habsburg Viceroy in the Kingdom of Spain, Count Jan Vaclav Gallas (1671-1719). The palace is one of the architect's most famous buildings in the lands of the Bohemian crown and the only palace he

built in Prague. The palace was a new residential building built in 1713-1719 on the site of his former house by Czech builders, but also by famous international artists such as the sculptor Matyas Bernard Braun, Domenico Antonio Rappa or Santino Busi and many others. Between 1725 and 1734, the son of the original owner Filip Josef Gallas completed the work on the interior with frescos by Carlo Innocenzo Carlone (1686-1775) (Krumholz 2007: p. 8, Translated by Author).



Img 5.13: Property of Clam-Gallas Palace in Prague (Krumholz 2007)

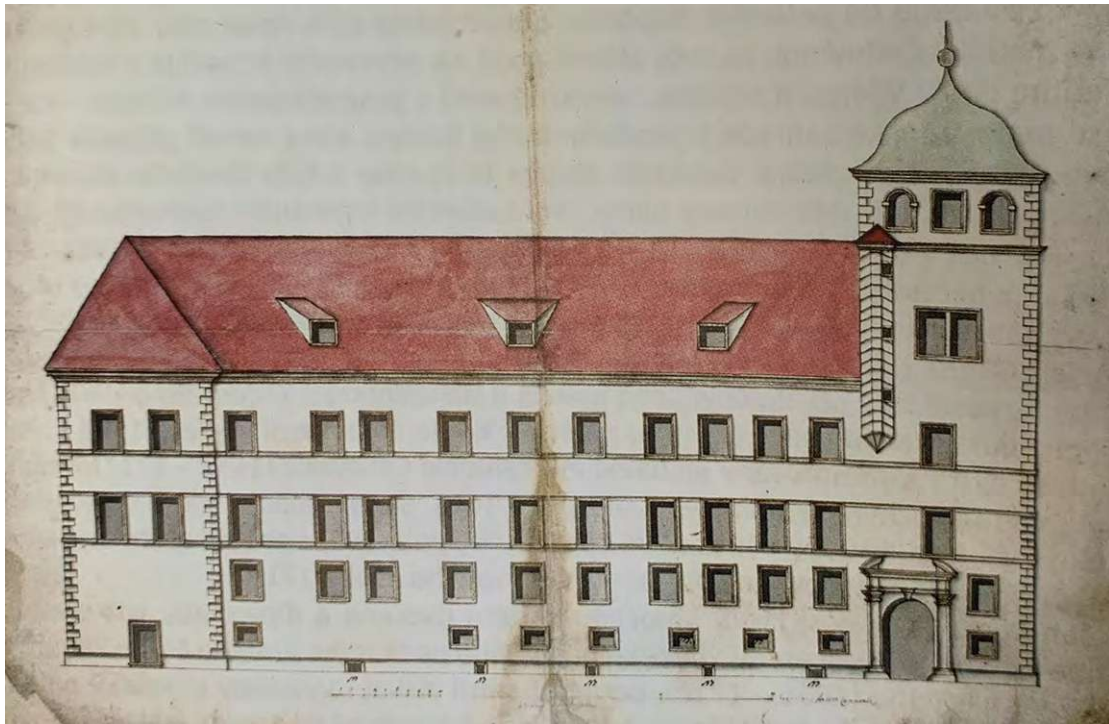
After 1757, there were no more descendants of the Gallas family, so the palace became the property of a befriended Clam-Gallas family, who made only a few changes to the interiors in the Rococo, Empire and Biedermeier styles. The palace became an important social and cultural centre of Prague for more than a hundred years, as many famous musicians such as W.A. Mozart or L. Van Beethoven gave concerts in its rooms. In addition, the palace also housed the famous "Palace Theatre" and the aristocratic salon. After the foundation of Czechoslovakia in 1918, the Ministry of Finance moved into the palace and the Municipality of Prague also partially rented the various rooms of the palace. During the Prague Revolt on 8 May 1945, Prague City Hall burned down and the rescued archives and books were quickly moved to the nearby Clam-Gallas Palace. Since the end of the Second World War, the archives of the City of Prague used the palace for several decades (Krumholz 2007: p.



Img 5.14: Map of regions of family Gallas (Krumholz 2007)

The Gallas family originated in the 11th century from the Italian town of Trident in the Alps, where there was a rather hostile environment, but which was also a strategically important location. The family belonged to the lower nobility until Matyas Gallas had the opportunity to join the battle for Mantua, which began after the death of Vincenz II Gonzaga and fell on 18 July 1630. A two-week looting of the city, including churches and palaces, then began, so that the total value of the loot of war is estimated at about 18 million scrudi. Matyas Gallas also brought a large prey to the

Gallas family and was asked to take part in the diplomatic negotiations with France. He quickly became a knight, then a count, and under Albrecht von Wallenstein he attained the title of lieutenant-general and then even vice-generalissimo. However, he was able to change his mind hastily and distanced himself from Albrecht von Wallenstein. He was also one of the three people who planned and carried out Albrecht's execution, and after another battle was won, Matyas Gallas became a loyal retainer of the Habsburgs and a long-time trusted confidant of Vienna. Furthermore, he was granted the former Wallenstein two territories in the north of the Bohemian lands and also the "Old Town" Palace (today the Clam-Gallas Palace) and a garden in the district „Mala Strana" and many other buildings in various towns. Afterwards, his descendants married into many other international noble families, but mainly assimilated in the Bohemian lands (Krumholz 2007: p. 12, Translated by Author).



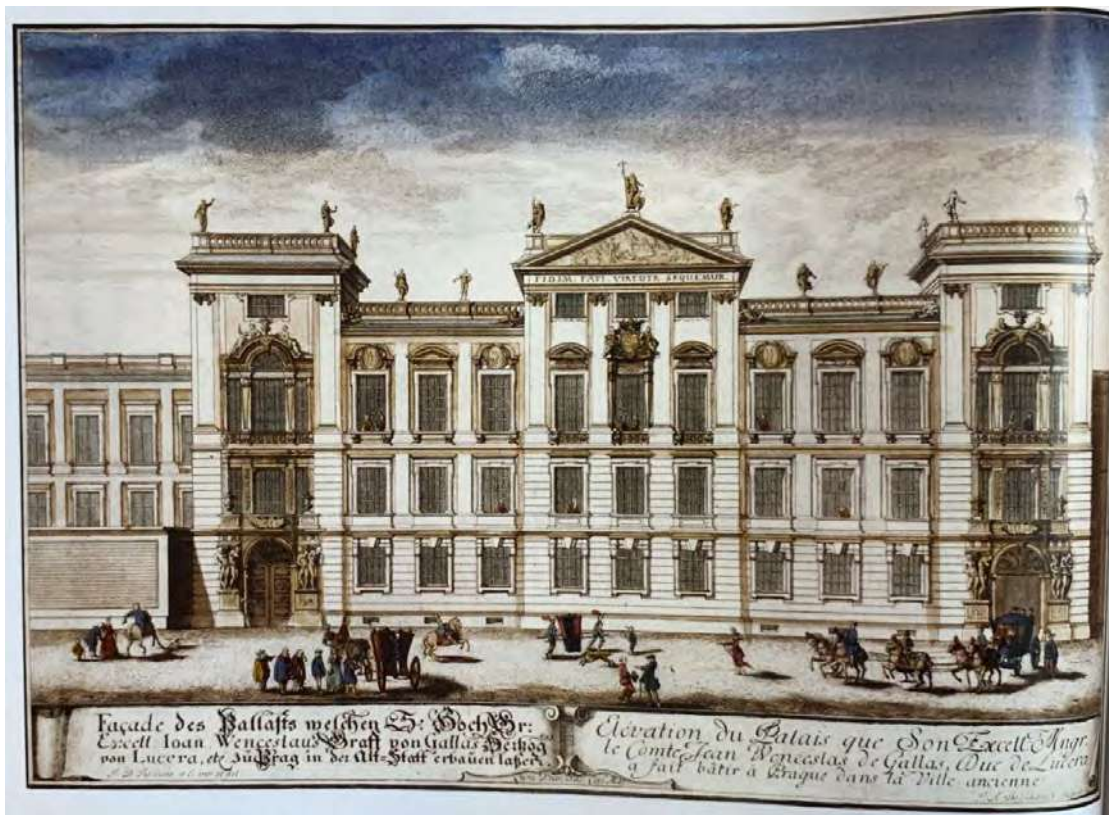
Img 5.15: Fassade of Gallas Palace by G.A.Canevalle until 1713 in Prague (Krumholz 2007)

Two generations later, the grandson of Matyas Gallas, Count Jan Vaclav Gallas, decided to carry out a comprehensive reconstruction of the site of today's Palais Clam Gallas. On the former site there was a Renaissance house (in the plan only the dark grey area No. 1), whose present main façade faces west towards Prague Castle. In order to enlarge the building area, Jan Vaclav Gallas bought a former church plot in the north of the site (in red no. 2) and a neighbouring house (in yellow no. 3). He then

called in the architect Marcantonio Canevalle (1652-1711), who was frequently commissioned by the Gallas family to build a new palace section on the site of the two new properties. The contract was signed on 5 November 1698 and the construction costs amounted to 30,000 florins (Krumholz 2007: p. 81, Translated by Author).



Img 5.16: Clam-Gallas Palace Emblem (Przdne Domy)



Img 5.17: Fasade of Gallas Palace by J.B. Fischer von Erlach in Prague (Krumholz 2007)

The builder and developer of the new palace, Jan Vaclav Gallas, chose a difficult diplomatic career, even marrying two daughters of Philipp Zikmund Dietrichstein (1651-1716) over the years and acquiring his beautiful palace in Vienna after the Zikmund's death, which is now also called the Clam-Gallas Palace (Krumholz 2007: p. 81). The Vienna Clam-Gallas Palais is a free-standing building in an English garden in Vienna's ninth district and was sold to France after the Second World War and used as a French school. However, in 2015 it was bought by the Emirate of Qatar for 30 million euros and since then there has been no news about its function, it is probably currently empty (n.d. 2015, Translated by Author).



Img 5.18: Clam-Gallas Palace in Prague 1907 (Prague Archive)

Back to Prague and the Clam Gallas Palace in the middle of the old town: the owner Gallas left Prague in February 1704 to go to London on a diplomatic mission. For several years he worked there as ambassador to the Austrian emperor, but political relations deteriorated from 1711 onwards, so he returned to Vienna. But also in Vienna the situation changed when a new Spanish part of the imperial family began to rule the country, so that the fate of Jan Vaclav Gallas was quite unstable. He was asked from Prague to return to the city to work as the highest Bohemian marshal,

which he already did, and he also received news that the walls of his Prague palace were about to collapse and the basement of the building was filled with water (Krumholz 2007: p. 82, Translated by Author).

So he went to Prague and tried to save the structure of the palace, but unfortunately it was not possible. That was the reason why he thought about buying another, larger palace, because the Gallas Palace was surrounded by a narrow urban structure that did not allow to expand the palace, which was quite small at that time. However, in the winter months of 1712/1713, he decided to keep the property, demolish the old structures and build a completely new palace (Krumholz 2007: p. 82, Translated by Author).



*Img 5.20: Clam-Gallas Palace - Left
blind Gate 1914 (Prague Archive)*



*Img 5.23: Clam-Gallas Palace - Right
Gate 1945 (Prague Archive)*

Gallas commissioned the imperial architect Johann Bernhard Fischer von Erlach (1656-1723) to design the new palace, and since new plots of land were repeatedly purchased during the construction period, he had to change the ground and site plans several times. In 1714 and 1715 the three neighbouring plots of land were purchased (in green No. 4, in blue No. 5 and in light grey No. 6) and this made it possible to plan a larger palace complex with a square courtyard that served for representative purposes, as supplies could come from another courtyard (No. IV) and also another

gate into the palace for the horses from the north (No. III) (Krumholz 2007: p. 83, Translated by Author).



Img 5.19: Clam-Gallas Palace - Main Staircase (Prague Archive)

The architect Johann Bernhard Fischer von Erlach was born in Graz, a town in Styria, the son of a sculptor, where he began his training as a craftsman. From about 1671 he lived in Rome and studied in the school of Giovanni Paolo Tedesco, who made the complete interior decoration for the Roman architects Bernini, Barromini, Cartona or Rainaldi. Later he moved to Naples and then back to Graz and suddenly also to Vienna, where he began with smaller projects but quickly moved into the profession of architectural educator for the heir to the throne in 1689. This was followed by many smaller and larger sculpture but also architectural projects

throughout Austria and Bohemia, such as the Bohemian Office in Vienna in 1709, Trautson Palace in 1710 and the decoration of Schwarzenberg Palace in 1718 (Krumholz 2007: p. 84, Translated by Author).



Img 5.21: Clam-Gallas Palace - Public Fountain 1915 (Prague Archive)

In general, he stood out for his sense of plasticity, scenography and original creativity, which is why most nobles asked him to find specific, original and effective solutions for their projects. Another of his original strengths was the combination of styles and disciplines, as he was a sculptor, architect, master of stucco and interior decoration (Krumholz 2007: p. 85, Translated by Author).

With the new palace in Prague, Gallas wanted to beautify Prague's surroundings with an impressive building. In a letter to the Prague city administration, he explained

that he was not only building the palace for his residential purposes, but also to contribute to the beauty of the city. Of course, he also wanted his new palace to represent his own prestige and commissioned the architect to design the furniture, decoration and utensils for the interiors as well. Among many others, Fischer von Erlach also designed a camera obscura in this context (Krumholz 2007: p. 86, Translated by Author).

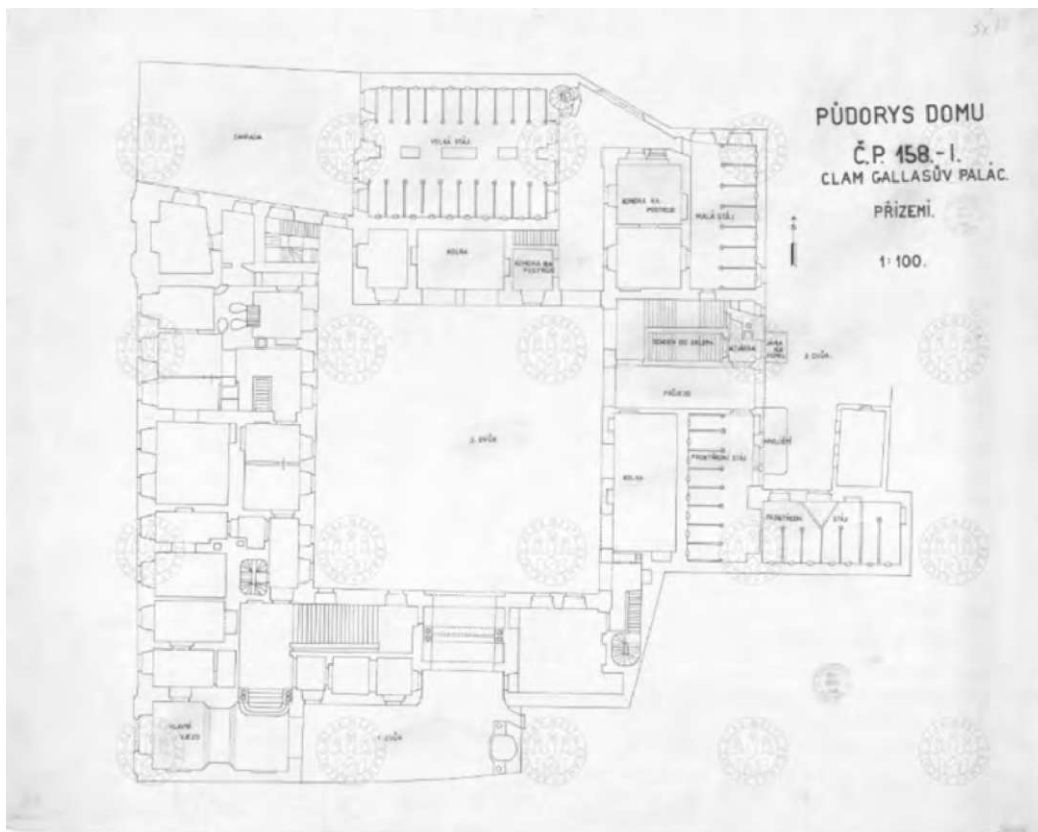


Img 5.22: Painting of Clam-Gallas Palace in Prague 1825 (Prague Archive)

A few days after signing the contract with the architect, Gallas was commissioned by the emperor to go to Rome as a diplomat and work there for five years. After that, Gallas' administrator took over communication with the architect and coordination on the construction side. He travelled back and forth a lot between Prague, Vienna and Italy to take care of all the Gallas family properties. The architect also visited Prague several times before designing the main façade and was paid 2,254 florins. In 1713, construction began with demolition work, in 1714-1718 the building was erected, and from 1716 onwards only the interiors were worked on, so that when Gallas died in Naples in 1719, the palace was almost finished (Krumholz 2007: p. 88,

Translated by Author).

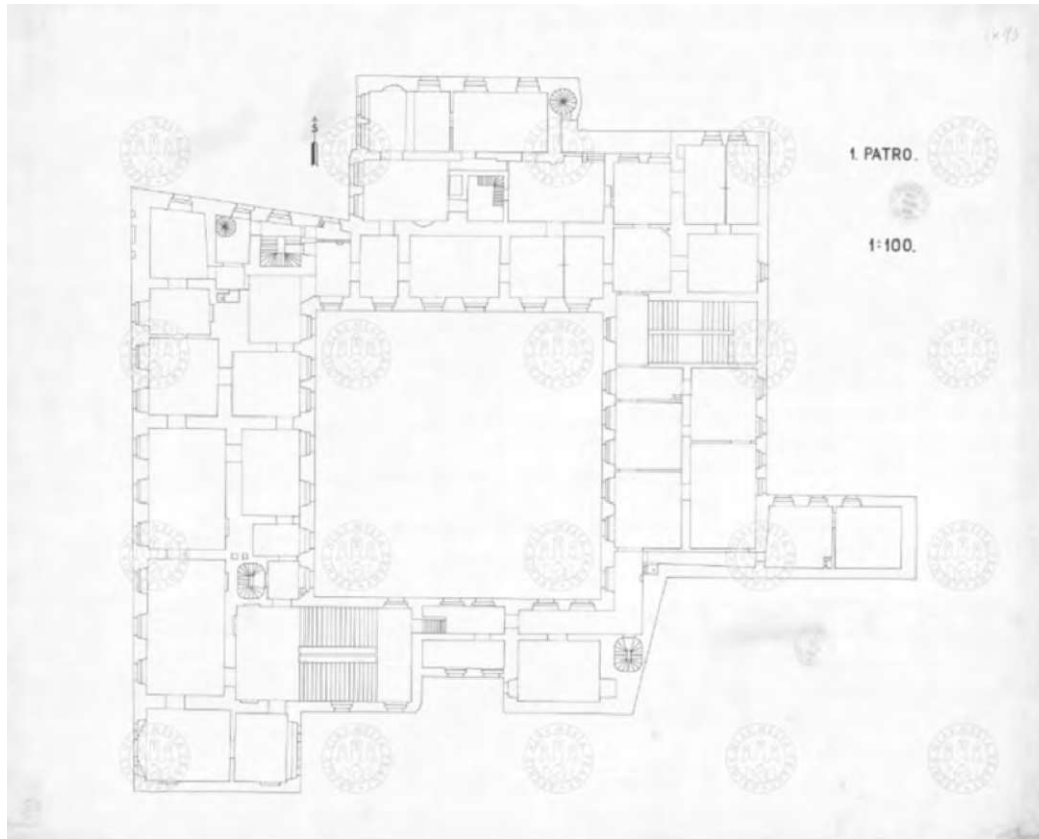
In general, it can be said that although the palace has been successively expanded through the purchase of neighbouring properties, it gives a holistic impression as a Baroque entity. Throughout its history, the palace has not been so much explored or famous, as it seems somewhat alien to the neighbourhood for the Prague scene, as it was designed in the Viennese Baroque style and is a bit too far away for the Viennese scene (Krumholz 2007: p. 91, Translated by Author).



Img 5.25: Clam-Gallas Palace in Prague - Ground Floor (Prague Archive)

One of the most impressive and unique features of the palace is the entrance staircase in the southwest corner of the building, where the main entrance is also located. The staircase has a very sophisticated lighting system, as the light enters the room from three directions. Access to the palace was possible from Husova Street, which connects it with Charles Bridge to the west and Old Town Square to the east. On the ground floor there is an entrance hall that leads to the first courtyard in the south and turns left into the building, where the representative staircase (south section) opens. This south staircase is the most representative of the building and leads to the most beautiful rooms on the second floor/piano nobile. However, there is

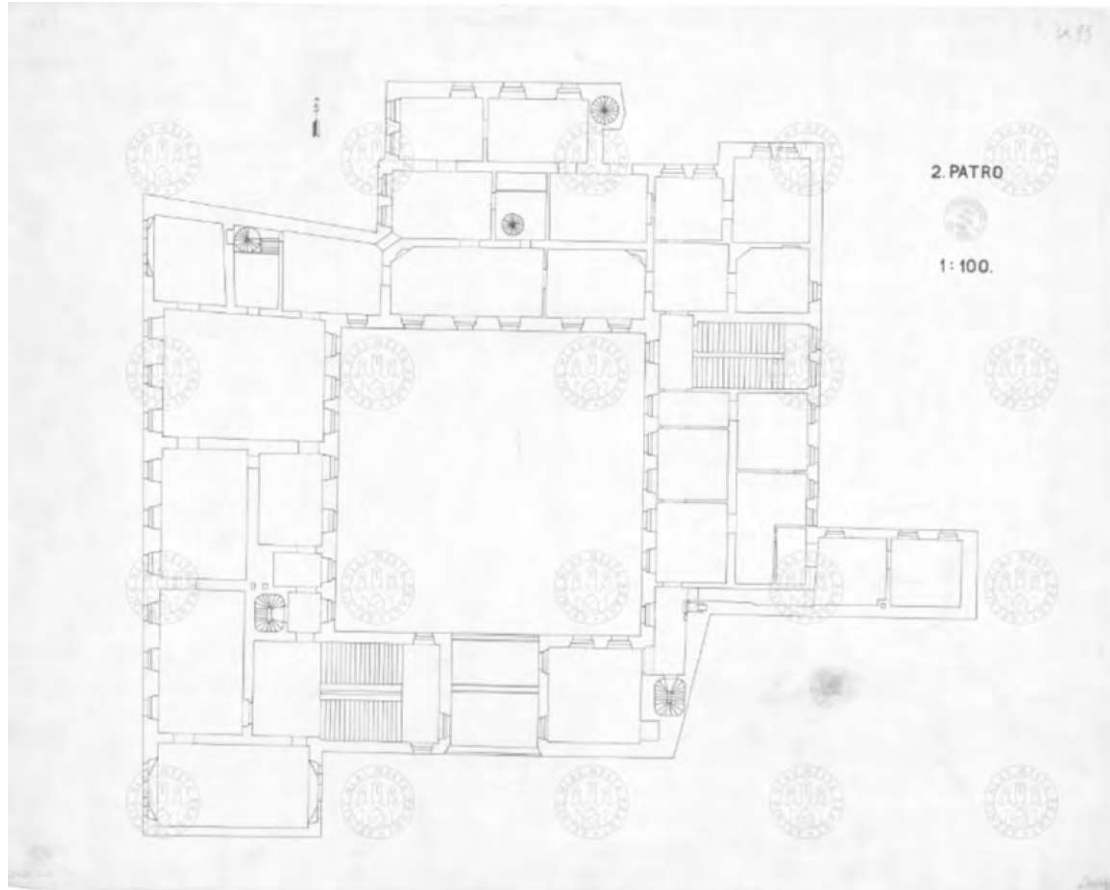
also a second representative staircase in the north-east corner of the main courtyard, which was probably added due to the late transfer of the most representative rooms to the northern part of the palace. The spiral staircases distributed in many areas of the house were used to secure supplies for the servants in the noble residences (Krumholz 2007: p. 91, Translated by Author).



Img 5.26: Clam-Gallas Palace in Prague - First Floor (Prague Archive)

Crossing the western part of the palace on the ground floor, it is clear that the first room on the left after entering the building through the main entrance is the porter's room, followed to the north by the flat for the building manager and a large room for the palace kitchen with a bakery and storage rooms. The rest of the ground floor was used as stables, saddlery, carriage room, smithy and smaller facilities. On the first floor were the former aristocratic flats, originally divided into separate units. And finally, on the second floor were all the representative rooms. Coming from the main staircase in the southwest, one goes to the left to a small salon and then to the right to two rooms with "antecamer" character for smaller audiences and at the end is the largest and most beautiful room with windows to the west and also to the east into

the main courtyard. In the northern part there are three more representative rooms facing the main courtyard, leaving a side corridor for the servants in the very north (Krumholz 2007: p. 91, Translated by Author).

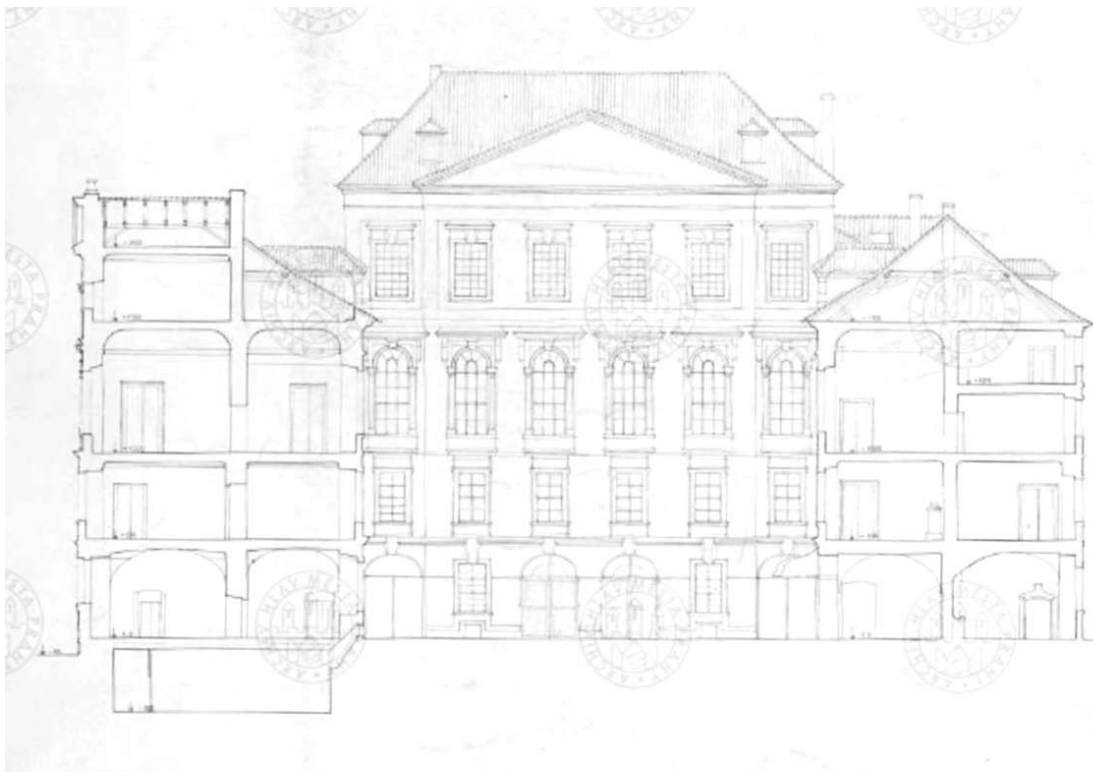


Img 5.27: Clam-Gallas Palace in Prague - Second Floor/Piano Nobile (Prague Archive)

The main facade is in several respects only a decoration, since, for example, there are no rooms under the "avant-corps" or "risalti" (a French term literally meaning "front body") of the palace that would require additional height. And the left portal only serves the symmetry of the facade, since the main entrance is only one, on the right side (Krumholz 2007: p. 94, Translated by Author).

As Gallas travelled a lot, he brought some of the internationality to his new house in Prague, such as a bed from London and a large salon for small private operas and concerts, as he had experienced in Rome. All the sculptural decoration came from the studio of Matyas Bernard Braun, who was paid 3,042 florins and at the same time worked on a church near the palace, where he supplied around 200 sculptures (Krumholz 2007: p. 97, Translated by Author).

The facade of the palace can be divided into five sections, with a few atlanteans at the base, some military themed sculptures above and then mercury themed ones. On the roof of the attic there were up to seventeen sculptures, some of them of glories holding objects such as the crown or the count's emblem, and in the central tympanum there is a representation of a meeting of the gods on Mount Olympus. The middle sculptures of Attica are Jupiter, Apollo and Mercury, so it can be interpreted that Mercury symbolises the general Matyas Gallas and Mercury was the most reliable messenger of Jupiter, just as Jan Vaclav Gallas was for the empire (Krumholz 2007: p. 98, Translated by Author).



Img 5.29: Clam-Gallas Palace in Prague - North Elevation (Prague Archive)

After the death of Jan Vaclav Gallas, construction progress came to a halt, and the architect also died, before the building was renovated again in the second half of the 1720s by his son Filip Josef Gallas. He mainly completed the frescoes in the rooms and lived there with his family and 70 servants. "Besides the count, his wife and brother-in-law, an arm, two chaplains and a secretary are listed. A chamberlain, grooms, two scribes, a barber, a cook, a housekeeper, a former painter, five footmen, huntsmen, two grooms, two runners, a porter, a blacksmith, two carriages, two horsemen, a groom and two house servants, a cook with two assistants, two maids, a

housemaid, three servants, four women to help in the laundry and kitchen, and eleven other people. Of the 70 people, most lived in the palace" (Krumholz 2007: p. 98).

But only a few years later, in 1742, the French occupation of Prague was only a prelude to the Prussian occupation two years later. The Clam-Gallas Palace found the Prussian General Hacke his residence and the building was quickly looted by the soldiers. In total, the loot and damage is estimated at around 200,000 florins (Krumholz 2007: p. 98, Translated by Author).



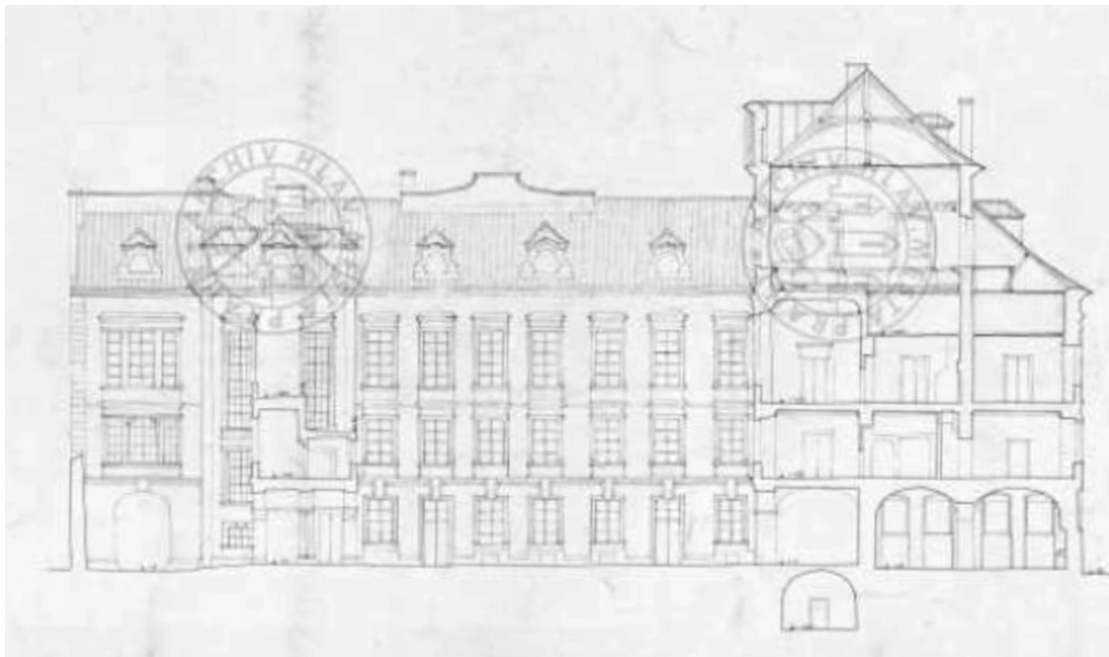
Img 5.30: Clam-Gallas Palace in Prague - South Section (Prague Archive)

The next owner in the Gallas family was Kristian Filip Clam-Gallas, who had the opportunity to buy the land to the north of the palace after the church there had been demolished by the Josephine Order. The plot was the former garden of the church and Clam-Gallas had to sign a contract with the municipality that he would build a beautiful wall and a public fountain there. Later, a winter garden was built there when the new owner Eduard Clam-Gallas married and renovated the interior of the palace (Krumholz 2007: p. 99, Translated by Author).

In March 1892, the palace passed to Frantisek Clam-Gallas (1854-1930), who lived most of the time in Vienna and went to the Clam-Gallas family regions in northern Bohemia in the summer. So he decided to rent the Clam-Gallas palace in

Prague and keep only a seven-room flat on the second floor. After 1918, the Ministry of Finance of Czechoslovakia rented the palace and in 1932 it became the property of the last six daughters of Clam-Gallas, who eventually negotiated with the state and the city to sell the building. After 1945, the palace was nationalised and occupied by the municipal authority, which moved to a new modern archive building on the outskirts of Prague in the last decade. Thus, the palace remained mostly empty as a venue for a few occasional cultural events and without a unified permanent goal or concept for the future (Krumholz 2007: p. 101, Translated by Author).

The palace has been under UNESCO protection since 13 December 1995, but



Img 5.28: Clam-Gallas Palace in Prague - West Elevation (Prague Archive)

was in an increasingly critical condition, especially in certain unused parts. In 2019, the building finally officially became the property of the City of Prague, which immediately embarked on an extensive reconstruction, which began already in October 2018 at a cost of 350,000 million Czech crowns and is expected to be completed in spring 2022 (Weinerova 2019, Translated by Author).

An interesting fact about the history of the palace is the very large and unique collection of handwritten musical transcripts collected by the art lover Kristian Filip Clam-Gallas (1748-1805), who was a brilliant pianist, and his wife Karolina Sporkova was also a very good pianist and singer. They organised many musical performances with the best musicians in several of their houses and in February 1796 the famous

Ludwig van Beethoven personally visited the Clam-Gallas Palace. The couple's children were also devoted to music and were married off to other music lovers. In total, their music collection comprised 1573 works, of which 1342 were handwritten and 231 printed (Krumholz 2007: p. 101, Translated by Author).



Img 5.24: Clam-Gallas Palace in Prague Music Collection (Krumholz 2007)

As a final point, it is interesting to mention Kristian Filip Clam-Gallas' passion for theatre, as he was a regular visitor to the Estates Theatre in Prague, he even owned his own hereditary box. At the Clam-Gallas Palace he started theatre events, originally initiated by the Carnevale in 1792, and the Clam-Gallas Theatre later became more "professional", operating between 1812-1828. To this end, Kristian Filip had the largest room in the palace converted into a small theatre scene and auditorium (Krumholz 2007: p. 116, Translated by Author).

5.5 Clam-Gallas Palace and St. Mary's Square

After the detailed description of the history and development of the Clam-Gallas Palace, this subchapter presents the location and the current as well as historical urban

context. Several maps and historical photographs are presented to illustrate the physical structures and their disposition in the urban space. In a first step, the location is explained and outlined, and then the relevant neighbouring buildings around St. Mary's Square are briefly presented.

5.5.1 Overview



Img 5.31: Clam-Gallas Palace and St. Mary's Square 2022 (Google Maps)

As can be seen on the map, St. Mary's Square is today surrounded by four large building complexes and a smaller block of buildings to the south. The oldest building is the large baroque building with a row of courtyards and two churches to the west of the square, which was built in 1556 and extended on behalf of the Jezuits and now houses the National Library. To the south of the square is the Baroque Clam-Gallas



Img 5.32: Map of Prague 1889-left and 2021-right (Dve Prahy)



Img 5.33: Map of Prague 1816-left and 2021-right (Dve Prahy)



Img 5.34: Map of Prague 1816-left and 2021-right (Dve Prahy)



Img 5.35: Map of Prague 1816-left and 2021-right (Dve Prahy)



Img 5.36: Photo from Clam-Gallas Palace of St. Mary's Square 1914 (Prague Archive)



Img 5.37: Photo of Clam-Gallas Palace 1914 (Prague Archive)

Palace, which dates back to 1713. On the east side of the square is the new Prague City Hall, built in 1922 and taking over the function of the old City Hall, which is just inside the next eastern block of buildings facing Old Town Square. The newest building on the square is the Municipal Library of Prague, located to the north and built around 1928.

The historical maps show that the area has been heavily modified since 1816. In particular, the northern part of the old town was completely demolished in 1889 and replaced by new block structures, which include the city library and the new city hall. Comparing the historical maps with today's map at different scales, the intersection between the old and the new structures becomes very visible, it almost looks like a single line cutting through the cityscape from west to east. St. Mary's Square lies exactly on this dividing line and groups the buildings around it into two newer structures and two that belong to the older structures.

Thanks to this development, different architectural styles mix in the square, with the different buildings almost as if face to face. Standing in the square, one is overwhelmed by the impressive facades of the important institutions, as they somehow seem very big and massive for such a small square, but the surrounding streets take away the tension and with the flowing movement of people, it has a nice calm atmosphere and historical spirit. There are some historic photos showing St Mary's Square from Clam-Gallas Palace when the City Library was not yet built and there is an empty square where it is now.

5.5.2 National Library

The National Library is a very special building that has been used for centuries as an institution for collecting knowledge. Mainly books, but also many astronomical devices have been found there, as the building complex with its tower has served as an astronomical laboratory since the Middle Ages. The building complex is the second largest in the city of Prague after Prague Castle and covers a total of 20,000 square metres (n.a. 2008, Translated by Author).

The large Baroque building complex of today's National Library is called Clementinum after the 11th century St. Clement's Chapel, which was located on the west side of the complex, that is why near the chapel the Dominican Order built its monastery, which was located on the bank of the Vltava River. "A few hundred years passed, and in the 16th century Jesuits came to the site of the monastery with the task



Img 5.38: Clementinum / National Library 1925 (Prague Archive)



Img 5.39: Clementinum / National Library - Baroque Library Hall (Prague Archive)

of strengthening the Catholic faith. Their influence and wealth grew, and soon the Clementinum rivalled the Carolinum - the nucleus of the legendary Charles University. Despite the expulsion of the Jesuits in 1618, they returned after two years (because of the defeat in the Battle of White Mountain), literally took over the Carolinum and brought the valuable library here“ (n.a. 2008, Translated by Author).

Since the Jesuit order was wealthy and had a lot of influence, they decided to buy the neighbouring land and buildings to expand their territory. In total they bought about 30 houses, some churches and two gardens, because the 17th century was the time of great expansion until the Pope dissolved the order in 1773 (n.a. 2008, Translated by Author).

The complex was built in the Baroque style under the famous architects Lurago, Dientzenhofer and Brandl, who also designed the interiors. Later, the complex was expanded and modernised in the classicist style, including parts of today's National Library, Technical Library and University Library. The first observatory was also located here, where daily temperatures were measured from 1775 to the present day and where Kepler discovered the laws of planetary motion. There are also two churches that are not free-standing but part of the building complex: the Church of St. Clement and the Church of the Holy Saviour (n.a. 2008, Translated by Author).

One of the most beautiful rooms in the Clementinum is certainly the library room, where the Jesuits have collected up to 20,000 books, mostly on technical subjects and in many different languages. Nowadays, all the books are fully digitised so that library members can read them online. A second special feature of the complex is the 52-metre-high astronomy tower, which has served for observation since the mid-18th century and is equipped with astronomical devices by Jan Klein. As mentioned above, temperature and climate measurements have been taken in this tower since 1775, making it the longest uninterrupted climate observation site in the world (n.a. 2008, Translated by Author).

5.5.3 New Town Hall

On the opposite side of St. Mary's Square is the building of Prague's New Town Hall. "This important monument of Art Nouveau architecture dates from 1908 - 1911. Since 1945 it has been the seat of the Prague City Hall and the Prague Mayor. The Great Hall is the venue for meetings of the Prague City Council, seminars, conferences, graduation ceremonies and other ceremonial events. Occasionally,



Img 5.40: New City Hall 1912 (Prague Archive)



Img 5.41: New City Hall - former Courtyard 1913 (Prague Archive)

exhibitions are also held here. The building is one of the attractive targets of the camera lenses of visitors to the metropolis" (Prague City Tourism n.d., Translated by Author).

At the beginning of the 20th century, the former Old Town Hall became too small for the growing city of Prague, so a new space was sought, preferably close to the old Town Hall on Old Town Square. The City of Prague gradually bought plots of land in the area of what is now New Town Hall and eventually demolished a block of flats, creating a huge empty space connecting St. Mary's Square with Linhart Square to the east. The former residential buildings were also blacksmith workshops that were moved to larger factories on the former outskirts of Prague (Prague City Tourism n.d., Translated by Author).

The winning architect of the architectural competition was Osvald Polivka, who had also designed many other representative Art Nouveau buildings in Prague. He had to adapt the final design according to the criticism of the Art Commission, as the new building was to match the Baroque Clementinum and the Clam-Gallas Palace (Prague City Tourism n.d., Translated by Author).

The building has a regular rectangular shape with a length of 90.5 m and a width of 37 m, and its total area is 3,350 square metres. As the building was to be as modern as possible, the "Pater Noster" lift technology was used for the first time in Prague, and the covered central courtyard is the second largest in Prague at 568 square metres, just after the Central Post Office on Vencels Square. In total, the building offers 7,463 square metres of office space and has 250 office rooms. The entire interior was designed by Czech artists and construction companies (Prague City Tourism n.d., Translated by Author).

When everything had to be moved very quickly from the old to the new building after the fire of the Old Town Hall in 1945, all offices and the large meeting hall were also moved to the new location. For this reason, the central covered courtyard was converted into the main hall and the Old Town Hall remained only a representative place (Prague City Tourism n.d., Translated by Author).

5.5.2 City Library

The third building on St. Mary's Square, opposite the side of the Clam Gallas Palace, is the youngest of the ensemble and was built in 1891 as the central municipal library for the city of Prague. "The Municipal Library in Prague celebrated its 130th



Img 5.42: Municipal Library (Prague Archive)



Img 5.43: Municipal Library - Reading Hall 1935 (Prague Archive)

anniversary this year. When the public reading room in Na Zderaze Street was opened on 1 July 1891, it was called the Library of the Royal Capital Prague" (Janickova 2021, Translated by Author).

The former library was initially housed in a prison building, and when it was given its own new building on St. Mary's Square, it took almost twenty years before the first director of the library was appointed. Finally, in 1910, Antonín Sova, a town secretary but also a poet, became the first director of the town library. The sudden great boom of the library was related to the new size of "Great Prague", which incorporated 38 new districts into the official unity of Prague and led to the unification of all its libraries in 1922 (Janickova 2021, Translated by Author). The building itself was built in 1924-1929 by the architect Frantisek Roith in neoclassical style and houses a large covered atrium as well as many prestigious halls, some of which are located underground. The building also houses a cafeteria and a flat of the Mayor of Prague, which is accessible via a side entrance (Janickova 2021, Translated by Author).

5.6 Conclusion

To conclude, Prague has a long and turbulent history dating back to the 6th century. Looking over the entire history of the Czech lands, some parts of the Middle Ages and the years after the First World War were the most successful years when the city progressed through the development of culture and industry. During the flourishing period in the Middle Ages, the city became an important centre for culture and the accumulation of knowledge a few times.

Moreover, during the short period of the "First Republic" (1918-1938), many successful companies developed and even started exporting internationally, so the economy flourished. Nevertheless, there were also dark periods in history that hindered the freedom and continuous growth of Czech entrepreneurs, and therefore it might seem that Czech society today is still a bit impaired and not as bold and capable as it used to be.

However, history is written in the urban structures and architecture that have survived after all the regime changes and wars. Walking through Prague's Old Town, one cannot escape the feeling of the past success and glory, but also the sorrow and suffering of this city in the centre of Europe. Yet what always catches the visitor's eye is art, music, theatre, literature or architecture - all pillars of culture waiting here on every corner. That's why I think it's so important for Prague's citizens to visit the city

centre regularly, even if they don't live or work there, because it's such an important encouraging experience to become aware of one's own history and to have courage for the future.

CHAPTER 6 Design Project

6.1 Introduction

Based on the previous chapters, it became clear that the historic city centre of Prague has a unique *genius loci*, which is the reason for the enormous tourist interest, but also, as already mentioned, led to the creation of brilliant works of art in the past, such as the opera *Don Giovanni* by Wolfgang Amadeus Mozart. In this design project, I want to build on this great history of art and intellectual activity in Prague and translate it into today's context. With my proposal, I want to create a unique space where people can inspire each other and be creative. This centre of creativity in the Clam-Gallas Palace should be a melting pot for various disciplines scattered in a larger network in this part of the city. In addition, this network of permanent residents could provide more stability to the real estate market in the city centre and also attract more users and urban functions with different references.

Based on the theories of Richard Florida on creative class and Michael Porter on creative clusters as well as agglomerations, I will exploit the relevance and applicability to the historical quarter of Prague. My aim is to create a lively and active place for both Prague citizens and tourists based on the theories of Florida and Porter. The fusion of these two groups in one space is the challenge I want to meet in my project to create a place that is as young as it is creative.

6.2 Location

All over the world there are many cities facing similar challenges related to the decline of population in the historic city centre and the increasing number of international tourists or domestic visitors. Such cities are located in Asia, South and North America, but most of them are in Europe, where the small country of the Czech Republic is located in the centre. This country of 10.5 million people is situated in the heart of Europe and is surrounded by Germany, Austria, Slovakia and Poland. The Czech Republic is divided into 14 regions that are similar in size, only the capital

Prague is smaller.

Prague has 1.4 million inhabitants and is the largest city in the country. It is located in the centre of Bohemia and lies on the Vltava River. Every year, the city is visited by 6 million tourists, who spend an average of only 2.3 days there. The centre of the historic city is a collection of buildings from different eras and architectural styles, with the medieval structures still dominating the cityscape. To visit the most popular places in the shortest possible time, many tourists take the "Golden Walk", along which in past centuries the coming king proceeded to his coronation at Prague Castle and along which the most famous square of the Old Town and Charles Bridge are located like on a string of pearls.



Img 6.01: Situation Plan (Albeta Rejentova 2022)

The design project of the thesis is the Clam-Gallas Palace on St. Mary's Square, which is located about halfway between the Old Town Square and Charles Bridge. St. Mary's Square is surrounded by four buildings, three of which are important institutions: The Town Hall, the National Library and the City Library, which have been analysed and described in detail in the previous chapter.

Some of the buildings in the immediate vicinity of the Palace are of great historical, but also contemporary importance. For example, the Baroque complex of the National Library is the second largest after Prague Palace and was also an important site for medieval astronomy, in addition to serving as a station for weather

observation to this day. Another example is Charles Bridge, the first stone bridge over the Vltava River, built in the 14th century under the king of the Holy Roman Empire Charles IV.



Img 6.02: Ujezd Street (Alzbeta Rejentova 2021)

Taking a closer look at the tourist area, it is clear that the main street is filled with tourist attractions, while many of the back streets and backyards are empty and deserted. Even in some buildings on busy streets in the city centre like Ujezd Street, many rooms stand unused as flats, offices or shops, and sometimes even whole buildings are empty. This is mainly due to the rapid price increase in the tourist area and the disproportionate level of Czech salary and real estate prices, apart from the overburdened infrastructure and the extensive nightlife of tourists. This development has resulted in the street level of Prague 1 being filled with tourist offerings and the upper floors often standing empty.

Looking at the statistics on the development of tourism and the development of the population in the historic centre - Prague 1, it becomes clear that these two factors are interconnected and are shaping the district to a greater extent. While the number of international tourists continues to increase, locals are gradually moving away from the city centre.

To compare Prague with another city, Venice in northern Italy has proven to be the most suitable. Although Venice seems like a small island, its historical centre is larger than that of Prague. In this context, it is important to distinguish between tourism density and tourism intensity. For example, the cities of Amsterdam and Lisbon recorded almost 10 million arrivals in 2017, while Prague recorded only 6 million arrivals but had a much higher tourism density in relation to the occupied area. While Prague recorded 257 arrivals per hectare, Amsterdam had only 160 arrivals and Lisbon 50.

6.3 Analysis of the Area

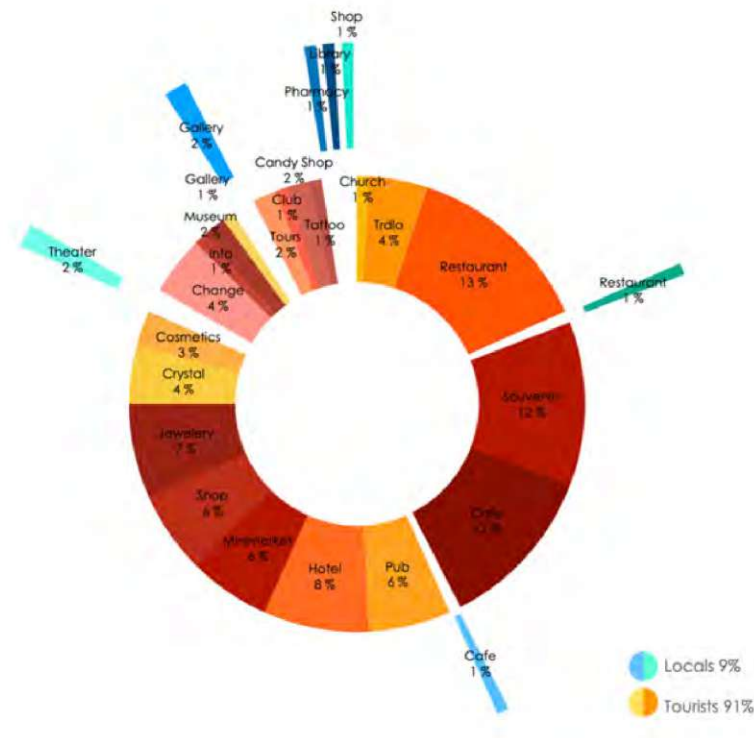
When analysing Prague's city centre, it became clear that many cultural and creative institutions are located there. Above all, large cultural institutions such as theatres or universities dealing with art, architecture, design or dance are located in the Old Town, in the immediate vicinity of the Clam-Gallas Palace. Together with the libraries and smaller theatres and galleries, the large institutions form fertile ground for the creation of a creative quarter. Taking a closer look at the unused buildings in the area, only a few of which are in prime locations and many of which are in the streets parallel to the main tourist street, there is an enormous opportunity to fill them with creative uses and thus reactivate the side streets.



Img 6.03: Nolliplan (Alzbeta Rejentova 2022)

Access to public transport is convenient, as there is a metro station about 200 m north of the palace. There is also a tram line along the river and a minibus that stops right in front of the city library. In general, the neighbourhood is full of public facilities that locals tend to access from the back of the main tourist street.

On the Nolli map, the division of the area is clearly visible, as the yellow colour



Img 6.04: Function Diagram of the Nolli Plan (Alzbeta Rejentova 2022)

represents the tourist-oriented services and the blue colour the local-oriented services. This type of analysis focuses exclusively on the ground floor of the buildings, so that the private entrances or spaces not accessible to the public are in white. From the first glance at the Nolli map, it is clear that the main tourist street is located in the south and runs from east to west towards Charles Bridge. The ground floor spaces in this area are mostly divided into very narrow and long strips with one entrance. Some of the souvenir shops are even only as wide as the entrance doors. While in the northern part, the street level is often empty or private, with only some utilities for the locals and the large institution of the public library, which also features function rooms, a café, a gallery and a theatre on the ground floor.

Looking at the overall calculation of the uses of the building shown in the functional diagram, it is clear that the orange-yellow colours (tourist-oriented uses) form the large majority and the blue-green (local-oriented uses) are in the minority. It

should be noted that the diagram is only based on a calculation of the number of uses, not on the area or square metres of the spaces.

In general, the diagram says that 91% of the public street-level uses are for tourists and 9% are for locals. For tourists, there are not so many different uses, but rather several that are always repeated. Standard tourist functions can be identified as restaurants, souvenir shops, cafés, pubs or hotels/accommodation, but in this area there are also many shops with mainly alcohol (mostly called mini-markets or Absinth shops) and what is also remarkable is that 7% of the public ground floor uses are jewellery shops as well as 4% crystal shops and 4% mostly very colourful exchange offices.

As a result of the functional analysis, it can be stated that the southern part of the research area is almost exclusively oriented towards tourists and the northern part is either not publicly accessible/private or serves as basic infrastructure for local residents.

6.4 Urban Concept

Based on the results of the general environmental analysis and especially the functional analysis of the neighbourhood, I developed an urban design concept that uses the advantages of the current situation and at the same time improves the problematic aspects of the district and especially of the area under study.

6.4.1 Creative Network

The core of the idea is to create a solid creative cluster that incorporates the existing prestigious and also lesser-known cultural and creative institutions and connects with the currently vacant buildings in the area, filling them with a complementary function to the main cluster.

According to Michael Porter, the benefits of industry clusters are undeniable. Therefore, the establishment of a creative industries cluster of interconnected businesses and institutions is highly desirable and can provide a stable and secure environment for creative work to flourish. As the area is already home to many important institutions with a long history, I have analysed their location and created a map of current creative and cultural functions. For example, the largest institutions are the Academy of Art, Architecture and Design, the National Library, the Prague City Library, the Prague Creative Centre and the Theatre Academy. In addition, there are

several small galleries, theatres and a museum.

In addition, I looked for suitable vacant buildings that could be converted for creative industry purposes. Walking through the streets of the area and analysing the ground floor uses and the functions on the upper floors, I noticed that on the main tourist street most of the buildings are fully used, while in the side streets or a parallel side street the buildings are more often empty or only used at street level. Out of many that I saw, I selected a total of eight vacant properties with different former functions and histories. In the following sections I will briefly introduce each of them.



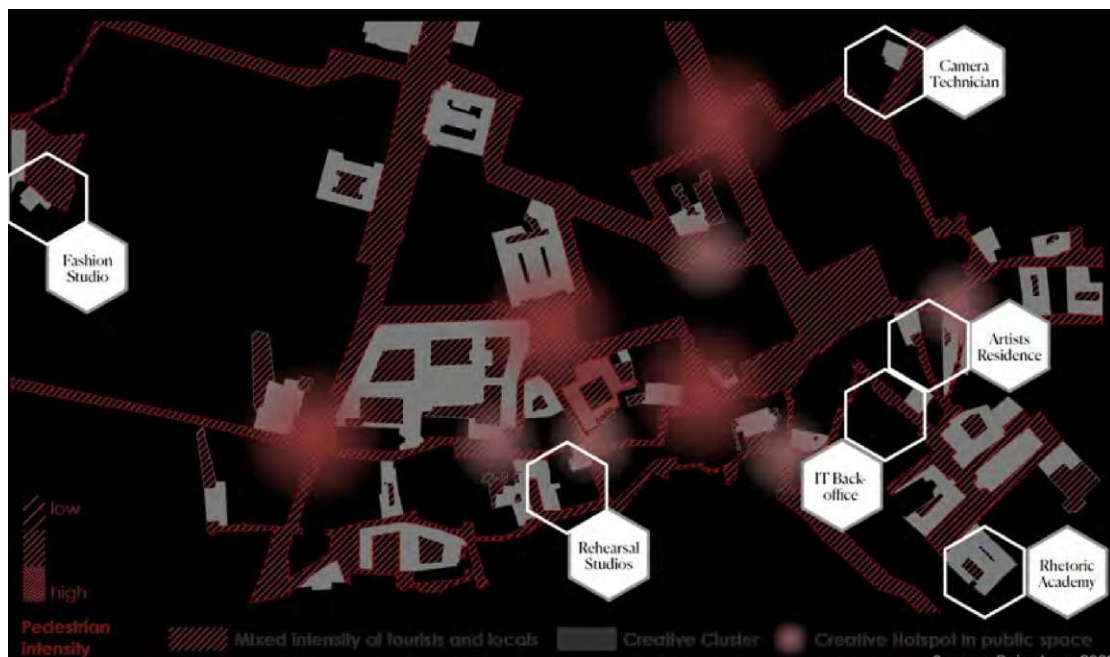
Img 6.05: Vacant Buildings for the Creative Cluster (Alzbeta Rejentova 2022)

1. Dlouha Residential House: This residential house was built in 1905. The ground floor of the house is currently used for the James Dean Club, while the other floors are unused. From the street it is possible to see that the windows are boarded up or have broken glass. Only the upper part of the house has been renovated. The building is owned by the private company SISAL (Rendy 2021: BD Dlouha, Translated by Author). In the future, the owner may be asked to use the building as an office and workshop for camera technicians and become part of the creative network around Clam-Gallas Palace.

2. Herget Palace: The palace was owned by the city and rented to the Containall

company. In the past, it was used for architectural exhibitions and events. Since 2017, the house has been owned by the Ministry of Finance. There are talks to renovate it and rent it to the government in 3 years (Rendy 2018, Translated by Author). The new concept is to repurpose the palace for fashion studios and to collaborate with the University of Design and the Creative Hus at Clam Gallas Palace.

3. St. Michael's Church (Desecrated): No significant investments were made in this building, but according to the commercial register, the Michal Praha company earned CZK 450 million in 16 seasons. The whole project, more than anything else, seems to be simply a fraud. Analysts agree that the purpose of Michal Praha could be money laundering (Rendy 2019, Translated by Author). The church rooms make excellent rehearsal spaces as they are prestigious but also partly windowless, providing an extended space for test recordings before heading to the professional studios at Clam-Gallas Palace.



Img 6.06: Creative Network - Existing and Reactivated Buildings (Alzbeta Rejentova 2022)

4. House on the Stone Bird: A huge luxury hotel was to be built on the site between Celetná, Železná and Kamzíkova streets. The contract for the construction was signed in 1995 by the capital, which owns several buildings, with a private investor who also owns some of the buildings. However, the project was never realised and the upper floors of the buildings remain empty. The owner of the building is the company BUCENTAURO TRADE (Zeman 2021, Translated by Author). Since

the house is located in a side street, it is perfectly suited as a quiet IT back office for the new Creative Network.

5. Haus am Sixtus: This house was built in 1601 by the Old Town Chancellor Johann Theodor Sixtus von Ottersdorf in the Romanesque style. It was later rebuilt several times, but since the revolution in 1989 it has stood empty, with no ceilings, no doors and overgrown with greenery. However, there is a concept by Ritz Carlton to renovate the five buildings of the block. The owner of the building is the company BUCENTAURO TRADE, who purchased the building from the former residents in 1989 (Rendy 2019: U Sixtů, Translated by Author). This house can be converted very well for temporary artist residencies to expand the offer of the Clam-Gallas Palace Boarding House and fill the house before the hotel is built.

6. House of the Black Sun: The House of the Black Sun is built in gothic style and dates from the second half of the 14th century, precisely after 1350. It was subsequently rebuilt in two stages into the Renaissance style. The present Baroque appearance dates from the 2nd half of the 18th century. In 1995 it was supposed to become part of a large luxury hotel project, but until now it is owned by the city of Prague (Zeman 2021: Dům U černého slunce, Translated by Author). This building is also very suitable for temporary use as artists' residences before the hotel is built.

7. Hrobcic Palace: As with the Wimmer Palace, the Hrobcic Palace dates back to the 13th century and has been rebuilt several times, including being partly demolished without permission in 2004. The owner was punished with a fine of 900,000 crowns penalty and 4.5 years in prison. Currently, a reconstruction is being prepared to preserve the building's condition. However, the building has no secure future until the trial against the owner continues. In 2017, a court in Switzerland rejected the appeal against the verdict against the building's owner Antonin Kolacek (Dasa 2021, Translated by Author). Once the court case is over, this palace can be repurposed for the Rethoric Academy, where creative minds or influencers can learn how to present products and speak in front of the camera.

8. Wimmer Palace: The history of the Wimmer Palace dates back to the 13th century and has undergone several reconstructions, including an unauthorised demolition in 2004 as the Hrobcic Palace, which has already been introduced. Unfortunately, the internal walls in most of the rooms were demolished, the old wooden ceilings were pulled down and the Renaissance and Gothic cellars were lost without archaeological investigation. The owner was fined 900,000 crowns and

sentenced to 4.5 years in prison, including for the illegal demolition of the Hrobcic Palace. Currently, a reconstruction is being prepared to preserve the condition of the building (Rendy 2021: Wimmerův palác, Translated by Author). Since the two palaces are connected on the ground floor and have the same owner, I propose that they both join the Creative network as the Rhetoric Academy for Creatives.



Img 6.07: Creative Corridor with Creative Intersections (Alzbeta Rejentova 2022)

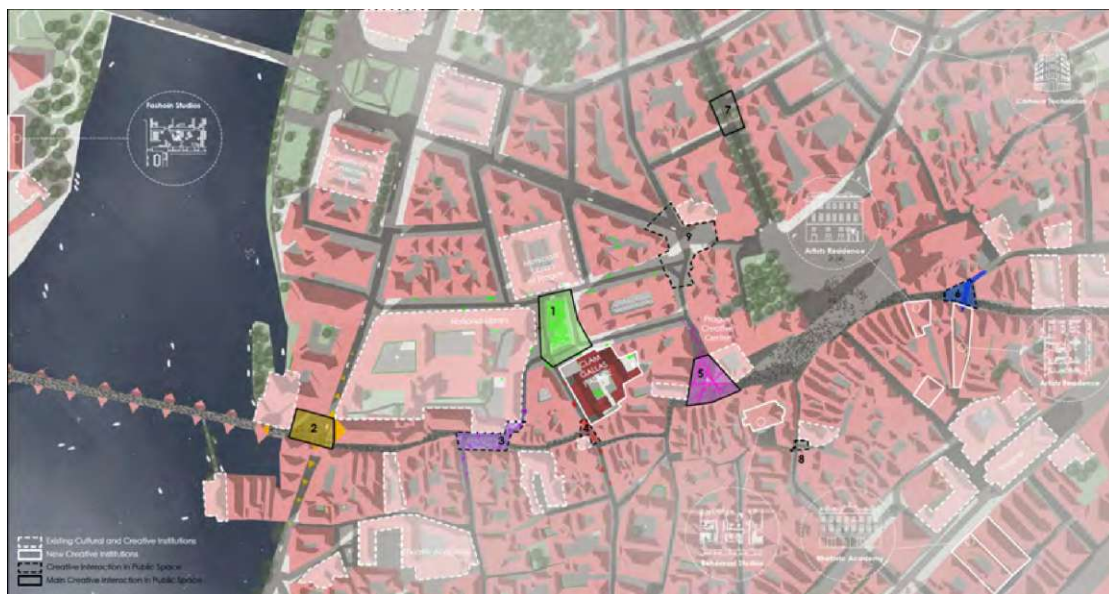
Finally, it is important to mention that these currently abandoned buildings are of different types, scales, architectural styles, spatial capacities and forms, as well as different locations in the context of the district. While the palaces tend to be located at the outer end of the study area and have larger and more representative spaces, the residential buildings are located in the more central locations, even directly facing the Old Town Square, and offer spaces that are more suitable for residential purposes. The church, on the other hand, is located in the second row of the main tourist street, yet is only accessible from the side street, as it is surrounded by buildings on three sides.

As a result of the analysis carried out and the research on Prague's creative industries, it finally emerged that the best solution is to connect the Clam-Gallas Palace and the creative network with the film industry, which has a long history in the Czech Republic and Prague and great potential to develop in an experimental modern direction. The spatial capacities of the selected vacant buildings are also perfectly suited to offer spaces for the additional functions of the Creative Hub - Video

Laboratories at the Clam-Gallas Palace.

6.4.2 Creative Corridor

In order to connect all the buildings with existing or future creative functions mentioned in the previous sub-chapter, I have developed a new pedestrian corridor in the studied area. This new public creative corridor runs essentially parallel to both sides of the main tourist road and connects all cultural facilities with the creative buildings.



Img 6.06: Urban Concept (Alzbeta Rejentova 2022)

So on the one hand there is the main tourist corridor, which has a high pedestrian intensity, and on the other hand there is the new public creative corridor, whose streets currently have a low pedestrian intensity. The aim of the urban design concept is therefore to create a balance between these two extremes and, by reactivating the side streets, to create a dispersed movement of tourists and locals that would be evenly distributed throughout the area.

The question was how to achieve that tourists deviate from their usual path and discover the side streets. Therefore, I developed a concept with several strategically important nodes where the tourist corridor meets the creative corridor and where a creative interaction can take place that motivates visitors to stop and look at or even participate in an artwork.

These corridor nodes should have a creative, light and fun character, which is manifested in bright colours on the facades of the buildings in different shapes and shades. The purpose of these colour interventions is to navigate and direct tourists to other creative places. In my urban concept there are six such colourful places with creative installations and activities, each of them having a specific theme. Number one is public cinema, number two is public theatre, number three is public reading, number four is public art installation, number five is public exhibition and finally number six is public performance.

All interventions are in line with the concept of tactical urbanism, where they are as minimal as possible, but motivate people to interact and be active, as according to Richard Florida, good places are created by people and the community, not by architects.



Img 6.08: Public Performance in front of House of the Black Sun (Alzbeta Rejentova 2022)

In addition to the colour design of the facades and the paving of the public intersections, there will also be street furniture and mobile greenery or whatever an artist needs to present his or her artwork. The colour interventions can also be changed and adapted according to the ideas of the artists. Depending on and in

harmony with heritage conservation, these interventions are temporary and can be completely removed from the public space if necessary, but in my opinion the benefits of these interventions would be many times greater if they were maintained instead of returning to the previous situation.

6.5 Design Concept

Similar to the urban planning concept, I also followed the strategy of "as little as possible and as much as necessary" in the design concept for the Clam Gallas Palace and St. Mary's Square in order to largely preserve the historic structures and the building fabric of the heritage site. Overall, several large-scale interventions were made to the exterior of the palace and a number of smaller adjustments were made to the interior of the palace, as well as technical additions and paint finishes to parts of the facade.

6.5.1 Roof and Elevators



Img 6.09: Perspective Main Courtyard Clam-Gallas Palace (Alzbeta Rejentova 2022)

The two most important additions to the main courtyard of the palace are the new roof and two lifts in two inner corners of the square courtyard. Since the span of the roof and the height of the lifts are more than 20 metres, I decided to use a steel construction with an elegant, minimalist white coating for both.

Also, the roof is covered with glass, while all the structural details are kept very minimal so that the final impression looks clean and simple. For the visual goal of the lifts, I had the idea to keep them as transparent as possible to see the Clam Gallas Palace as if they were not there.

The roof structure is called Lattice Shell and is a solid, robust steel structure made of 100x100 mm square tube sections in a quadratic but organic grid. A similar principle of additional new roofs on historical buildings has already been used in many different variations and forms. There are even examples of such light structures, such as the Museum of Hamburg History, whose inner courtyard was covered by a very light gridshell roof by the architectural office GMP as early as 1989 (Ermias, Shabtai, Szerzo 2013).

The new roof of Clam-Gallas Palace covers the entrance courtyard and is connected to the main courtyard via the lower part of the palace. Here, the grid extends consistently over the entire roof, giving it the appearance of being cast from one piece. In the centre of the square main courtyard, the roof forms an organic but symmetrical dome shape to emphasise the centre of the palace spaces. At the same time, this is also the most public area of the palace and is thus considered the heart of the palace complex.

The roof protects the courtyard and the facades along the courtyard from rain, but is not intended to completely thermally seal the space, as it is important to ensure air circulation and protect the original character of the site. The entire roof structure is resting on a special bearing structure, which is connected through the existing roof at points with a new reinforced concrete beam built into the top of the structural outer wall.

At the edge of the new roof is a new gutter to prevent the existing gutter from being overloaded by the additional rainwater from the new roof. The steel connections are bolted but leave room for expansion of the steel structure during the summer. In addition to the punctual vertical connections in HEB 140, there is a continuous beam HEA 140 that sits on top of the vertical connections with welded tabs that are connected to the new roof structure.



Img 6.10: Perspective Main Courtyard Hamburg Museum (Ermias, Shabtai, Szerzo 2013)

While the roof structure is intended to give a more playful and elegant overall impression, the lifts are more functional and rigid means of transport. The lift system is a hydraulic platform that is pushed up from below to make the top of the lift as free of technical equipment as possible. Therefore, the foundation of the lifts extends deep below the courtyard surface and is reinforced with steel beams and concrete.

6.5.2 Public Cinema

As the theme of the palace is video production and there is a small corner garden overlooking the empty St Mary's Square, there was no better option than to create a great space for an open-air public cinema. This open offer for everyone allows locals to meet tourists in one place and enjoy footage from the Clam-Gallas Palace or films on a big screen.

As the main tourist route passes through Karlova Street along the entrance to the Clam-Gallas Palace, where there is a large-scale art installation, the red-painted pavement leads to St Mary's Square. On reaching St. Mary's Square, the purple painting connecting the palace wall to the surface of the square is a significant

indication that the Clam-Gallas Palace is also part of the square, even though it does not have a main entrance or main facade like the other three major institutions.



Img 6.12: Public Cinema at the St. Mary's Square (Alzbeta Rejentova 2022)

The square in general is equipped with mobile street furniture and a large convertible seating area for cinema visitors. The structure is made of steel and coloured in the same shade of purple as the pavement below. The structure of the cinema screen is also made of steel beams, which are set deep into the garden of the palace without disturbing the bar seating there. The public fountain "Terezka" will be preserved and serve as a public water source for everyone. A new lighting system will also be installed in the square, which can be a product of Czech industry with a spherical shape and modern appearance.

6.5.3 Palace Circulation

In order to allow a functional and efficient internal circulation of the palace, it was necessary to create a permeable internal loop and therefore to remove several walls and create new openings and doors in some key positions. These are mainly the

spaces along the corner of the garden, where originally there was no passageway, but in order to connect the two main staircases for the new concept, it was necessary to connect the two parts.

As already mentioned, the palace has two huge representative staircases, one in the main entrance area from the main tourist street - Karlova Street - and the other accessible from both the main courtyard and the back entrance at the corner of St. Mary's Square. In addition, smaller staircases can be found throughout the building, which used to serve the building's staff and will be used in the new concept as shortcuts for people working in the palace.

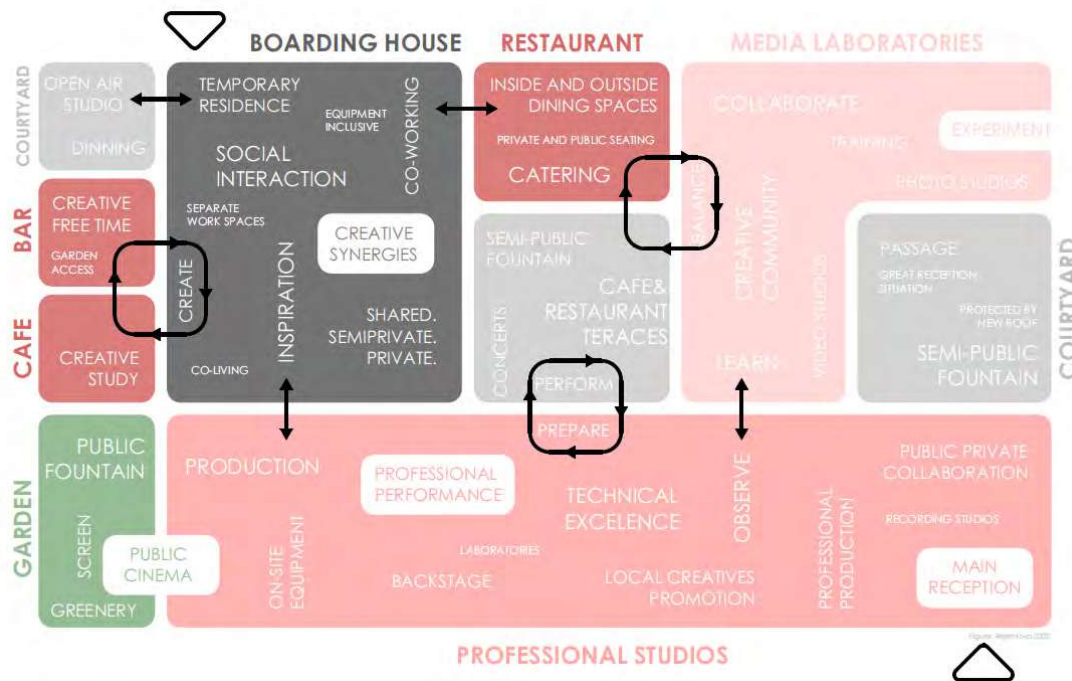


Img 6.13: New Circulation in the Clam-Gallas Palace (Alzbeta Rejentova 2022)

A new feature of the palace will be the two direct vertical connections - the new lifts, which can be used at any time to transport visitors for an evening event, for example, or for people in wheelchairs. The lift, which can stop at any floor with movable bridges, can also be used for the short and convenient transport of heavy equipment. In addition, both lifts penetrate the new roof, making the top floor of the northern part accessible as well, and the southern lift can be used to reach the art installation platform at the top of the south-western tower of the main facade, which is located directly above the main entrance to the palace and faces the Charles Bridge. Therefore, it is considered to be the most prominent place, best and most often seen by tourists, and has great potential to become the landmark of the palace in the urban context.

6.6 New Functions

The palace was used for decades and was originally also built as a residence for the noble family Gallas and later Clam-Gallas. As the family members had a great affinity for art, culture and creativity, they filled the palace with cultural objects and organised musical events with guests such as Mozart or Beethoven. In the years 1812-1828, a family-owned theatre was operated in the palace, located on the second floor in the only room in the palace that had windows on both sides - the courtyard and the main facade (Krumholz 2007: p. 116, translated by the author).



Img 6.14: Functional Diagram for Clam-Gallas Palace (Alzbeta Rejentova 2022)

Just as the Clam-Gallas family was connected to culture, it is also important for the city's residents to be connected to the history of the city they live in. As mentioned in the previous chapters, there are many Czech creative companies that produce high-quality fashion, furniture, glass products, etc. and have even built a design palace in the middle of Prague to display and sell their products. Nowadays, however, the palace is not used for local creative industries, but only on the ground floor for cheap, low-quality products (Brabcova 2017: p. 36). And according to my analysis, the Czech creative economy is not even visible on the main tourist route and does not

have a global presence as it did in the period of the first republic between the two world wars. Moreover, today it is more important than ever to be very active in online media in order to become known, sell many products and gain economic stability.

For this reason, the importance and number of influencers, who can earn a lot of money by advertising products online, is rapidly increasing (Frolov 2021: p.6). Considering the fact that the Czech Republic, and Prague in particular, has a large and successful film production industry (Žipková, Arora 2021), I decided to combine these two factors: the lack of digital content and the fame of the local creative industry and powerful Czech video production.

The idea is to promote the products of the local creative industry by creating high-quality photo and video content so that they can compete on the global market. And since the consumer society is still looking for new and innovative content, the palace will also provide spaces for experimentation and accommodation for artists to temporarily live and work on their projects. To achieve this goal, I have developed a number of new features of the palace, including professional studios, media labs, a boarding house, a restaurant, a bar and a café.

6.6.1 Video Production

The Palace serves as a cooperative meeting place for video production for local creatives who want to market their products and for local video professionals who can use the high-tech equipment and space provided by the Palace to achieve an excellent result. Various studios of different sizes and configurations can be rented at the palace, and equipment can also be borrowed from the palace or in-house technology can be used. When developing the layout of the space, I made sure to arrange the rooms as flexible as possible, with lots of extra space for manoeuvring heavy equipment and storing products such as fashion pieces, in fact there are several fashion depots around the palace or a storage room for different products.

As the video production studios are the most representative and important function of the new concept, they occupy the spaces directly behind the main facade and are accessible via the most representative staircase near the entrance. On all three levels there are studios with different room heights and equipment, but on each level there is a reception. Starting on the ground floor, there are the preparation studios, which can be used for testing or shooting smaller products. On the first floor are the recording studios, almost 700 square metres in size, where medium-sized products or

performances can be recorded. And finally, on the second floor or piano nobile, with the highest ceilings and the most prestigious rooms, where the largest and most beautiful performances can be recorded.

On all three floors, there is a linear gallery as a corridor located on the main courtyard, and the studios are located on the main facade. Between the studios there are also kitchens, dressing rooms or bars, depending on which floor the studios are on and how representative the spaces are. There are also some meeting rooms, rest rooms and work areas for observing the shooting process.

6.6.2 Boarding House

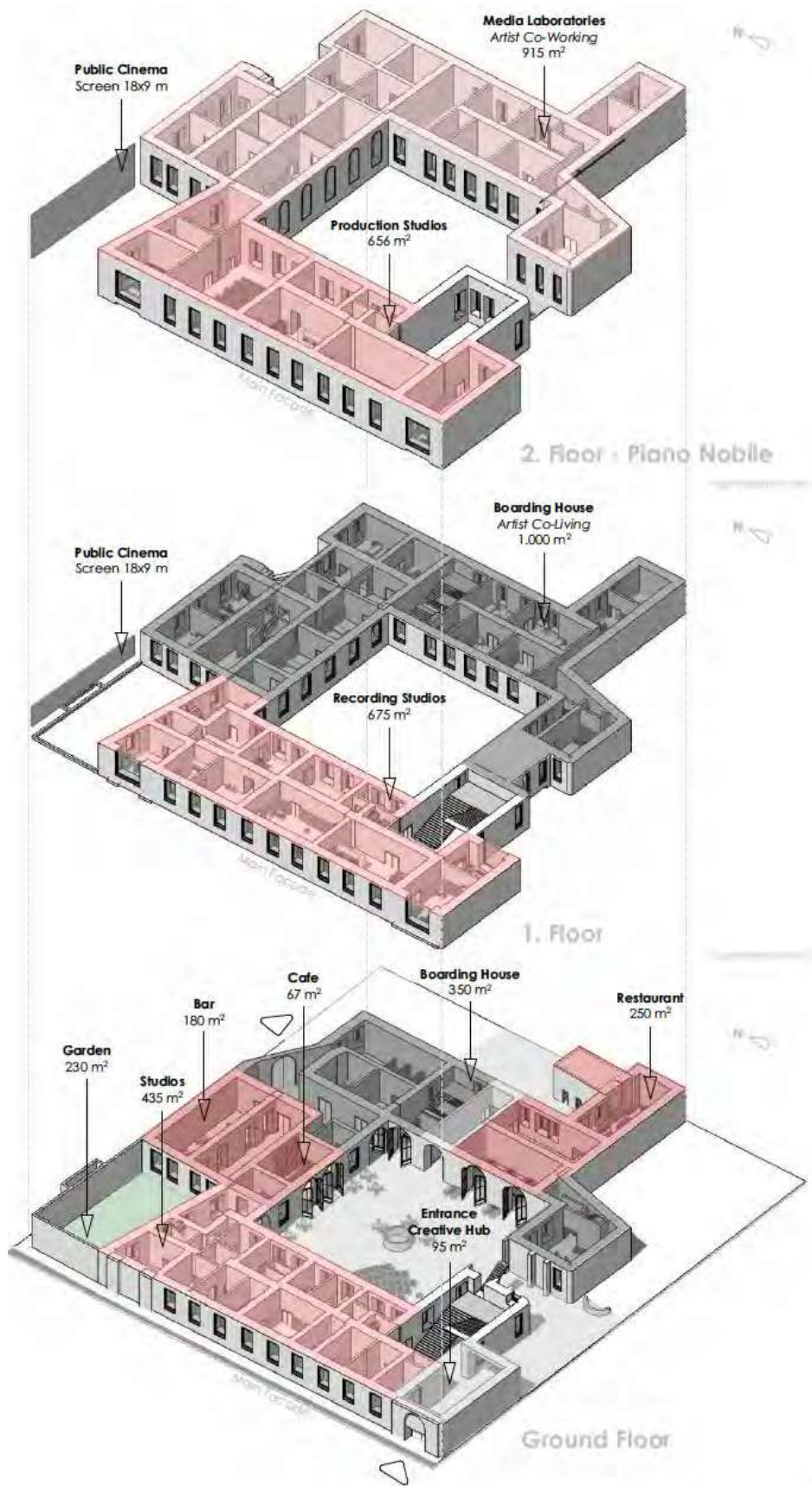
The boarding house is on the first floor at the back of the palace for more privacy and quiet at night, but there are also two rooms facing St Mary's Square, which is probably not as quiet at night, but certainly offers the most beautiful view. The others of the total number of eleven rooms face the backyard and the entrance courtyard.

The Boarding House has its own entrance from the corner of St Mary's Square with a reception and some storage rooms on the ground floor. Access to the temporary accommodation units is via the Palace's secondary prestigious staircase, which can be locked at night for security reasons. Each of the residential units is equipped with a bathroom and an attached working or co-working area. To offer a wide range of accommodation options, there are several single rooms, double rooms, but also a triple room with access to shared bathrooms near the staircase.

The atmosphere in the guesthouse is meant to be relaxed and very creative, as each of the artists has his or her own private room and a semi-private working area that can be used not only for their own work, but also for communication and exchange with other artists. Catering is provided by the restaurant on the ground floor, which offers the artists a private seating area in the backyard during the summer.

6.6.3 Media Laboratories

In addition to the boardinghouse, there are media labs on the second floor that can be rented separately or in combination with the boardinghouse unit of a production studio at the front of the building. The media labs are designed for experimentation and therefore have different sizes and technical features, but all have high ceilings that allow the artist to work with large-scale objects or to realise their



Img 6.15: Functional Distribution of Clam-Gallas Palace

(Alzbeta Rejentova 2022)

plans for shooting in the space from different perspectives and angles. The spaces can be used for different types of media production such as photography, videography, sound recording or innovative projects with artificial intelligence.

The second floor also houses the technical rooms for the public cinema, which project the video content from the back onto the screen, and the sound engineering rooms, which are right next to it and connected by a corridor.

6.7 Conclusion

In conclusion, the new functional concept for the building envisages a multifunctional but holistic set of uses that all share the same goal, namely the innovative production of excellent digital content to promote the products of the local creative industries. As a side effect, the knowledge of video production will also be disseminated among creative industry workers, who will gain experience by shooting at the Palace and will be able to improve their level of self-produced digital content in the next projects.

Based on this principle, Czech creative industry products can regain fame and be better sold online to the whole world and also to tourists and locals who would be able to visit the Palace and see some of the products in real life and watch some of the video content in the public cinema in St. Mary's Square.

CHAPTER 7 Conclusion

As this Master's thesis is a pioneering or experimental project to build a creative hub in the middle of a popular historical centre of a European metropolis, the consequences and impacts cannot be predicted, but as many aspects as possible were taken into account in the planning process to make this concept a great solution to the current fragile situation of Prague's city centre.

Like some past examples have shown, it is not easy to predict the development after the implementation of a creative industrial project, especially the impact on the surrounding neighbourhood is difficult to control. This was one of the reasons why I decided to build a strong creative network around Clam-Gallas Palace, including both established and new creative and cultural institutions. According to Michael Porter's theory of creative clusters, a well-functioning cluster consists of at least 7 different but related industries (Porter 2010).

Thereby, an important aspect in the case of this work remains the inclusion of the residential function and the local population in order to achieve a greater mix of users in the city centre, because according to my research, the historic centre is mainly focused on tourist activities and this makes it economically unstable if the tourists stay away. An important step towards a more balanced economic stability of the central district is to revive the settlement of permanent residents in the city centre. This is because nowadays most of the flats in the area are successively becoming Air BnB units or are (speculatively) empty, driving up property prices that cannot be sustained by the economic capacity of locals. However, there is already a public discussion on the issue and the aim of the municipality as well as the residents is to regulate the function of Air BnB flats as they function more like a hotel - business and less like a residential use and should not be mixed in a building with permanent residents (Kordová Marvanová 2020, Translated by Author). As per residents' experiences and my research, some of the tourists visit Prague for one or two nights (average 2.3 nights/visitor) (Prague City Tourism 2020: p. 9, Translated by Author), enjoy the nightlife and demolish parts of the building (especially doors) in a drunk state and cause noise emissions at night (Městecký 2020, Translated by Author).

Following Richard Florida's theory of the Creative Class, he argues that attractive spaces cannot be created by architects, but by the community (Florida 2002: p. 232). Therefore, in my work the focus is on people, both locals and tourists, and on spaces where they can unfold their creativity.

In this sense returning to the origin of the work, the research question of this thesis "How can we reactivate urban life in the historic centre of Prague by applying the creative economy strategy using the Clam Gallas Palace and St. Mary's Square as an example?" is answered by the research conducted as follows: Firstly, in order to calibrate a specific, optimal and long-term function of the newly built creative hub, it is necessary to analyse the building itself and its surroundings in great depth. Secondly, the current and past development of the area needs to be analysed in order to create the optimal functional programme for a creative network in the neighbourhood. Thirdly, develop a suitable multifunctional concept for the building and prevent its economic fragility by creating a practical and profitable solution. Fourthly, to focus on the public spaces and, through the interventions of tactical urbanism, respectfully refresh the accustomed streetscape and arouse curiosity to discover new places in the visitors. Finally, these interventions enrich the

neighbourhood with new functions supported by the current institutions and resulting from the historical conditions.

Projecting these steps onto the Clam-Gallas Palace in Prague, the deep analysis results revealed the strong connection of Prague's city centre to culture and creativity as well as the palace itself, which was used as a theatre, archive for handwritten music transcripts and on top of that the Gallas and Clam-Gallas family was very interested in creativity of any kind. When analysing the historical centre of Prague, the same strong affinity to creativity can easily be seen, however, in recent decades tourists are unable to see Prague's rich cultural programme as they focus on other activities or do not know where to go to have a quality cultural experience.

For this reason, I have decided to create a creative corridor that connects the creative hotspots and extends into the side streets of the main tourist route in order to reactivate the vacant buildings and public space in these areas. As the main tourist street intersects with the creative corridor, certain public cultural activities are offered and the intersections are marked with collars on the facades and on the ground, encouraging visitors from the main tourist street to also visit the parallel streets. In this way, visitors will be spread throughout the neighbourhood and enjoy a greater variety of quality experiences. As a result, the main tourist street will be less crowded and the pace of urban life will also be more pleasant leading to an increase in the quality of life. The public space will be equipped with mobile urban furniture and small temporary cultural facilities.

The perfect example of this effect is the Clam-Gallas Palace, which is at the centre of the creative corridor and also one of the main figures in the creative network. As one corner of the currently empty Clam-Gallas Palace is located directly on the main tourist street through an art installation, it will attract visitors to view the public courtyard and ground floor spaces. Also from the corner of the main tourist street, the path leads to the side street highlighted with red paint. Via this street, visitors will reach St. Mary's Square, which is used as a public open-air cinema, but is still flexible to host other events or to clear the entire space of furniture if needed.

The public cinema will mainly show videos shot at the Palace. The function of the Palace will be primarily a video production space, deeply rooted in Czech and Pragues history, bringing together experienced professionals with the younger generation while working on digital content production for local creative industry products. However, the palace also has a boarding house for creatives with spacious

co-working areas, as well as a number of different media labs equipped with the newest technology and dynamic camera tracks for outdoor shoots. While the workspaces are conveniently accessible via new lifts, the mainly public ground floor also houses a restaurant, bar and café with indoor and outdoor courtyard seating under the new roof, which provides protection from the rain.

In conclusion, the application of this series of interventions in the urban space as well as in the palace itself and the establishment of the creative corridor in the city centre will greatly enhance the character of the neighbourhood and improve its economic stability.

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Img 5.05. Source (Havlickova, Sarka; Vohryzkova, Tereza (2016): Institut planovani a rozvoje hlavniho mesta Prahy. Studie proveditelnosti ART DISTRICT 7. Praha, IPR Praha, 2016.)

Img 5.06. Source (<https://www.pinterest.de/pin/297096906670151995/>)

Img 5.07. Source (Havlickova, Sarka; Vohryzkova, Tereza (2016): Institut planovani a rozvoje hlavniho mesta Prahy. Studie proveditelnosti ART DISTRICT 7. Praha, IPR Praha, 2016.)

Img 5.08. Source (Havlickova, Sarka; Vohryzkova, Tereza (2016): Institut planovani a rozvoje hlavniho mesta Prahy. Studie proveditelnosti ART DISTRICT 7. Praha, IPR Praha, 2016.)

Img 5.09. Source (Google Maps)

Img 5.10. Source (<https://www.designcabinet.cz/dum-umeleckeho-prumyslu-v-praze-v-historickych-souvislostech-i>)

Img 5.11. Source (<https://www.designcabinet.cz/dum-umeleckeho-prumyslu-v-praze-v-historickych-souvislostech-i>)

Img 5.12. Source (<https://www.designcabinet.cz/dum-umeleckeho-prumyslu-v-praze-v-historickych-souvislostech-i>)

Img 5.13.-5.17. Source (Krummholz, Martin (2008): Clam-Gallasův Palác: Johann Bernhard Fischer von Erlach.)

Img 5.18.-5.30. Source (http://katalog.ahmp.cz/pragapublica/ViewControlImpl.action?alter=&_sourcePage=xoKwW5vpO2PIN6PFzM7w-Plw1-gX9BQSYmiormh7F0aveDIISqOxSwuDXao4CkkXeJe9m69DigoA_y5aosPvHtbYf58zUwI5U2ZjtWOKCZ0%3D&activModeView=MOSAIC)

Img 5.31. Source (Google Maps)

Img 5.32. - 5.35. Source (<https://www.dveprahy.cz/>)

Img 5.36. - 5.37 Source (http://katalog.ahmp.cz/pragapublica/ViewControlImpl.action?alter=&_sourcePage=xoKwW5vpO2PIN6PFzM7w-Plw1-gX9BQSYmiormh7F0aveDIISqOxSwuDXao4CkkXeJe9m69DigoA_y5aosPvHtbYf58zUwI5U2ZjtWOKCZ0%3D&activModeView=MOSAIC)

Img 5.38.-5.39. Source (http://katalog.ahmp.cz/pragapublica/ViewControlImpl.action?alter=&_sourcePage=Zt1K3Ro-9VsVIORX9Wwx01dgtLQyABbyilyZKZTOr5UPJFMWIH4lQOUwI35lBaza3OYQ6E9SUG-Un6k9rcA-5Z7kYvmzK8CCrBbqC3cNm1o%3D&activModeView=MOSAIC)

Img 5.40.-5.41. Source (http://katalog.ahmp.cz/pragapublica/PaginatorResult.action?_sourcePage=Wzm3ArE85KcWul4bvEW2PK3TLz_NnDZA1RL8zO5NWuB2FM2tWqS8g_finXUeTVI1gD2pN9nBoRMyeZDC-iKzkbv1Bv41TxK5O3V6fTq0DF0%3D&row=18)

Img 5.42.-5.43. Source (http://katalog.ahmp.cz/pragapublica/PaginatorResult.action?_sourcePage=aVMx-O4DKXwVUSJboIEtvQpefHEaTzUTEB31ATQ-aXxE76U6KtmkBUcMIswembxotSsJI-OzRHV5eLXk3Nkj0yUW79LRwgB2WhF2uGGsdH8%3D&row=9)

Img 6.01 - 6.09 Source (Thesis Author 2022)

Img 6.10 Source (<http://shells.princeton.edu/Ham.html>)

Img 6.11 - 6.15 Source (Thesis Author 2022)

Appendix

Panel	01	Location
Panel	02	Analysis
Panel	03	Functions
Panel	04	Urban Concept
Panel	05	Creative Corridor
Panel	06	Design Concept
Panel	07	Ground Floor Plan
Panel	08	Floor Plans
Panel	09	Sections
Panel	10	Perspectives
Panel	11	Design Details

Acknowledgements

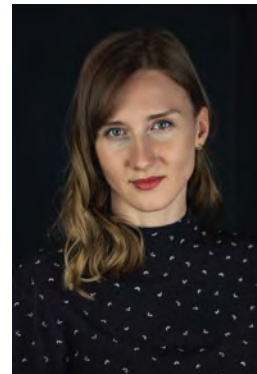
I would like to thank my Chinese supervisor for challenging me and showing me what I am capable of. Thanks also to my Viennese supervisor who supported me throughout the whole process and introduced me to her diploma seminar, where I learned a lot and where I got the kindest psychological support in my worst moments.

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CV

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EDUCATION

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- 2016 - 2019 B.Sc. in Architecture - HafenCity University, Hamburg completed (September 2019).
- 2014 - 2017 B. Sc. in Urban Planning - HafenCity University, Hamburg completed (September 2017).
- 2006 - 2014 Matura - Litomericka General School, Prague, Czech Republic, Eight years of general education, completed (May 2014).
- 2012-2013 Liebigschule, Giessen, Germany (General school, year abroad).

WORK EXPERIENCE

2019 - Soyka-Silber-Soyka Architects, Vienna (25 hours/week) 3 years
Independent development of designs in 3D - ArchiCAD, preparation of studies, participation in architectural competitions of medium to very large projects.
Development and supervision of the 3D model in the course of a BIM building permit planning and coordination of the internal team.

2015 - 2019 Ast. Planning office, Hamburg (20 hours/week) 4 years
Independent development of drafts, building applications, drawing plans in AutoCAD and support in organising the construction process and monitoring the building process on the construction site.

PUBLICATIONS

Long Abstract: Antoniou, A., Rejentova, A., Toto, P., Papageorgiou, A., Psenner, A., and 2021 Hauer, F. (2021). A Digital Bridge for Collaboration in Cultural Heritage, in CHNT – ICOMOS Editorial board. Proceedings of the 26th International Conference on Cultural Heritage and New Technologies. Heidelberg: Propylaeum.

Paper - Peer Reviewed: Antoniou, A., Rejentova, A., Toto, P., Papageorgiou, A., Psenner, A., and 2021 Hauer, F. (2021). A Digital Bridge for Collaboration in Cultural Heritage. Konferenz CIPA 2021 in Beijing, China. peer-reviewed. <https://doi.org/10.5194/isprs-archives-XLVI-M-1-2021-563-2021>.

Bachelor Thesis Arch: Rejentova, A. (2019): **MAGISTRALLEN**, **hammerBERGE**. HafenCity 2019 Universität Hamburg, ISBN 978-3-947972-00-5.

Bachelor Thesis SP Rejentova, A. (2017): Nachhaltige Großwohnsiedlungen in Prag (HCU 2017 Hamburg) <http://edoc.sub.uni-hamburg.de/hcu/volltexte/2017/368/>.

Paper: Rejentova, A. (2017): Nachhaltige Großwohnsiedlungen in Prag 2017 (Czech Technical University Prague) Konferenz für Nachhaltigkeit, Innovation und Wirtschaft in der Bauwelt (ISBN 978-80-01-06376-7).

AWARDS

IKCEST i-city AWARD (2021): Alzbeta Rejentova, Maximo Carlos Peralta, Wenjun Zhang. Excellent Team Award in International Training Programme on Intelligent city knowledge service (UNESCO).

IKCEST i-city AWARD (2020): Alzbeta Rejentova, Aristotelis Antoniou, Paola Boccafolio. Excellent Team Award in International Training Programme on Intelligent city knowledge service (UNESCO).

EDEKA AWARD (2019): **hammerBERGE** (HCU Hamburg).

PROJECT

HERITAGE FOR PEOPLE PLATFORM - A Digital Bridge for Collaboration in Cultural Heritage. Development and Coordination. Team: Alzbeta Rejentova, Aristotelis Antoniou - Gründer des Projekts, Paolo Toto, Antipas Papageorgiou, Dimitri Egorov, Mahmoud Ghazala Einieh, Alexander Antoniou, Hara Tsirepa. Unterstützung - Professor Angelika Psenner und Friedrich Hauer.

CONFERENCES/AWARDS: 2020 IKCEST Shanghai; 2021 OWH Global; 2021 CIPA Beijing; 2021 CHNT Vienna; 2022 EURA Milan; 2022 IPHS.



Figure: Author 2022; Data: google.com

Location in the World

Around the world, there are several cities that are popular for tourism and therefore have to deal not only with the positive but also with the negative

effects of too many tourists in a certain areas. Such cities exist mainly in Europe like Berlin, Prague, Venice, Barcelona, Amsterdam, Lisbon, or Lisbon, where the popular area is relatively small and the tourist demand is proportionally high.



Figure: Author 2022; Data: google.com

Location in Europe

In the heart of Europe lies the small country of the Czech Republic. The country's history dates back to the 6th century and it now has 10,5 million citizens. The official language is Czech.



Figure: Author 2022; Data: google.com

Czech Republic

Surrounded by Germany, Austria, Slovakia and Poland, the Czech Republic is divided into 14 regions. In the centre of the Bohemian part is the capital city of Prague.

No other place in the Czech Republic is visited internationally as often as the historic centre of the capital, while the other regions are dominated by domestic tourists. 6 million tourists visit the city every year and the average stay is 2.3 days.



Figure: Author 2022; Data: schwarzerplan.eu

Prague

Prague is a city whose roots go back to the 10th century and which was one of the most important cities in Europe in the Middle Ages. Today, the city has 1.4 million inhabitants.

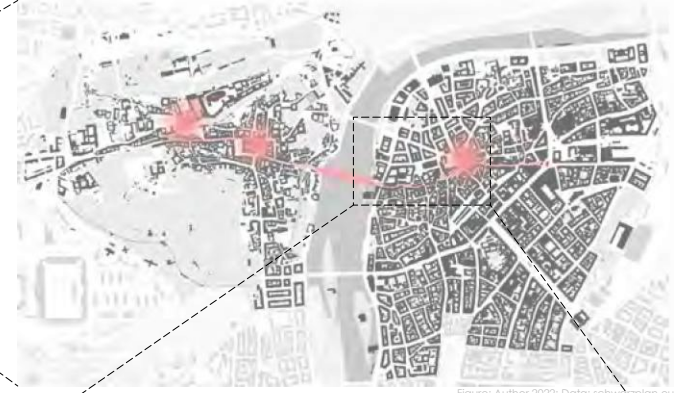


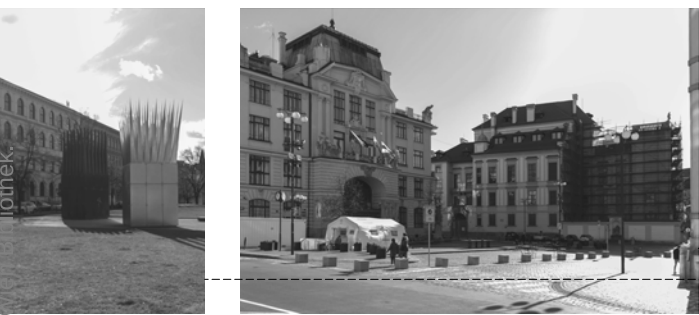
Figure: Author 2022; Data: schwarzerplan.eu

District Prague 1

The centre of the historic town is a collection of buildings from different eras and architectural styles, with the medieval structures still dominating the urban fabric.

In order to visit the most popular places in the shortest possible time, many tourists take the "Golden Route", where the king headed for his coronation in Prague Castle and where the most famous square in the Old Town and Charles Bridge are.

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Several of the historic areas feature public artworks that create an interesting contrast between historic architecture and the modern artwork.



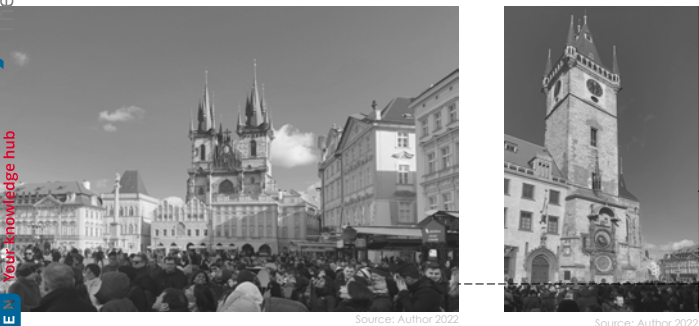
St Mary's Square is surrounded by four buildings, three of which are important institutions: The Town Hall, the National Library and the City Library.

The design project of the diploma thesis is the Clam-Gallas Palace on St. Mary's Square, which is between the Old Town Square and the Charles Bridge.



Charles Bridge was the first stone bridge over the Vltava River and was built in the 14th century under the king of the Holy Roman Empire Charles IV.

The Baroque complex of the National Library is the second largest after Prague Castle and was also an important place for medieval astronomy.



While the street level of the main tourist street is filled with tourist attractions, many of the back streets and backyards remain empty and abandoned.

One of the most famous places in Prague for tourists is the astronomical clock on the Old Town Hall, where tourists overflow especially on full hour.

On the Old Town Square there are many historic buildings with their beautiful facades, and one of the largest churches can also be found here.



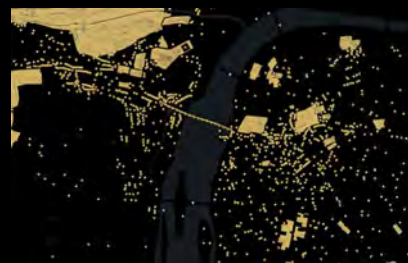


Figure: Author 2022; Data: IPR

Cultural Heritage

This map shows the national cultural heritage in Prague District 1. The dots represent monuments and the areas represent larger sites or archaeological landscapes. The area of Prague Castle and the Old Town Square is thus fully protected.



Figure: Author 2022; Data: IPR

Building Heights

In this map, the building heights are shown in relation to the number of their levels. The lighter orange and yellow buildings indicate the 2-3 storey buildings and the blue and green represent the 4-5 storey buildings. The dark blue colour indicates the 6-7 storey buildings.



Figure: Author 2022; Data: IPR

Roof Shapes

In this map, the analysis of the roof shapes in the area is shown. It became clear that the yellow colour - gable roof dominate the district of the historic city centre and the blue - flat roof are in minority and mostly occur in the newer buildings.



Figure: Author 2022; Data: IPR

Public Spaces

On this map, the public spaces in the area are shown in dark yellow, including the small passageways between the buildings. The lighter yellow colour shows the parks and green spaces, which are mainly located along the river and on the hill to the west.



Figure: Author 2022; Data: IPR

Viewpoints

This map shows the viewpoints from accessible towers or hills. The lighter pink colour indicates the general viewpoints and the orange colour highlights the spatial directions to the main monuments. Especially near the river bank there can be found many viewpoints.



Figure: Author 2022; Data: IPR

Functions

This map shows the functions of the buildings in the studied area. The dark orange buildings are mainly residential, while the middle orange colour represents the cultural function. The social, health and educational infrastructures are marked in yellow and businesses in pink.



Figure: Author 2022; Data: IPR

Landowner

This map shows the owners of the plots of land. The black areas belong to the Czech Rep., while the light yellow areas belong to the city of Prague. The medium yellow areas belong to local companies and the dark red ones to the local population. The blue areas represent international owners.

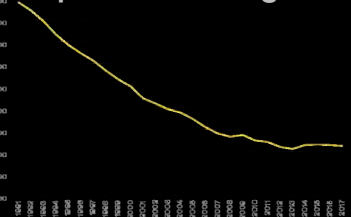
Karlova Street



Source: Author 2022

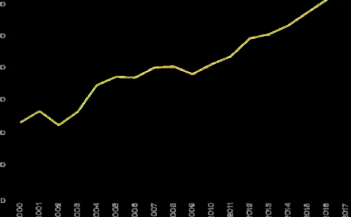
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Population of Prague 1



Data: IPR

International Tourists



Data: IPR

Tourists Movement



Figure: Author 2022; Data: IPR

Tourists Intensity, Prague

Looking at the statistics on the development of tourism and the development of the population in the historic centre - Prague 1, it is clear that these two factors are interrelated and shape the district to a greater extent. While the number of international tourists continues to increase, local residents are gradually moving away from the city centre. The map on the left shows the estimated tourist movement based on all Flickr photos taken between January 2015 and September 2017 and geolocated to Prague by IPR. The thickness of the line corresponds to the intensity of passing through the place. From this map it can be seen that tourists are proportionally concentrated in a certain area of the historic quarter and therefore overload.



Figure: Author 2022; Data: schwarzplan.eu

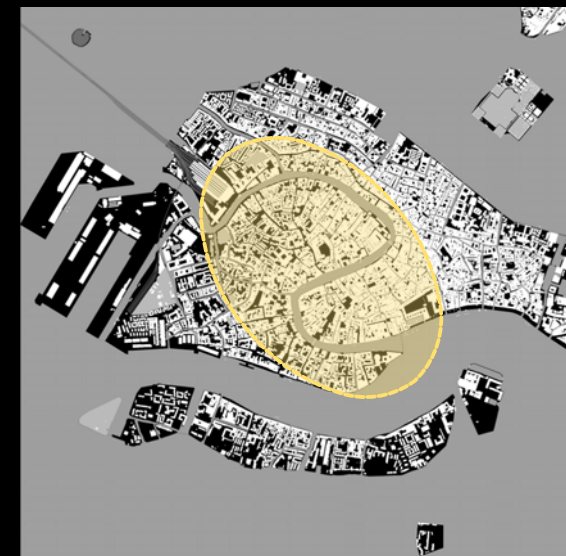


Figure: Author 2022; Data: schwarzplan.eu

Prague vs. Venice

To compare Prague with another city, these two maps show the historical city centre of Prague and Venice. Although Venice seems like a small island, its historical centre is larger than Prague's. In this context, it is important to distinguish between tourism density and tourism intensity. For example, the cities of Amsterdam and Lisbon had almost 10 million arrivals in 2017, while Prague had only 6 million. This development has resulted in the street level of Prague 1 being filled with tourist offerings and the upper floors remaining mostly empty, as shown in the photo collages.

Mostecka Street



Source: Author 2022

Vitezna Street



Source: Author 2022

Nerudova Street



Source: Author 2022

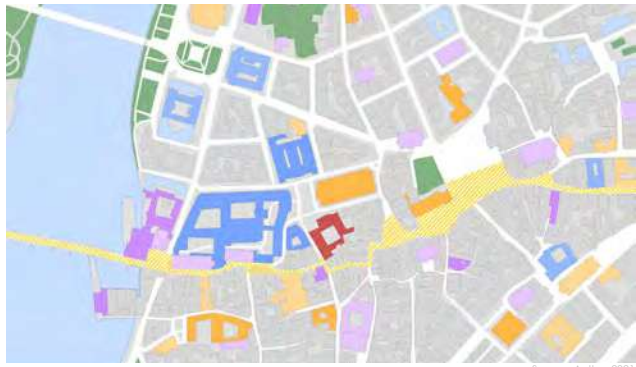
Ujezd Street



Source: Author 2022



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Source: Author 2021



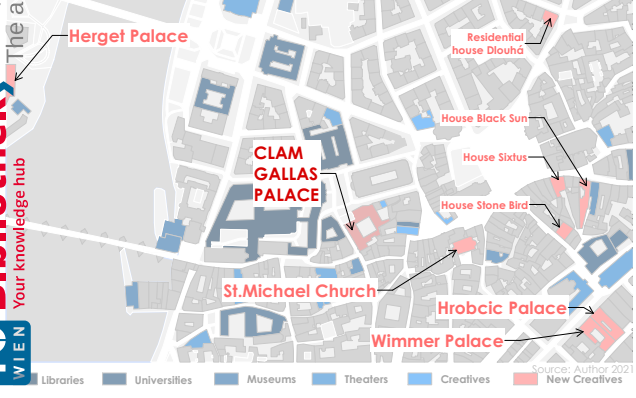
Source: Author 2021



Source: Author 2021



Source: Author 2021



Source: Author 2021

Functions

In the Clam Gallas Palace area, shown in red, are many public buildings and private buildings, which are shown in grey. Of the public buildings the dark blue stands for libraries, the medium blue for schools and the light blue for universities. Dark orange stands for administrative institutions and light orange for cultural institutions. In dark purple are museums and in light purple are religious buildings.

Urban Fabric

As mentioned in the previous poster, the "Golden Route" or the "Kings Walk" passes through this area and is one of the busiest tourist routes, shown on the map in yellow. There is also a recognisable line showing the old structures from the Middle Ages in the south and the more modern urban fabric in the north that replaced the earlier old structures in this area around 1889.

Accessibility

The area is only accessible on foot from the south, but there is plenty of public transport to the north of the area. The most used public transport is the metro line and the tram line along the river. There are also two additional lines of small buses that can pass through the narrow historic streets. It is also possible to arrive by car or by taxi, which is usually parked on the riverbank or in front of the institutions.

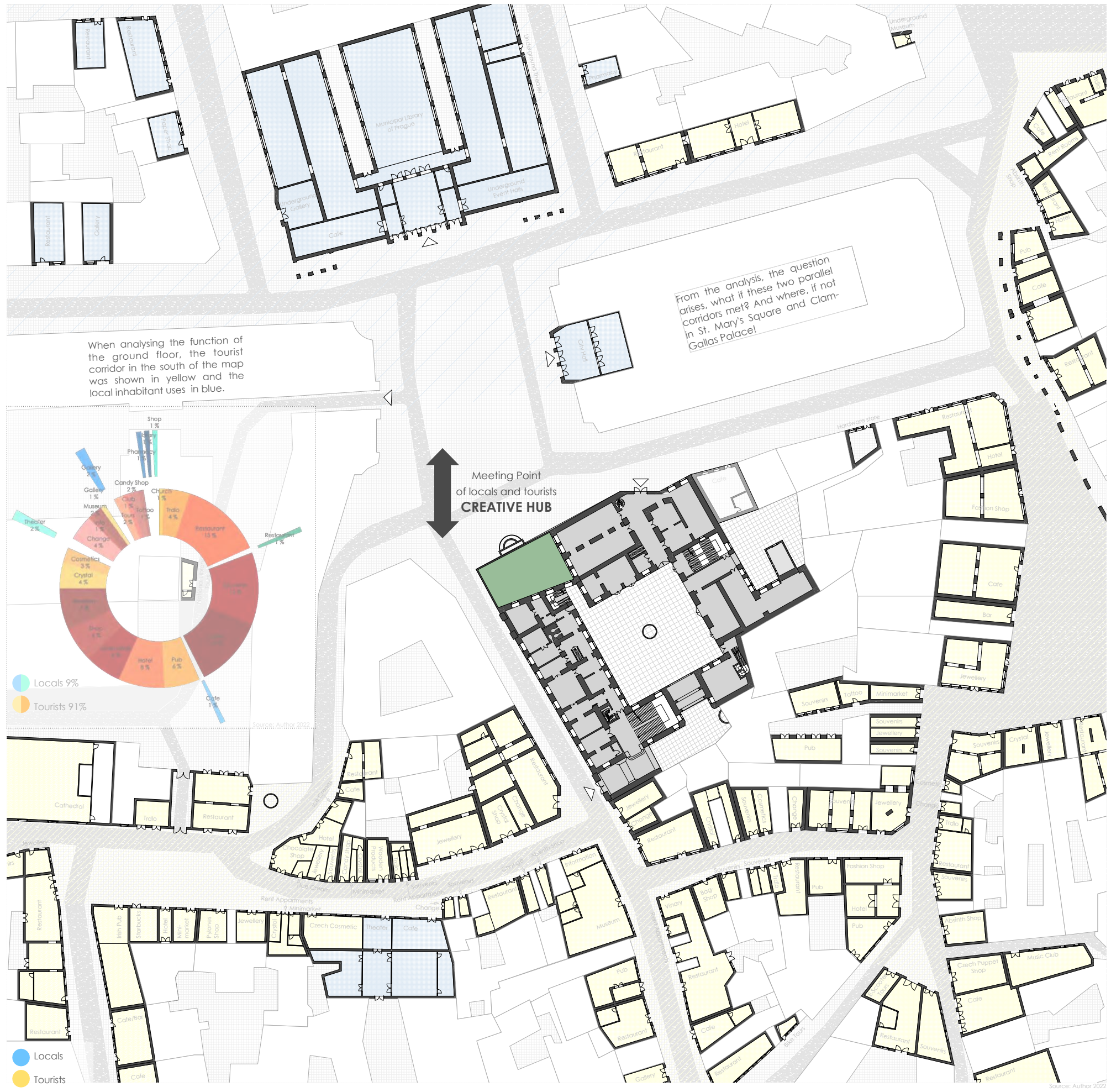
Creative Institutions

The area is home to many large and small institutions in the city centre dedicated to creativity or culture. The National Library, the City Library, the Academy of Art and Design and the Theatre Academy are the most important and oldest institutions. The Prague Creative Center is a newly established organisation housed in a renovated historical building that invites creative people to creative activities.

Potential Creatives

Besides the buildings in use, there are also many houses that are unused, such as the Clam Gallas Palace itself. The selected buildings are either palaces, residential houses or a church. Each of them has its own history and specific reasons why it is empty. Projects were developed for several of the buildings to bring them back to life, but they were not realised or were related to revealed illegal activities.

Nolli map of public spaces in the surroundings of Clam-Gallas Palace (tourists-yellow and locals-blue)

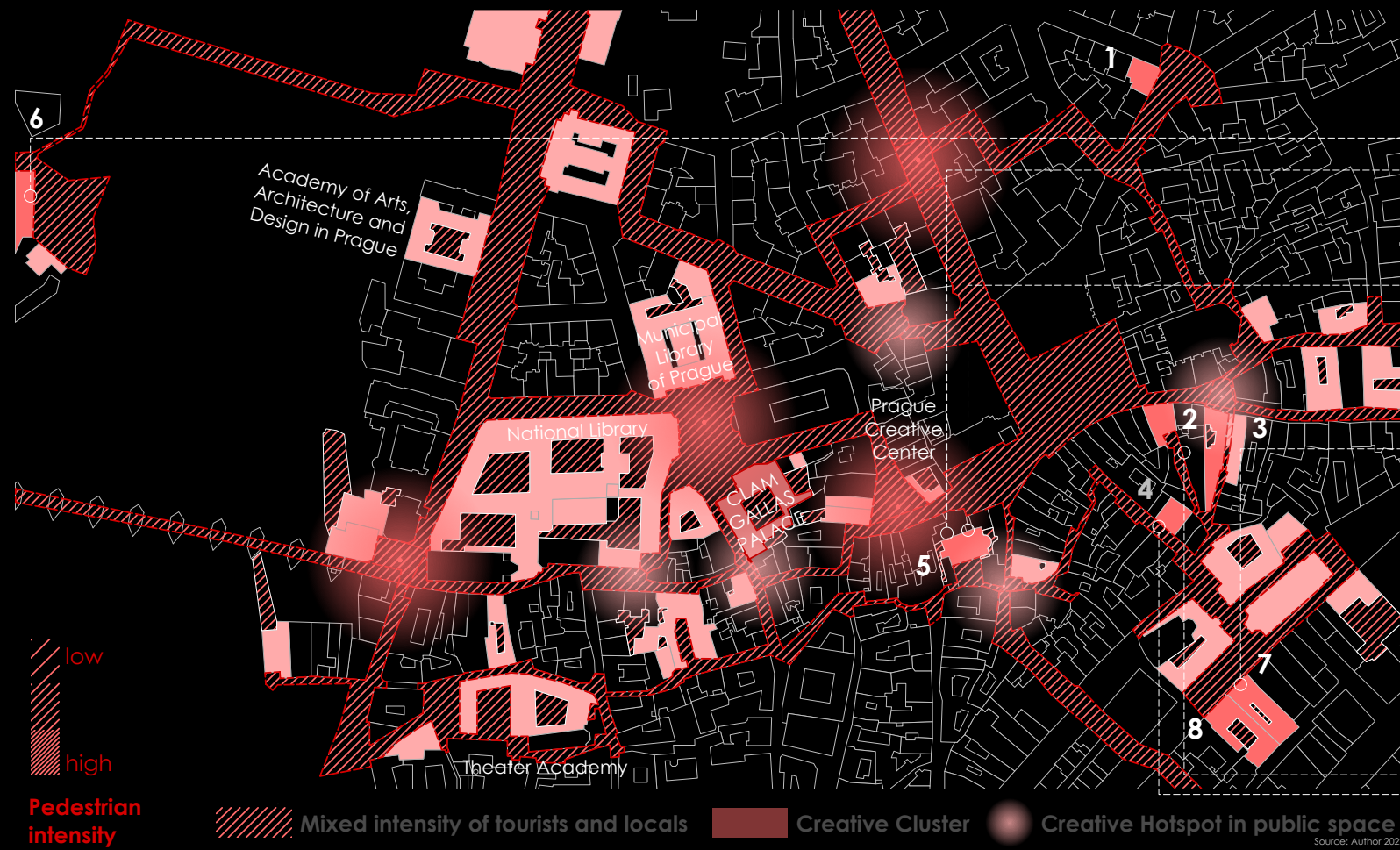


Source: Author 2022

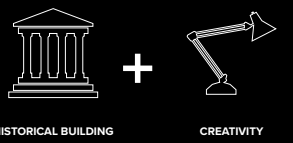
Empty Buildings potential for creative uses



Urban Concept: CREATIVE CORRIDOR in the Surroundings of the Clam-Gallas Palace



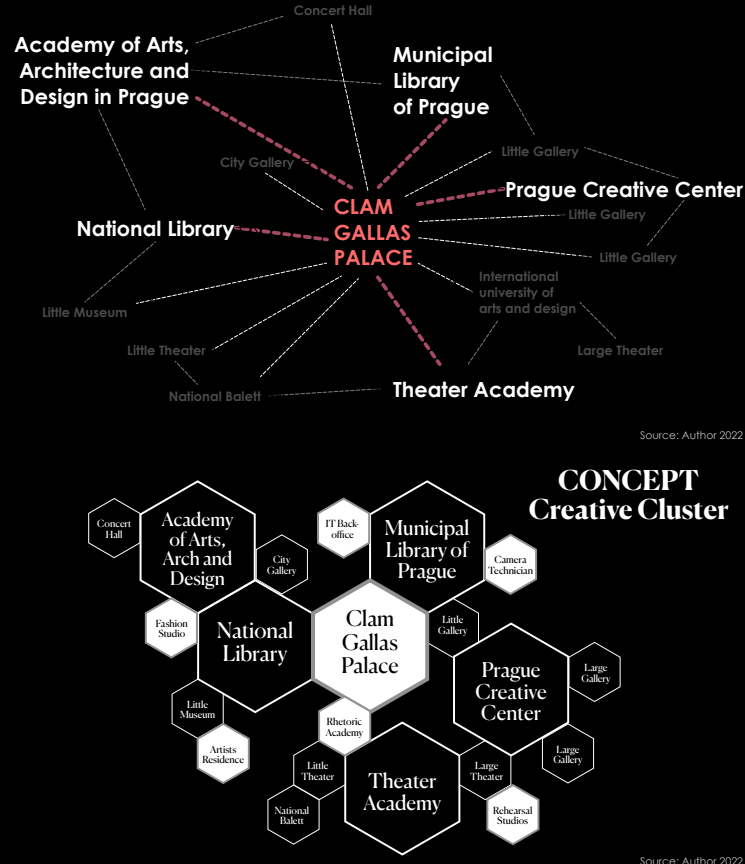
Empty Buildings concept for creative uses



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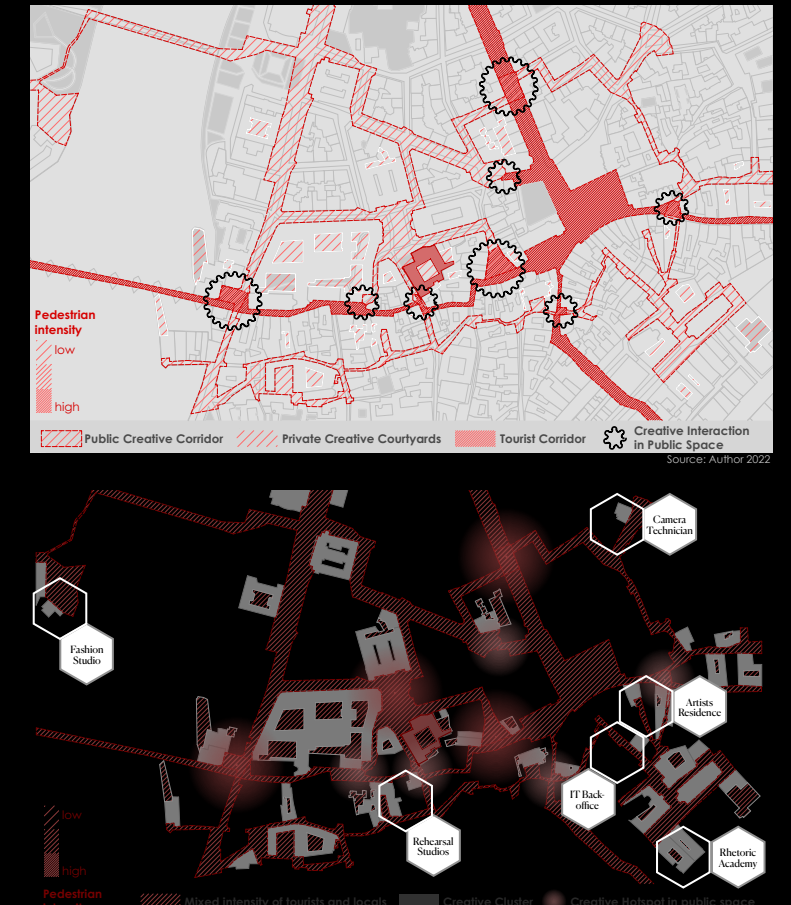
Empty Buildings

When discovering the history of the vacant buildings in Prague's historic city centre, it became clear how valuable they actually are. Certainly from the point of view of protecting cultural heritage, but also the potential profit and the price of the property itself have been a major attraction for legal or illegal investment since the Middle Ages. For example, the two palaces No. 7 and 8 were acquired by a Czech entrepreneur who wanted to establish a Buddhist spa on the ground floor of these buildings. When he started the illegal conversion in 2004, he demolished the Gothic and Renaissance basements of these buildings and was sued by the city. Almost a million Czech crowns fine and 4.5 years in prison, the owner went into hiding abroad, only some posters on the facades are remaining of the Buddhist thermal bath, which will never be opened. Another example is the desecrated church Nr. 5, which was used for several fake renovations that never took place, just to launder money from private companies. Now the church is occasionally used for exhibitions but has no stable function. The church is enclosed on three sides.

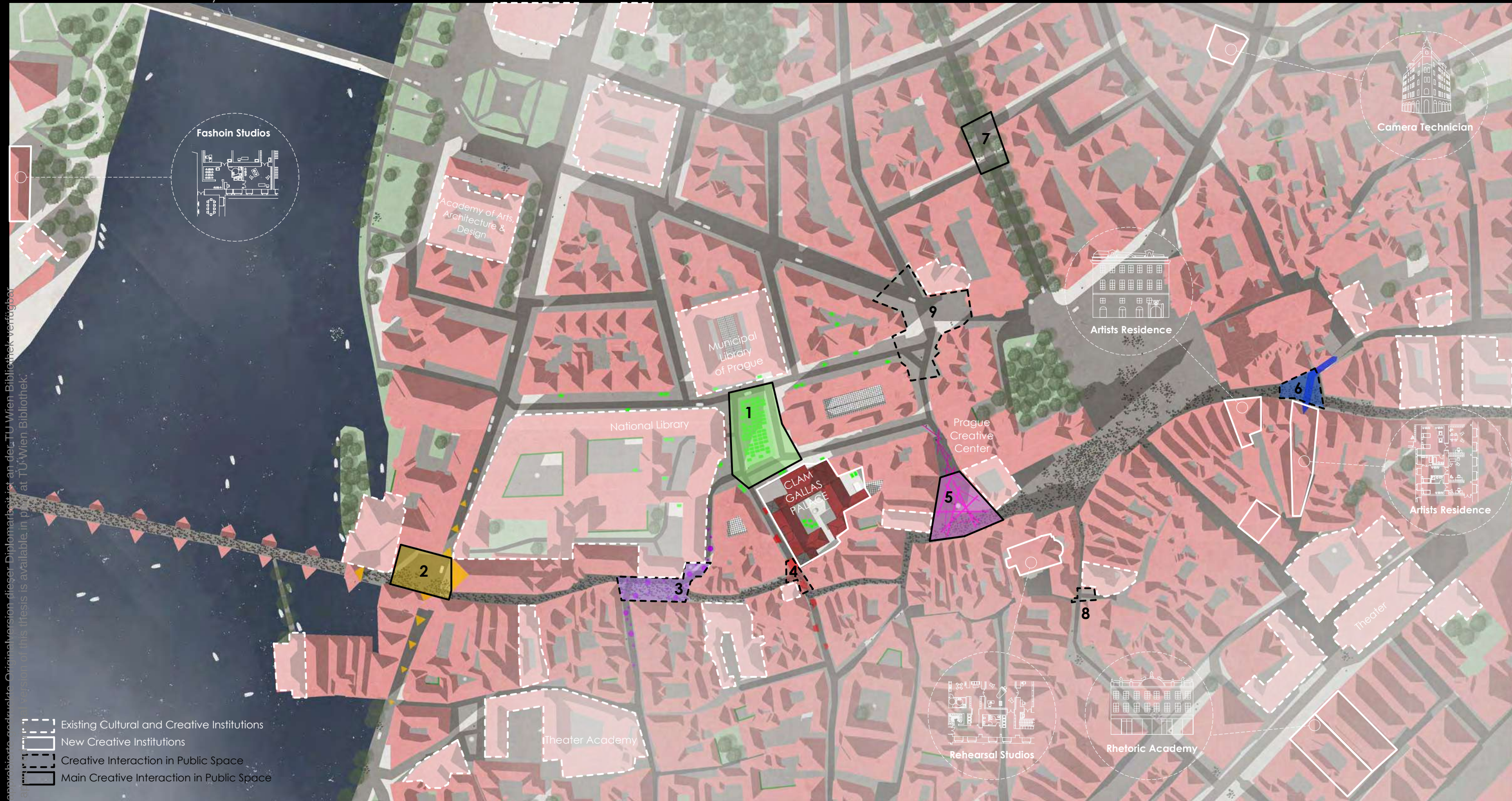


Creative Corridor

Taking into account eight vacant buildings in the area of the Clam-Gallas Palace, a network of current cultural and creative facilities was created together with the now converted buildings. The eight vacant buildings are used as complementary spaces to the creative hub at Clam-Gallas Palace, which focuses on video production of local creative industry products. Therefore, the complementary uses are artist residences, a rhetoric academy, camera technicians, rehearsal studios, fashion studios and an IT back office. By combining this creative corridor with the high-frequency tourist streets and low-frequency or abandoned side streets, eight intersecting streets are established with the purpose of seducing ordinary tourists, who only pass through the main tourist streets, to turn into a side street and discover new local creative treasures. This will spread the visitors of the overloaded tourist corridor throughout the neighbourhood, making the tourism intensity more bearable for both locals and tourists and the whole neighbourhood more sustainable and open to urban life as it was during the historical decades.



Creative Corridor: creativity reactivates the whole district

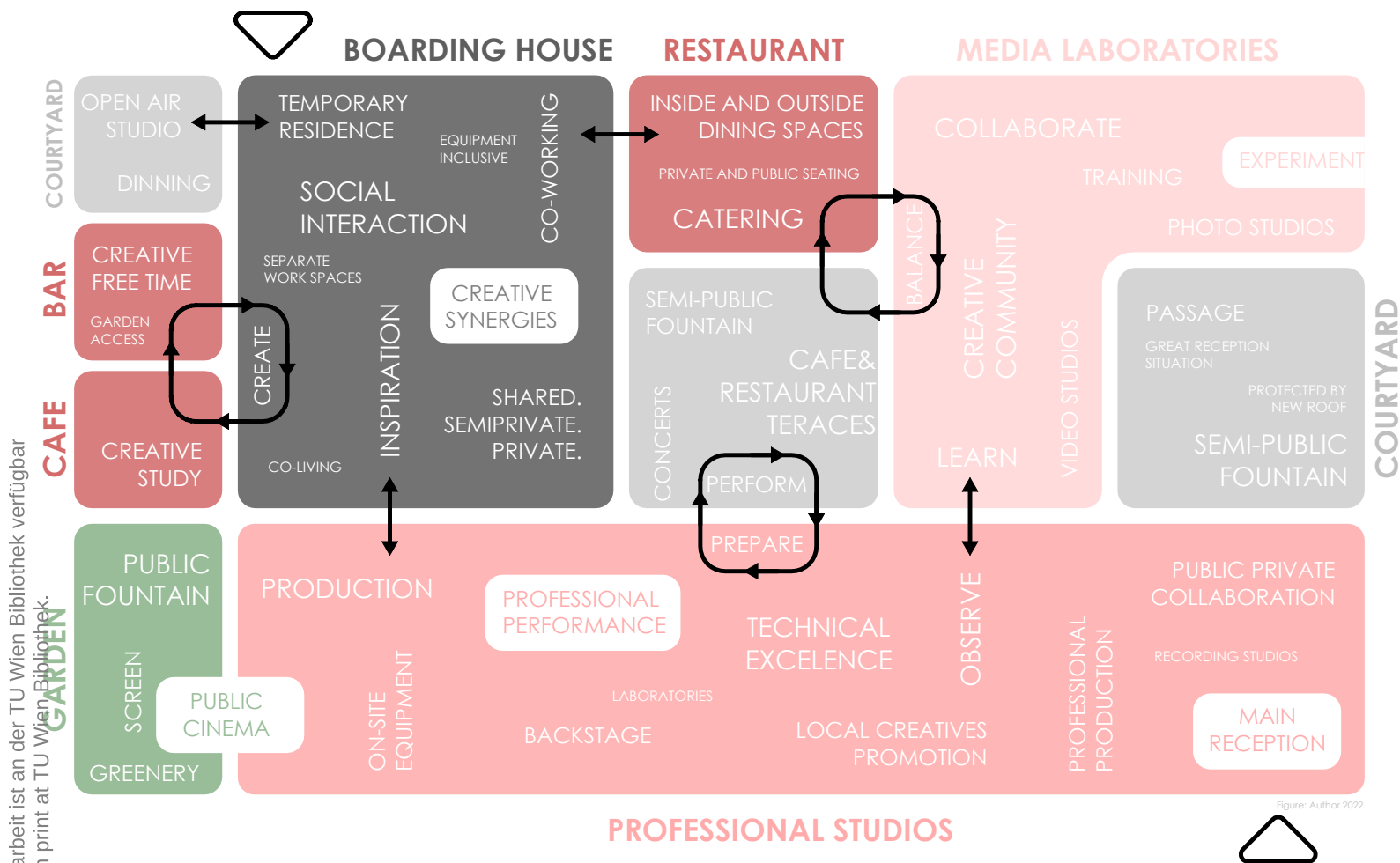


Temporary colour interventions and mobile objects in the sense of tactical urbanism



Functional Programme Diagram

(In the approximate disposition of the palace)



2. Floor - Piano Nobile

The second floor of the Clam-Gallas Palace is called the Piano Nobile, where the most beautiful rooms and the largest and highest rooms are located. The largest room is the room in the northern corner of the main facade, where the family used to perform theatre, as they were a very music and theatre-loving people. In the new concept, the audition aspect has been brought back and the largest auditorium is in this room. Behind the main facade are the production studios and in the north-eastern part the media labs, which offer space for experiments and various media techniques such as video but also photography. In addition, the public cinema is operated from the northern rooms.

1. Floor

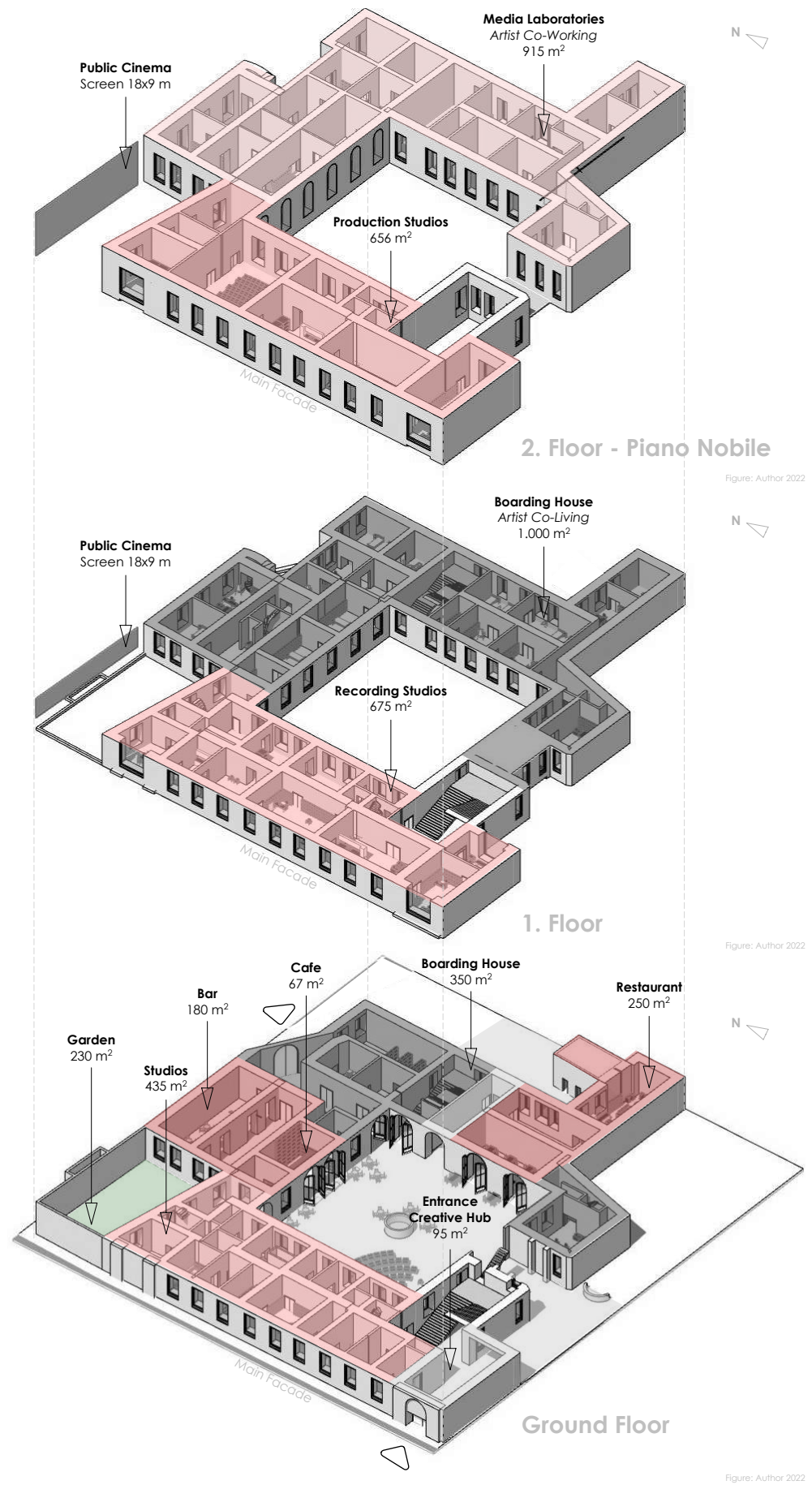
This floor was formerly used as residences and bedrooms. At times, around 70 people lived permanently in the palace, including many servants and housekeepers in addition to the noble Clam-Gallas family. In the proposed concept, the function of living is resumed in the form of a boarding house, offering bedrooms of different sizes with associated work spaces. There are many different configurations from a single room with its own bedroom to a multi-bed room with a shared bathroom. On the west side behind the main facade are recording studios for professional video production.

Ground Floor

The ground floor of the palace used to house the servants and horses. In particular, the part of the planned bar and restaurant used to accommodate up to 42 horses, and the front part on the main facade, where the planned studios are now located, used to serve as housing for the domestic staff and as a kitchen and bakery. As the rooms were used for work and horses in the past, the ceilings are quite high, but the rooms are not as decorated as the upper floors. A great feature of this floor is the access to the courtyards, especially the central one and the corner garden. The only two entrances to the building are in the southwest corner and the northeast. From the history, the main entrance was the one in the south and leads directly to the most beautiful staircase to the upper floors. There are also few stairs to the basement.

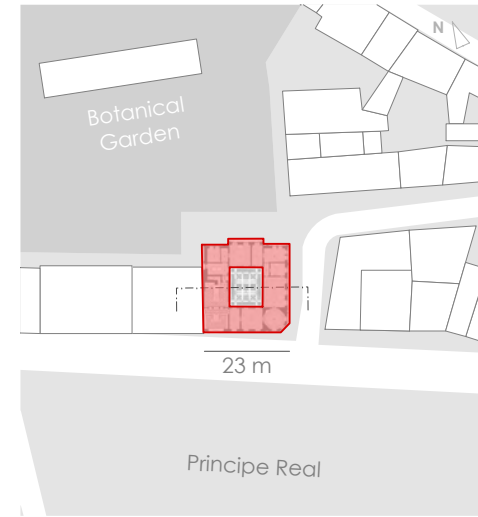
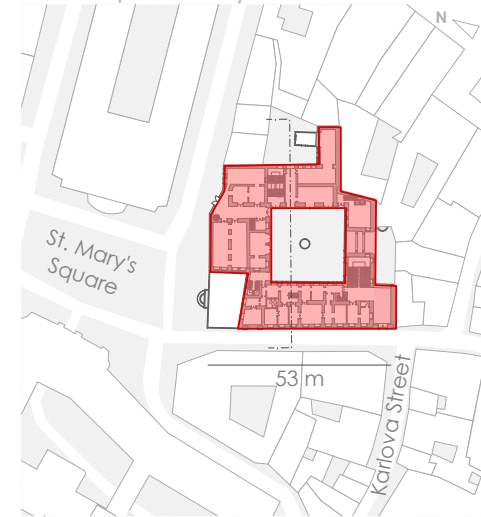
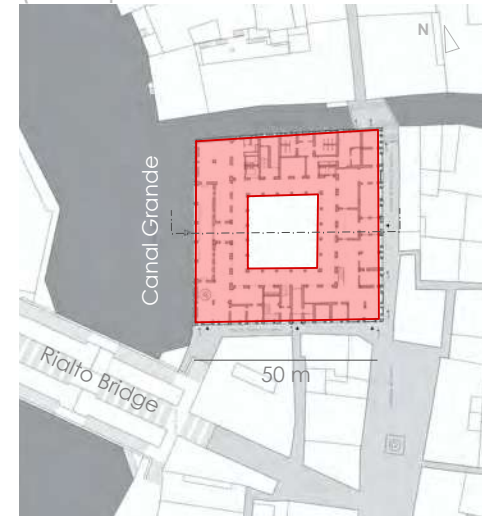
Existing Structures & Proposed Functions

(all three main floors of the Clam-Gallas Palace)



Case Studies

(Comparison of functions and inner disposition)



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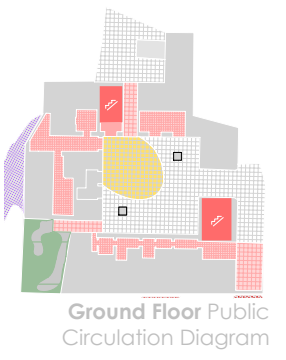
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Ground Floor

(St. Marys Square and Clam-Gallas Palace)



- New Walls
- Demolish
- Creative Activities

Figure: Author 2022

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Section A
(Main Courtyard and pavilion on the St. Marys Square)



Figure: Author 2022

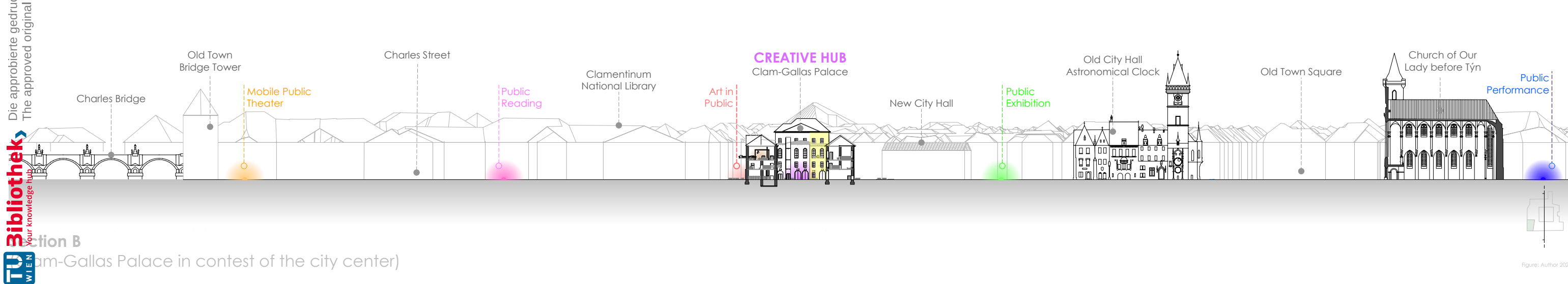


Figure: Author 2022



Perspective-Section I
Main Courtyard and Representative Rooms

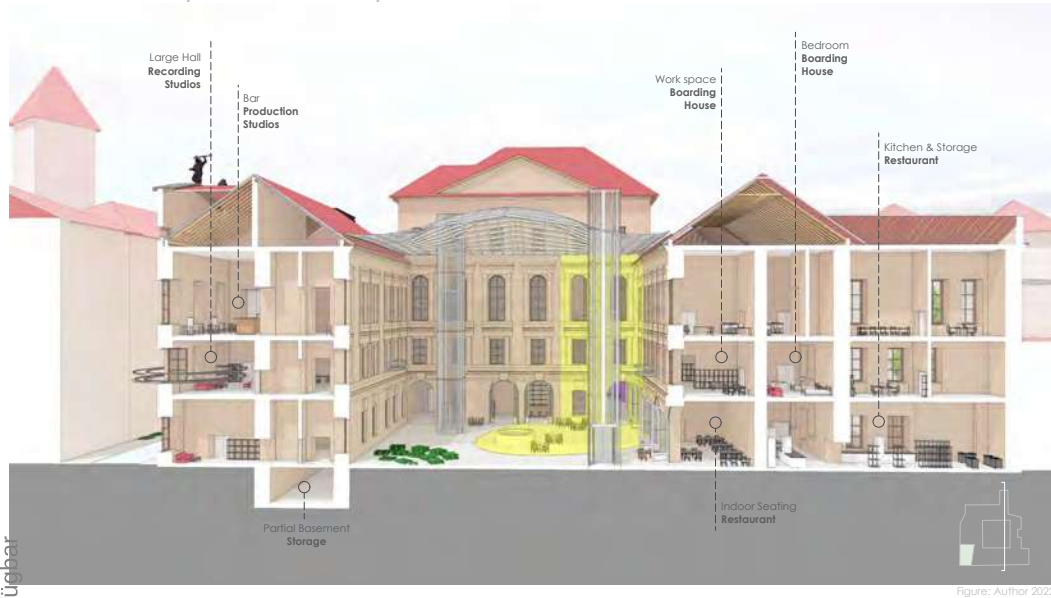


Figure: Author 2022

Perspective-Section II
Highest Section and Public Cinema

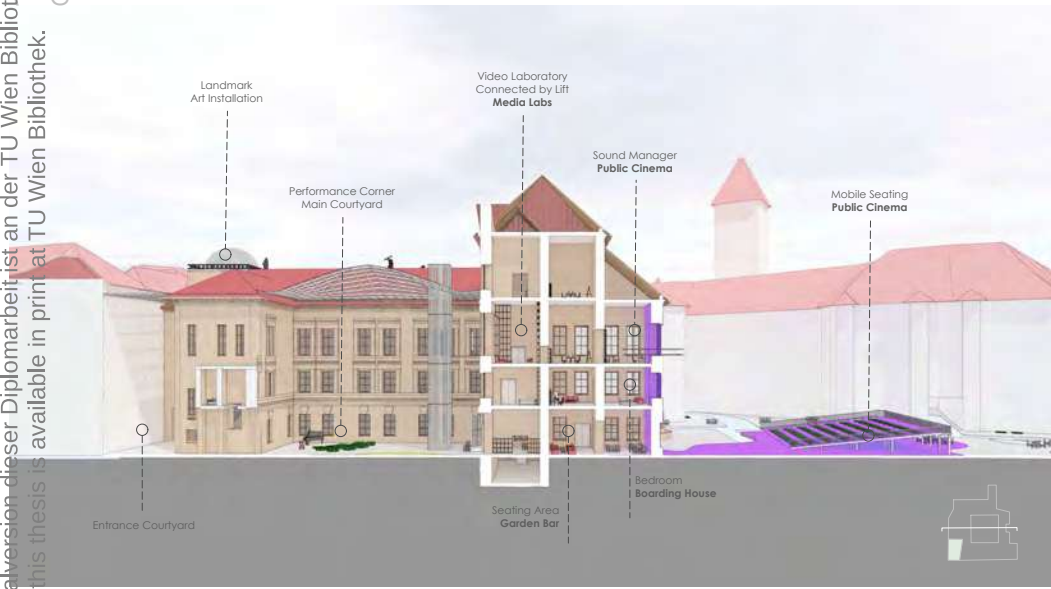


Figure: Author 2022

Perspective-Section III
Secondary Representative Staircase - Boarding House

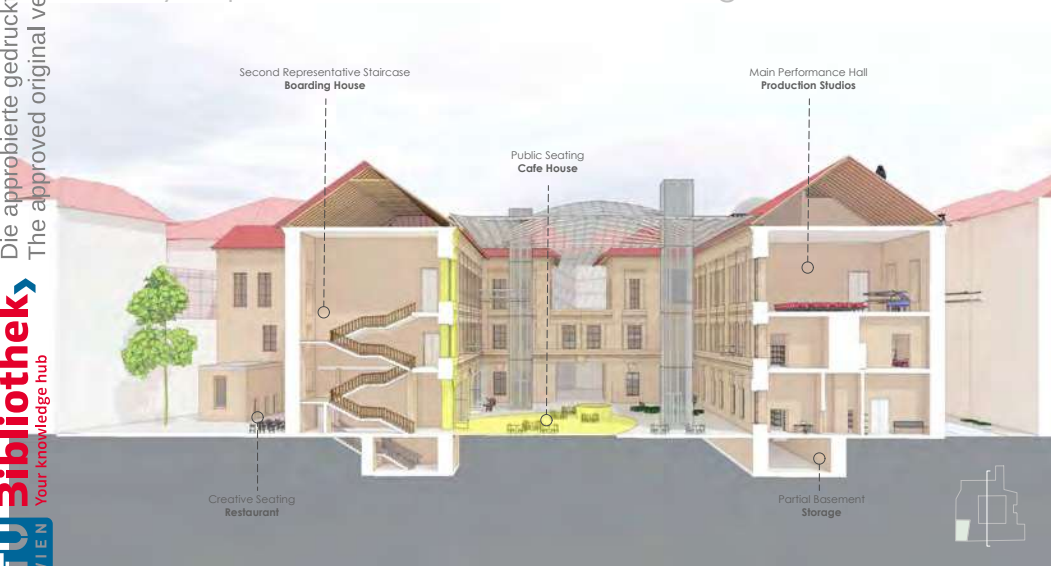


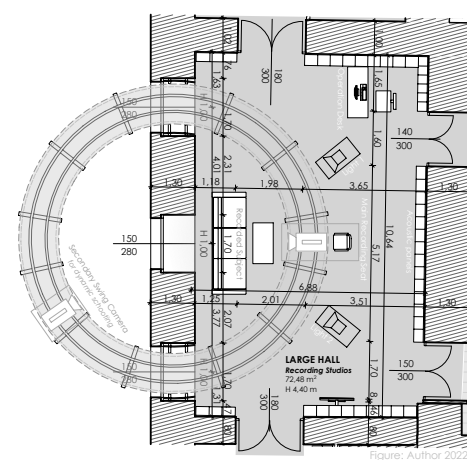
Figure: Author 2022

Perspective of St. Mary's Square with Public Cinema

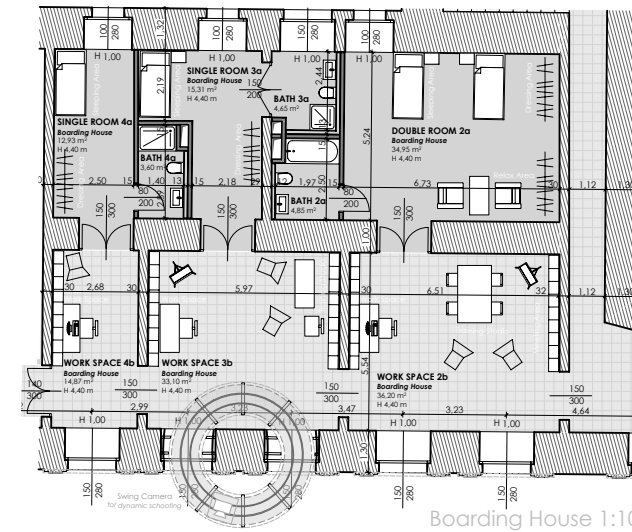


Figure: Author 2022

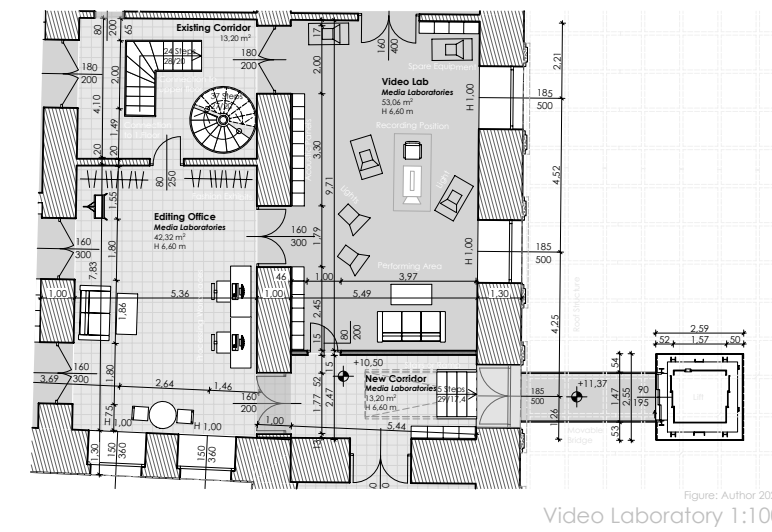
Examples of the adapted spaces in the CREATIVE HUB



Recording Studios 1:100



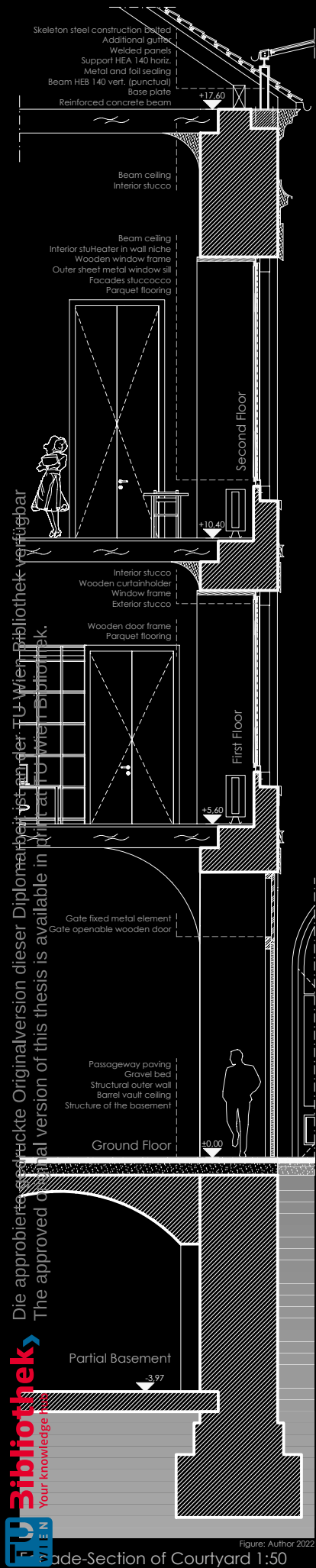
Boarding House 1:100



Video Laboratory 1:100

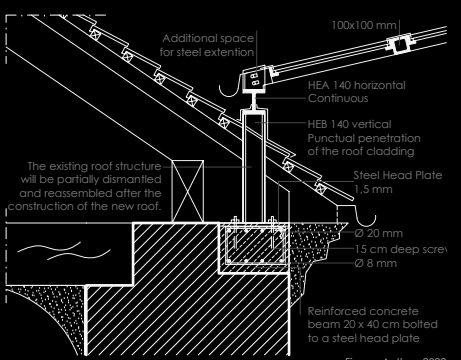
Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar. The approved original version of this thesis is available in print at TU Wien Bibliothek.





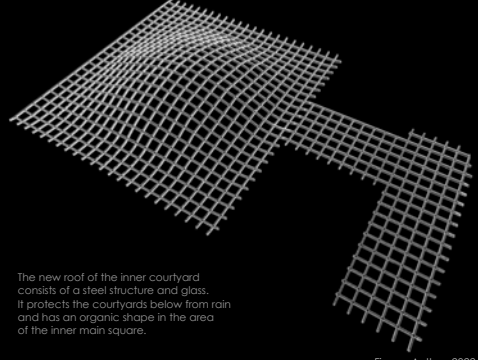
Perspective of the main Courtyard

Figure: Author 2022



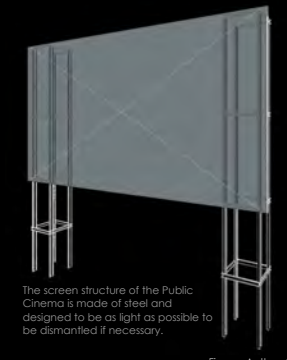
Detail New to Old Structure 1:20

Figure: Author 2022



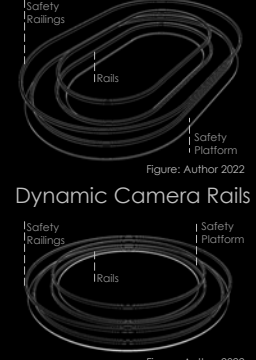
Lattice Shell Structure

Figure: Author 2022



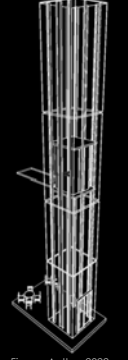
Public Cinema Screen

Figure: Author 2022



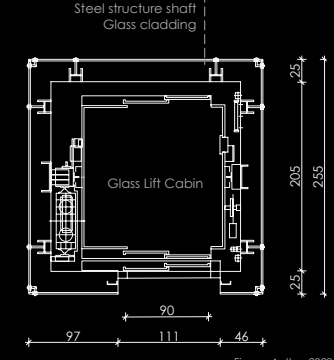
Dynamic Camera Rails

Figure: Author 2022



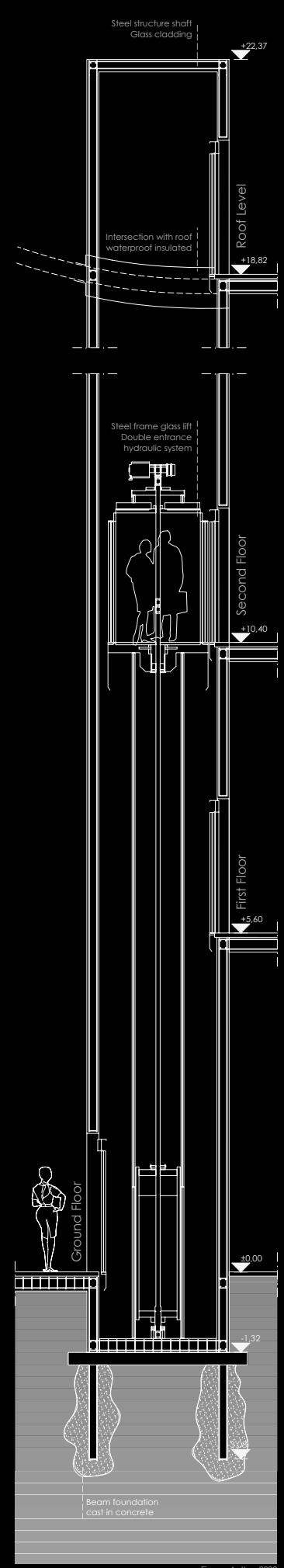
Lift Structure

Figure: Author 2022



Lift - Horizontal Section 1:50

Figure: Author 2022



Lift - Vertical Section 1:50

Figure: Author 2022