

Czech Technical University in Prague | Faculty of Architecture | SS 2023/2024

# MUSEUM OF MODERN & CONTEMPORARY ART IN HOLEŠOVICE

Diploma Project | Bc. Aza Keledjian | Ateliér Krátký-Marques

## **DIPLOMA PROJECT**

Czech Technical University in Prague  
Faculty of Architecture  
Summer semester 2023/2024

### **AUTHOR:**

Bc. Aza Keledjian

### **DIPLOMA PROJECT LEADERS:**

Prof. Ing. arch. Vladimír Krátký,  
Doc. Dipl. arch. Marques Luis



«Art is not what you see, but what you make others see»  
Edgar Degas

The English word «**museum**» comes from the Latin plural «**musea**». Originally from the ancient Greek «**mouseion**», which meant a place or temple dedicated to the Muses, and thus a building dedicated to study and the arts.

My aim is to create spaces for development in a supportive environment where there is freedom of choice for each individual.

A space where the different generations can merge into one and create a harmony between the arts and nature. Where the cultural heritage is preserved. But at the same time it is modernised and improved.

Developing new minds, learning and finding oneself.

## **CONTENT**

### **1. Project**

Topic disclosure  
Typology  
References

### **2. Analytical Part**

Location  
History  
Analysis

### **3. Design Proposal**

Concept  
Proposal

### **4. Assignment of the Diploma Project**

### **5. Bibliography**

## **1.PROJECT**

The subject of art is very closely related to the subject of architecture. If we look more closely, the museum originally meant a collection, and then it began to mean houses and buildings in which exhibits were stored. In modern terms, museums are institutions that are dedicated to studying and preserving cultural monuments for educational purposes. The history of each modern museum has its own peculiarities, which can be seen in the interiors. The «Musée d'Orsay», for example, was originally a railway station building, which shows its individuality and the historical value of its architectural development.

## TOPIC DISCLOSURE

Museums refer to multidisciplinary institutions, usually, but not always, collectors. Museums typically hold works of art, craft, design, anthropology, archaeology, and specimens of nature, science, and industry. Within these broad collections there are specialisms: for example, museums of nature or industry; museums devoted to a particular geography or period.

Sometimes it's about flexibility. In this context was decided to focus on museums of modern and contemporary's art including the possibility to create interactive exhibitions. **Why?** The answer is simple: People today have a different way of thinking and to create a beautiful architectural space you have to understand what are people interested today. The purpose is to give the viewer a choice between the exhibitions.

**Contemporary art** is one the famous one's. «**Contemporary art is art made today by living artists.**» It's a difficult subject and artists explore personal cultural identity. To understand it you need to approach it with curiosity, an open mind and a willingness to engage in dialogue and debate.

**Modern art** is the artistic work produced in the period extending roughly from the 1860s to the 1970s. It's such an interesting period of rapid changes in manufacturing, transportation and technology that began around the mid-18th century and lasted through 19 century. Modern art came before contemporary art which gives us more possibility to provide big exhibitions with famous masterpieces. But at the same time we can communicate with artists of today.



## TYOLOGY

The architectural typology of a contemporary art museum usually focuses on the creation of innovative and functional spaces that promote the visual perception of art and interaction with visitors.

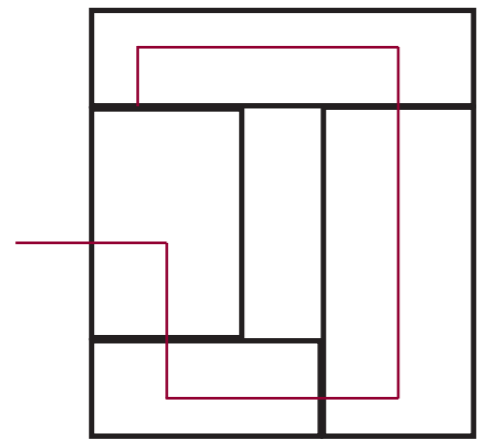
Exhibition spaces should be flexible and customisable. These can include movable walls, suspended artificial lighting systems, and spaces for multimedia and interactive installations.

Introducing modern technologies such as digital screens, virtual reality, interactive applications that can enrich the visitor experience and provide new ways of interacting with art.

Architectural elements designed to host live performances, lectures, masterclasses, and events aimed at engaging visitors in the creative process.

Libraries, lecture halls and other research and learning spaces to make the museum not only a place for public performances, but also a centre for education and learning.

Workspaces for artists, architects and curators who can conduct active creative work on the museum grounds.



scheme of first thoughts



## REFERENCES

A study that discusses the architectural and design aspects of contemporary art museums. How innovative architectural designs have contributed to the success of such institutions and how physical space can enhance the overall visitor experience.

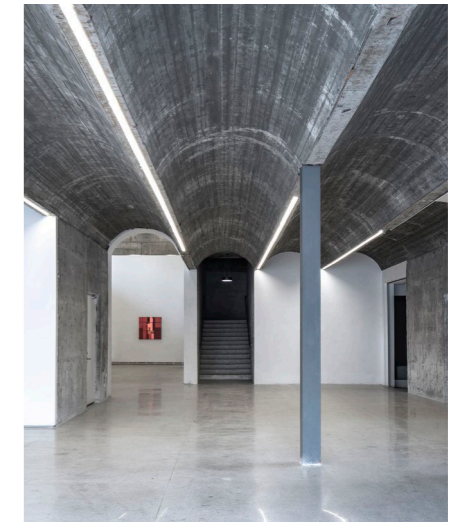
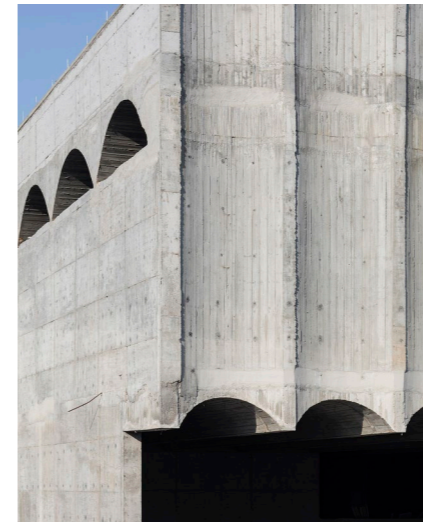
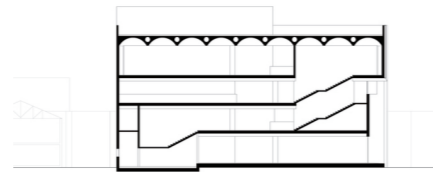
### 1.TAIZHOU CONTEMPORARY ART MUSEUM / ATELIER DESHAUS

Taizhou Contemporary Art Museum is situated inside the Shamen Grain Depot Cultural and Creative Park with unique historical context. Taking advantage of a large area of existing factories and warehouses in the former Soviet Union style within the park, the new project aims at reintegrating and renovating the depot park with appropriate restoration and reservation.

This art museum project, functioned as the core building of the park, intends to initiate a dialogue with its neighbors, namely other industrial buildings in a greater range within the park, in a certain strategy. Comprising eight exhibition rooms, this project occupies a total construction area of 2,450 sqm.

The floors are half-floor shifted to the adjacent ones to alleviate the sense of steepness when one climbs up while extending the length of the circulation, thus a rich spatial sequence has been established. The exhibition rooms of different levels share a spatial transparency, infiltrating into each other, offering the visitors a step-by-step sense of upward movement during the promenade inside.

The museum tends to form an innovative artistic spatial atmosphere through the comparison between the roughness of the cast-in-situ concrete and the exquisite space formed by the paralleled barrel vault structure. The barrel vault structure implies an integration of inside and outside, while perfectly integrating into itself the lighting system. As for circulation, the lobby (exhibition hall) connecting the square, to which the barrel vault structure directs,





## 2. GARAGE MUSEUM OF CONTEMPORARY ART / OMA

«Text description provided by the architects.»

Garage Museum of Contemporary Art is a renovation of the 1960s Vremena Goda (Seasons of the Year) restaurant, a prefabricated concrete pavilion which has been derelict for more than two decades.

OMA's design for the 5,400 m<sup>2</sup> building includes exhibition galleries on two levels, a creative center for children, shop, café, auditorium, offices, and roof terrace. The design preserves original Soviet-era elements, including a mosaic wall, tiles, and brick, while incorporating a range of innovative architectural and curatorial devices.

The building offers a wide range of interior conditions for the exhibition of art beyond the ubiquitous “white cube” and provides innovative curatorial possibilities, such as hinged white walls that can be folded down from the ceiling. They provide an instant white cube when an exhibition demands a more neutral environment, while the existing walls retain their brick and green tile cladding.

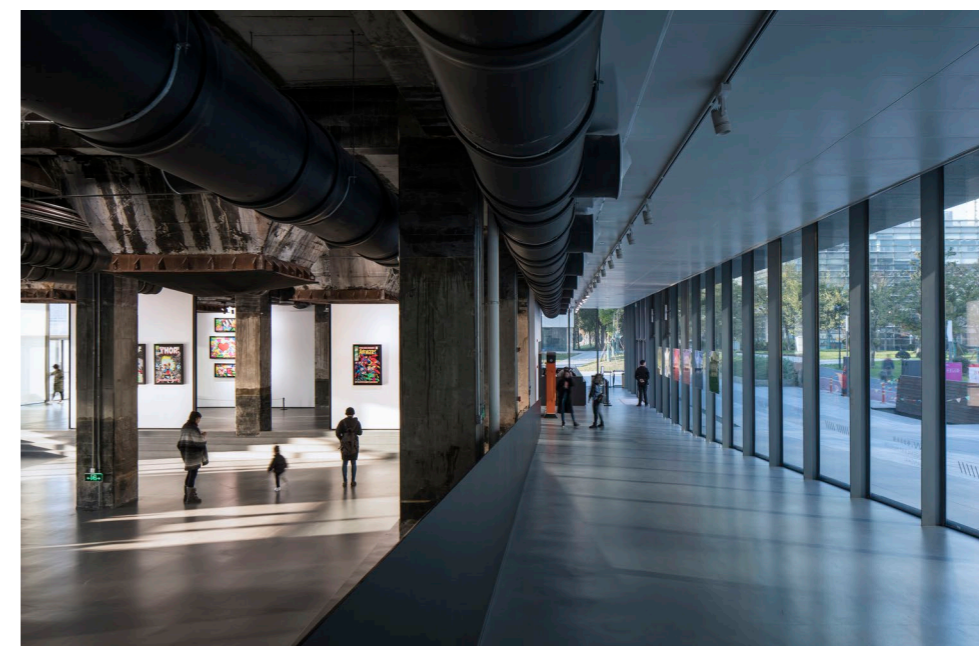
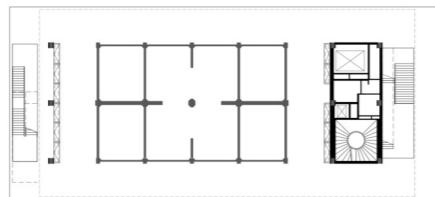


### 3.SHANGHAI MODERN ART MUSEUM / ATELIER DESHAUS

Industrial civilization acts as a vital part of Shanghai's own modernity development. With the renewal of urban functions in the post-industrial age, many industrial buildings are facing the destiny of being demolished or transformed in some way, which becomes a meaningful topic.

In Shanghai, there are countless industrial buildings being temporary ruins due to the relocation of factories, some of them may be kept, but most will be replaced by a new building or public green space. However, with the promotion of the 2017 Open Space leading down Huangpu River program, people on both sides of the Huangpu river have realized the space and culture value of retaining more industrial buildings.

Since then, the property owner of the coal bunker and its future gallery party sensed the possibility and strength of the combination of crude industrial architecture façade and exhibit space, willingly accepted the transformation principle of keeping the main space and structure of the bunker, and named it 'Modern Art gallery'.



## 2. ANALYTHICAL PART

Prague's cultural identity serves as a foundational inspiration for the project. The design aims to seamlessly integrate with the city's architectural fabric, contributing to the cultural dialogue that defines Prague's urban landscape. The location is Holešovice - Prague 7 surrounded by streets Komunardů, Jatčcní and Maninách streets. It is a tranquil neighbourhood with a beautiful view of the river which gives an idea of harmony and beauty.

## LOCATION

Holešovice - Prague 7

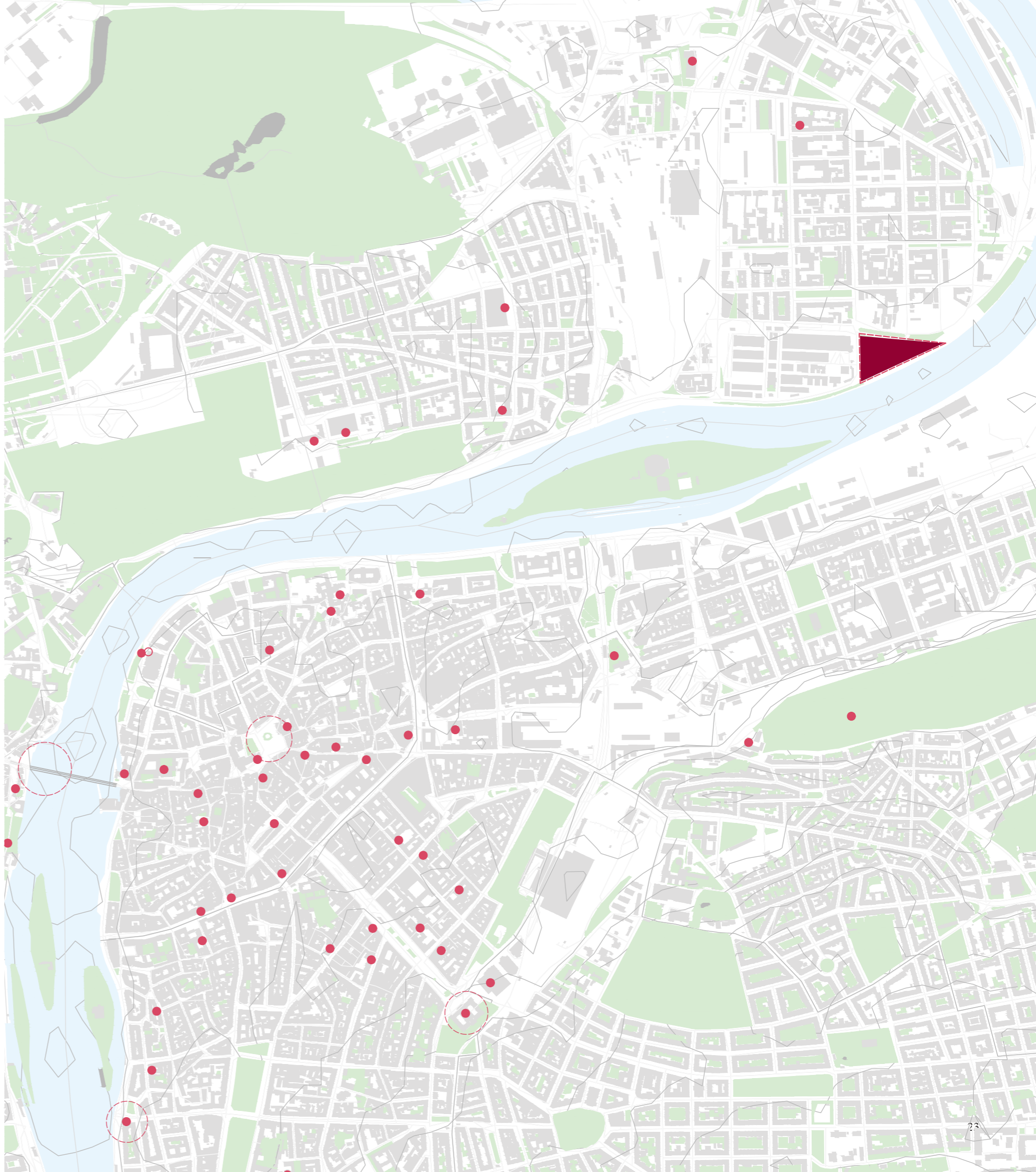
Adjoining streets - Komunardů, Jatčnčí and Maninách streets

The site of the museum is located at Holešovice Prague 7. Between the streets Komunardů Jatčnčí and Maninách. The territory is creating some sort of triangle. Being situated in a culturally diverse neighborhood can create a lively and dynamic atmosphere, drawing individuals with varied interests and backgrounds to the area.

The plot is very favourable located near the river bank. Good road connection as it is surrounded by tram lines. The area has accessibility from all sides even from the city getting to the museum will not be a problem.

This neighbourhood is surrounded by quite good locations e.g. nearby is the connecting Holešovice and Karlín together.

If we are talking about weak points, it is pollution, the location by the road gives a plus but also a minus is the noises.



## HISTORY OF LOCATION

Holešovice - is a city district and cadastral territory in Prague.

Annexed to Prague in 1884, it holds the distinction of being the first municipality not classified as a city at the time of its annexation. Before becoming part of Prague, Holešovice was part of the Karlínské political district. The primary section of Holešovice is situated within the Prague meander of the Vltava River on its left bank, encompassing Bubny and Letná on the hill. While the majority of the area falls within the city district of Prague 7, a small southwestern portion belongs to the city district of Prague 1

Holešovice, a district in Prague, has a history that dates back to the late 19th century. Originally an industrial area with factories and a railway station, it underwent significant transformations.

In late 19th century Holešovice began as an industrial suburb with the development of factories and the establishment of a railway station. Workers' colonies with houses and gardens were constructed during this period.

In the 1884 Holešovice was added to Prague as Holešovice-Bubny, becoming the seventh district. This designation continued until 1960 when it returned to the single-word «Holešovice» and became part of the Prague 7 district.

In the 1880s, an urban planning initiative saw the adoption of a regulatory plan that introduced a systematic layout of streets forming a rectangular network along with the inclusion of two squares. This plan included the official naming of individual streets, playing a crucial role in shaping organized development in the area.

### First Republic Era:

Changes in the Vltava river bed and the construction of bridges led to alterations in the landscape. The Manin floodplain disappeared, and residential construction continued in the Holešovice meander.

In the middle of the 20th century: The district underwent further changes, with the disappearance of Old Holešovice-Zátor, especially during the 1970s construction of the Nádraží Holešovice metro station.

### Post-1989:

Holešovice experienced deindustrialization due to socio-economic changes. The flood in 2002 marked a significant event, leading to the end of port operations in Holešovice and the definitive conclusion of its industrial era.

Nowadays Holešovice has evolved into Prague's leading modern residential district. It features a

## HISTORICAL MAPS



1889



1909



1920



1938

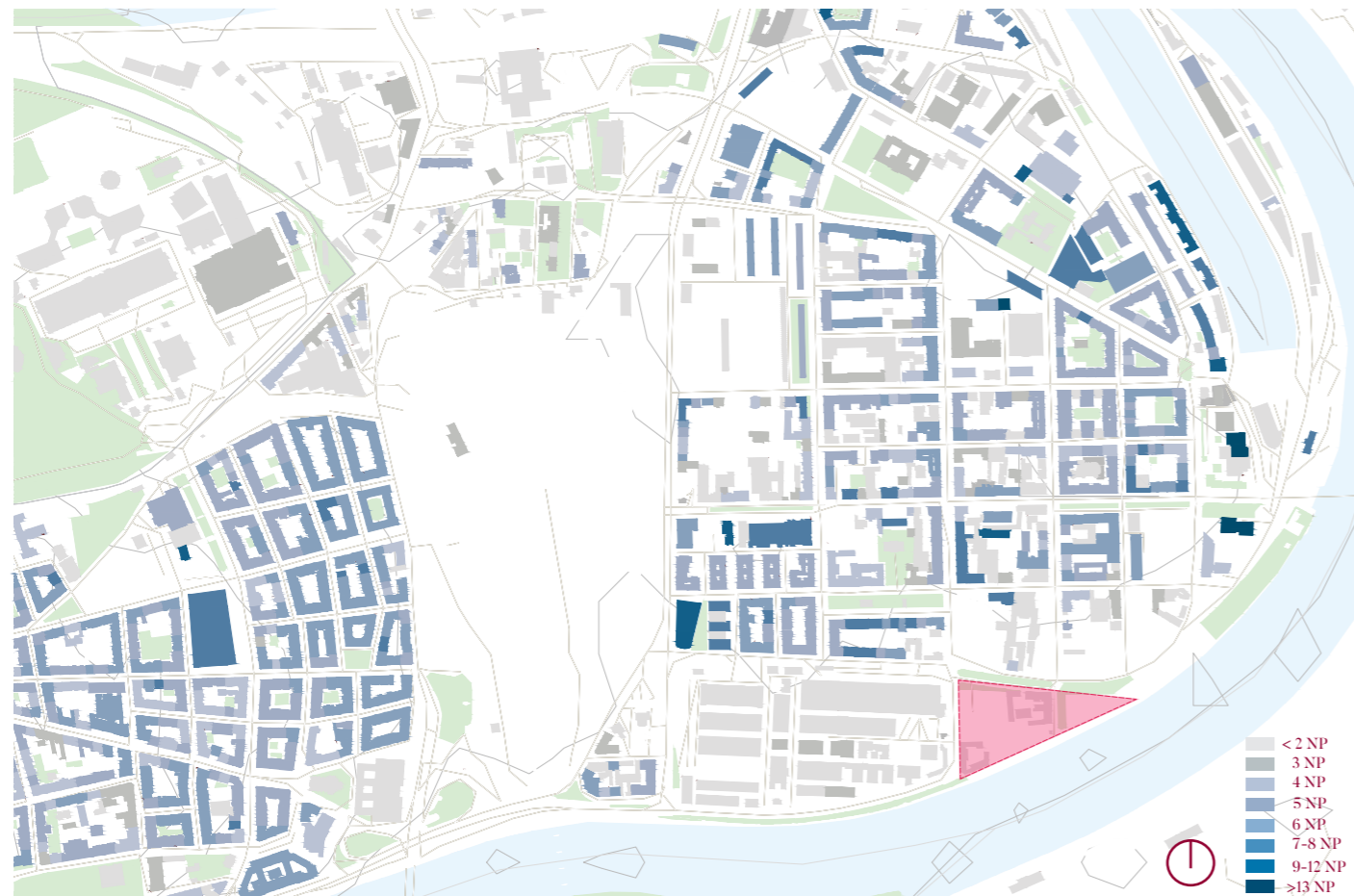


1975

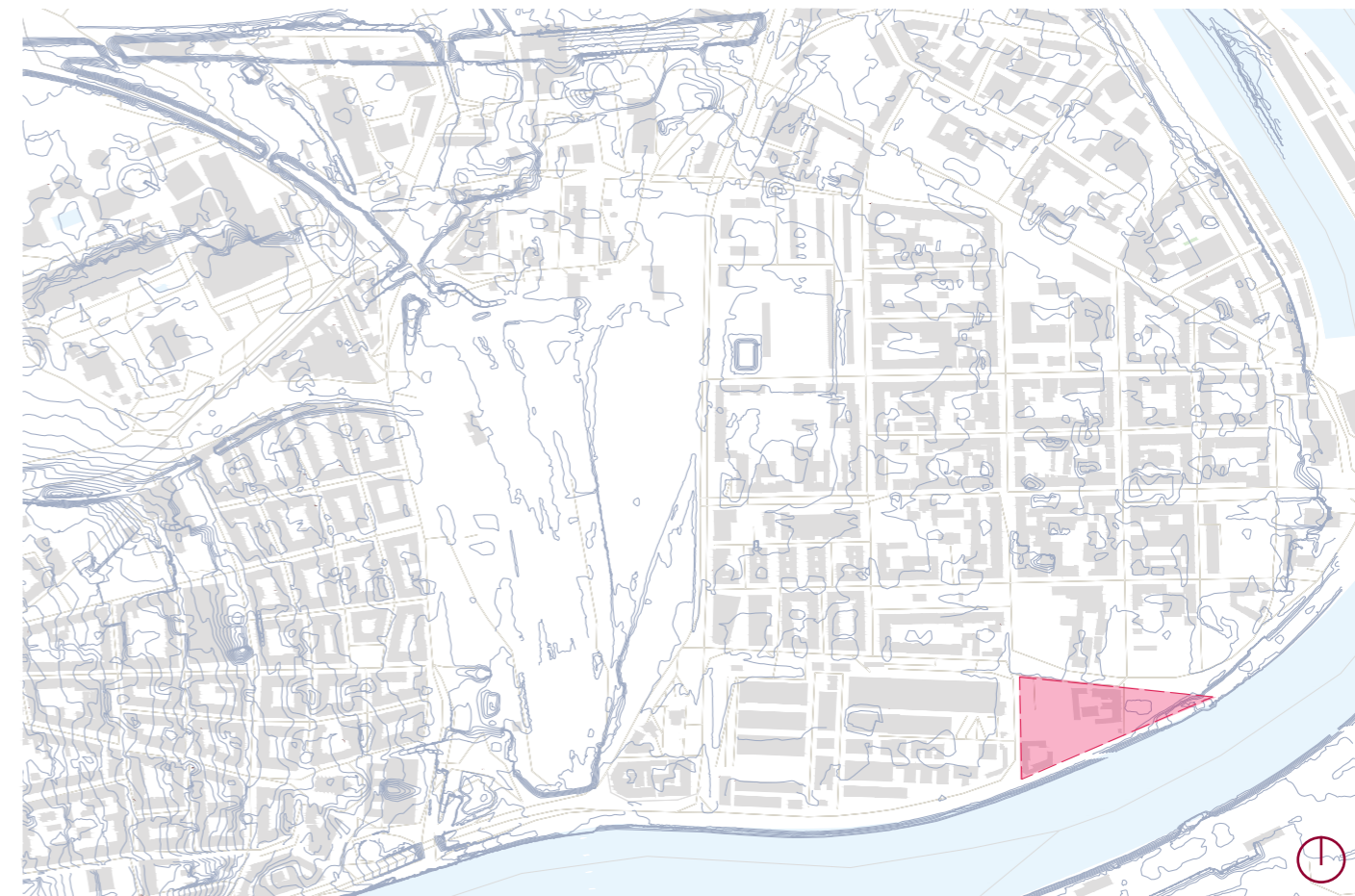


1996

## HEIGHTS



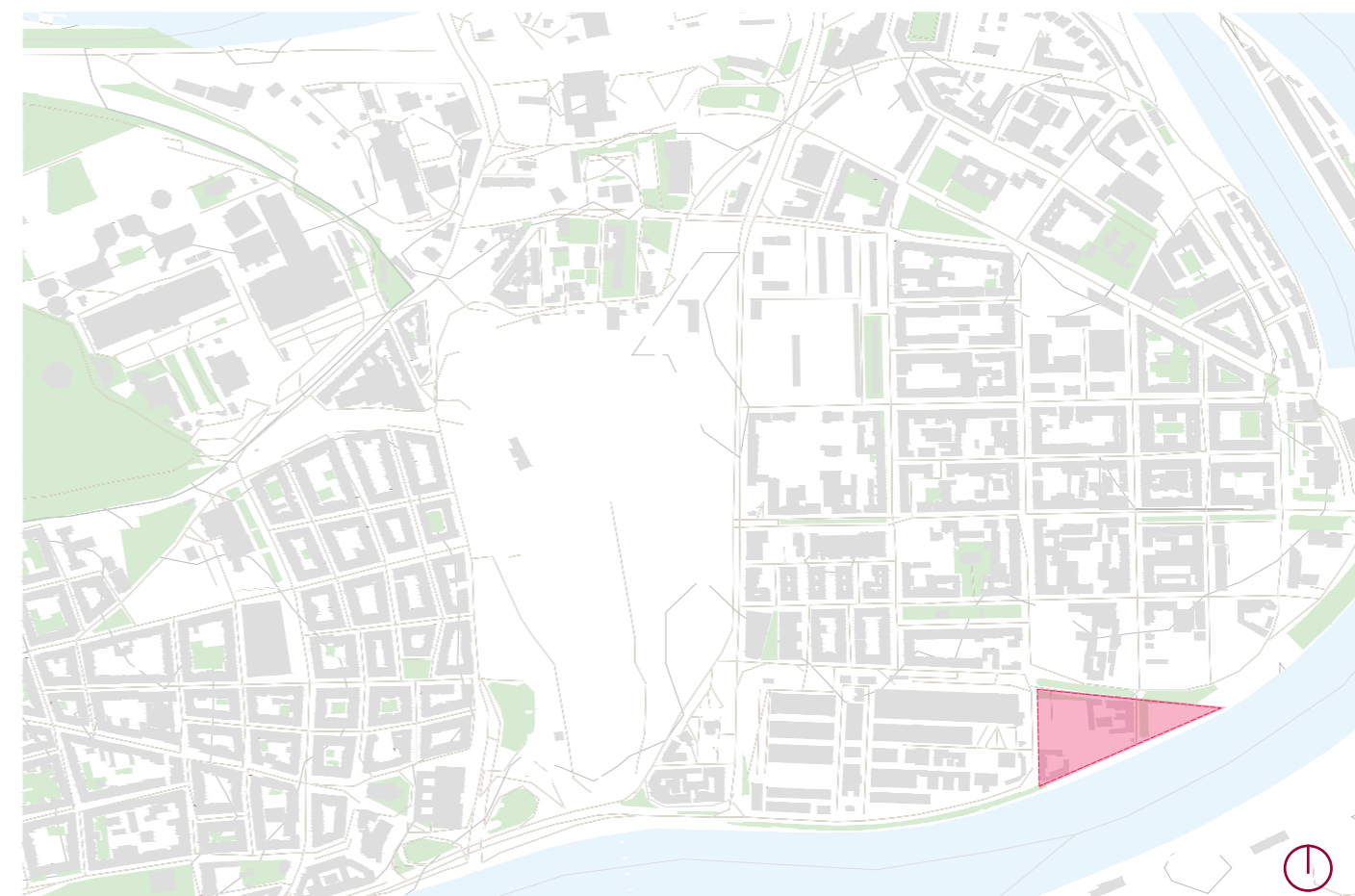
## TERRAIN



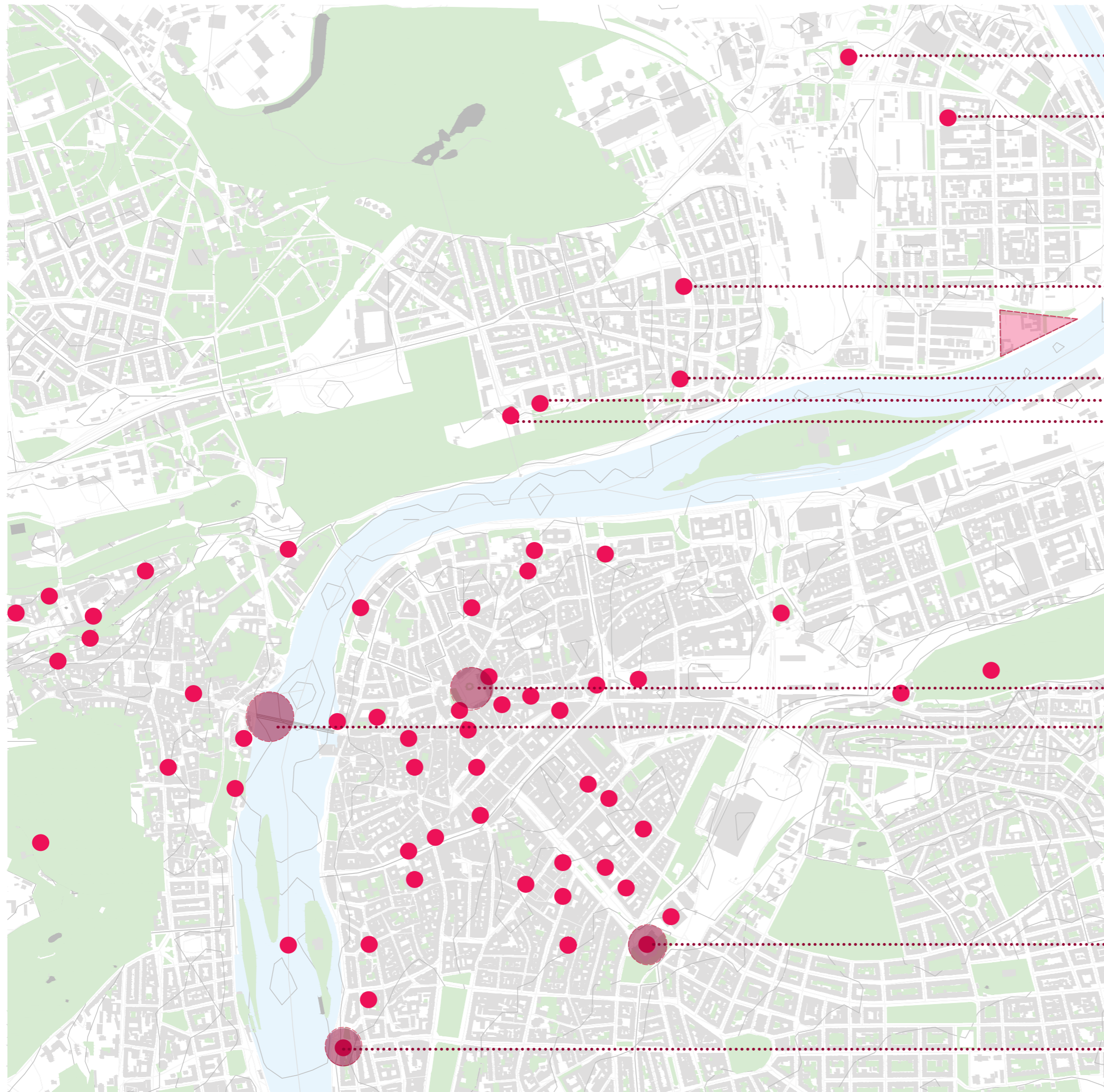
## PUBLIC TRANSPORT SYSTEM



## VEGETATION



## MUZEUMS IN PRAGUE



Muzeum pražské energetiky

DOX+ multifunkční sál

Veletržní Palác

Centrum pro současné umění

Národní technické muzeum

Národní zemědělské muzeum

Staroměstské náměstí

Karlův most

Národní muzeum

Tančící dům

**PHOTOS OF THE PLOT**





### **3. DESIGN PROPOSAL**

The museum is a place where you can see art from different times and cultures. It's not just a place where people come to spend time, but it is a space with choices. The visitor always has a choice of which exhibition to go to, which lecture to go to. The museum focuses on two areas Modern and Contemporary Art, but in addition to exhibitions, the museum also offers various master classes, lectures and social events. My task was to create a special atmosphere so that a visitor from far away would be immediately interested in visiting the museum. To create «architectural intrigue» in the building. Also to preserve the cultural heritage of the city, to harmonise the building with the surrounding environment, and to make it function properly, so that there was no confusion when entering the museum, and everything was always clear and understandable.

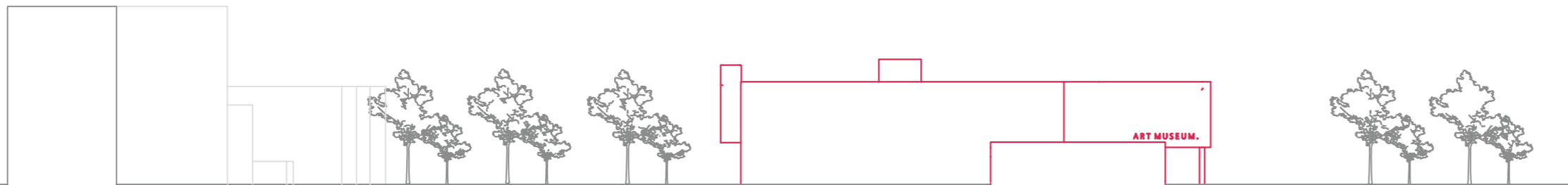
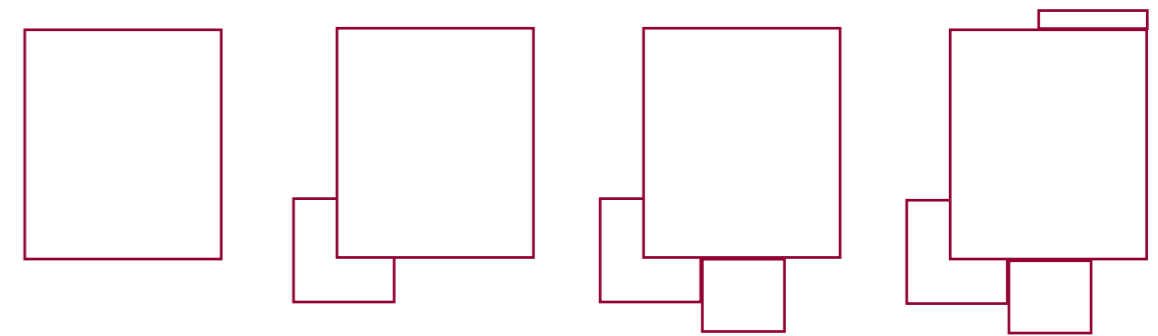
The **concept** is about - brevity - functionality - sustainability.

The concept of the building is to create favourable conditions for all kinds of exhibits, not only artificial but also natural light.

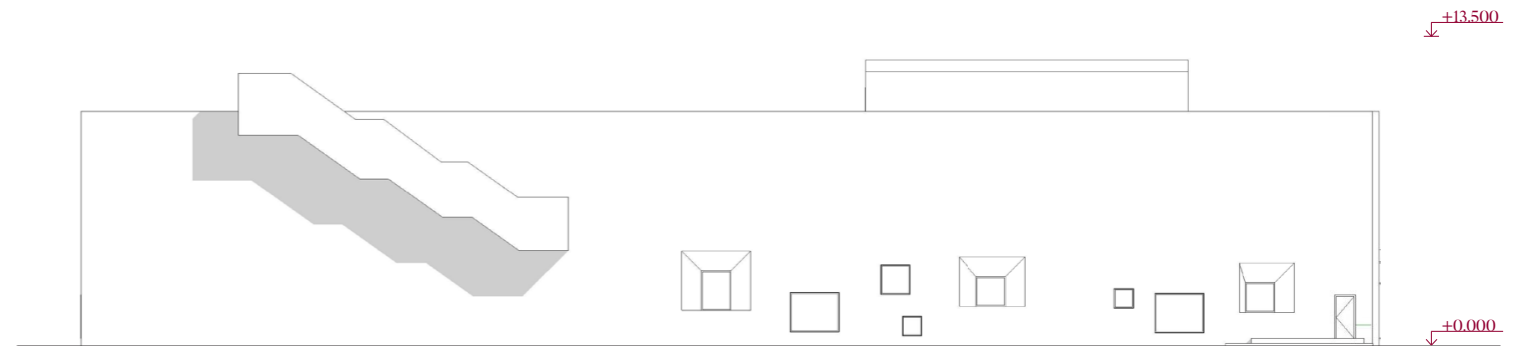
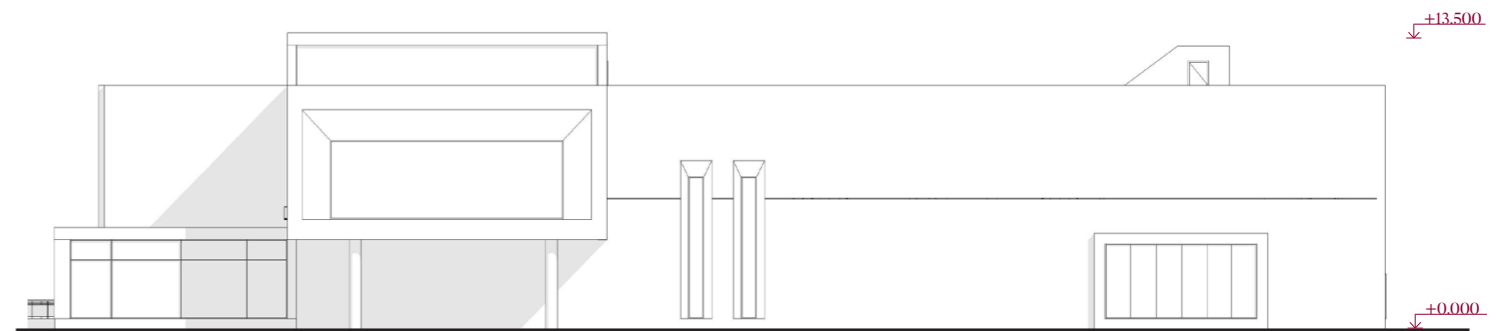
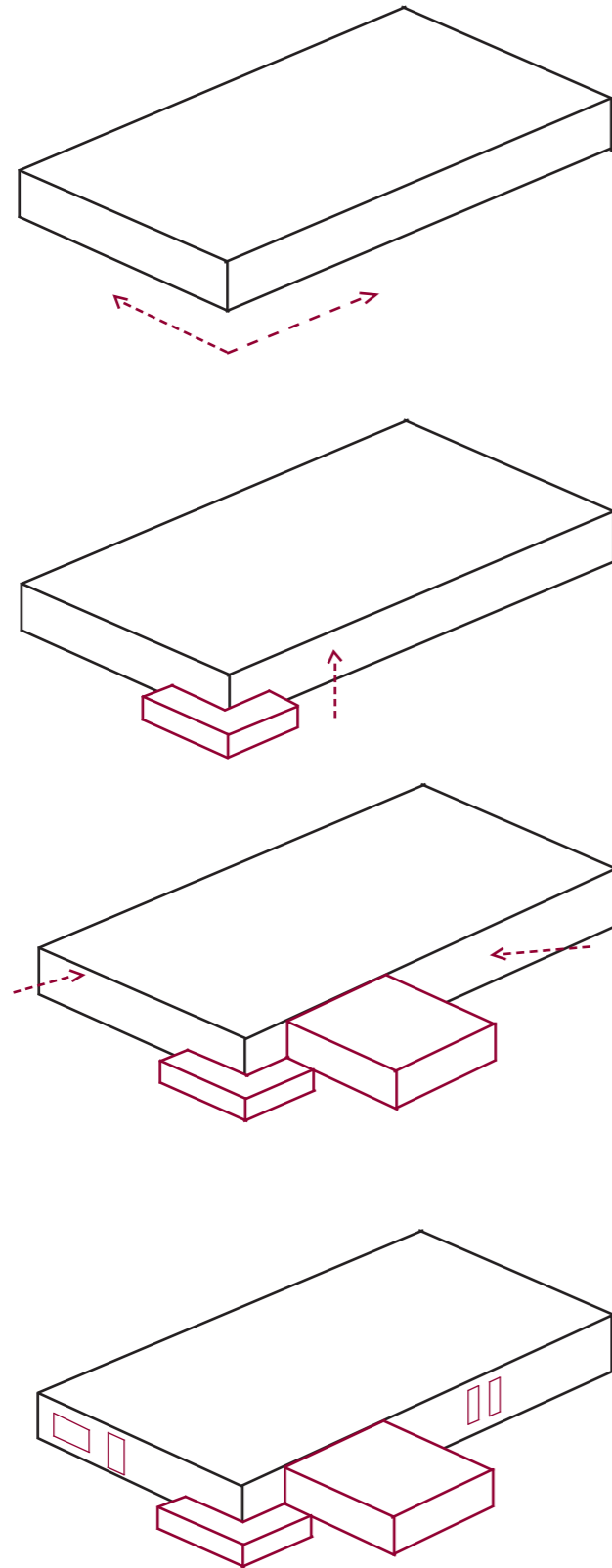
The idea was a minimalist facade, simple and austere. But the highlight was the panoramic windows, which create a rhythmic play.

The key is to focus on Modern and Contemporary art, giving the viewer the opportunity to choose and experience the full atmosphere of art.

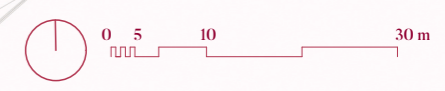
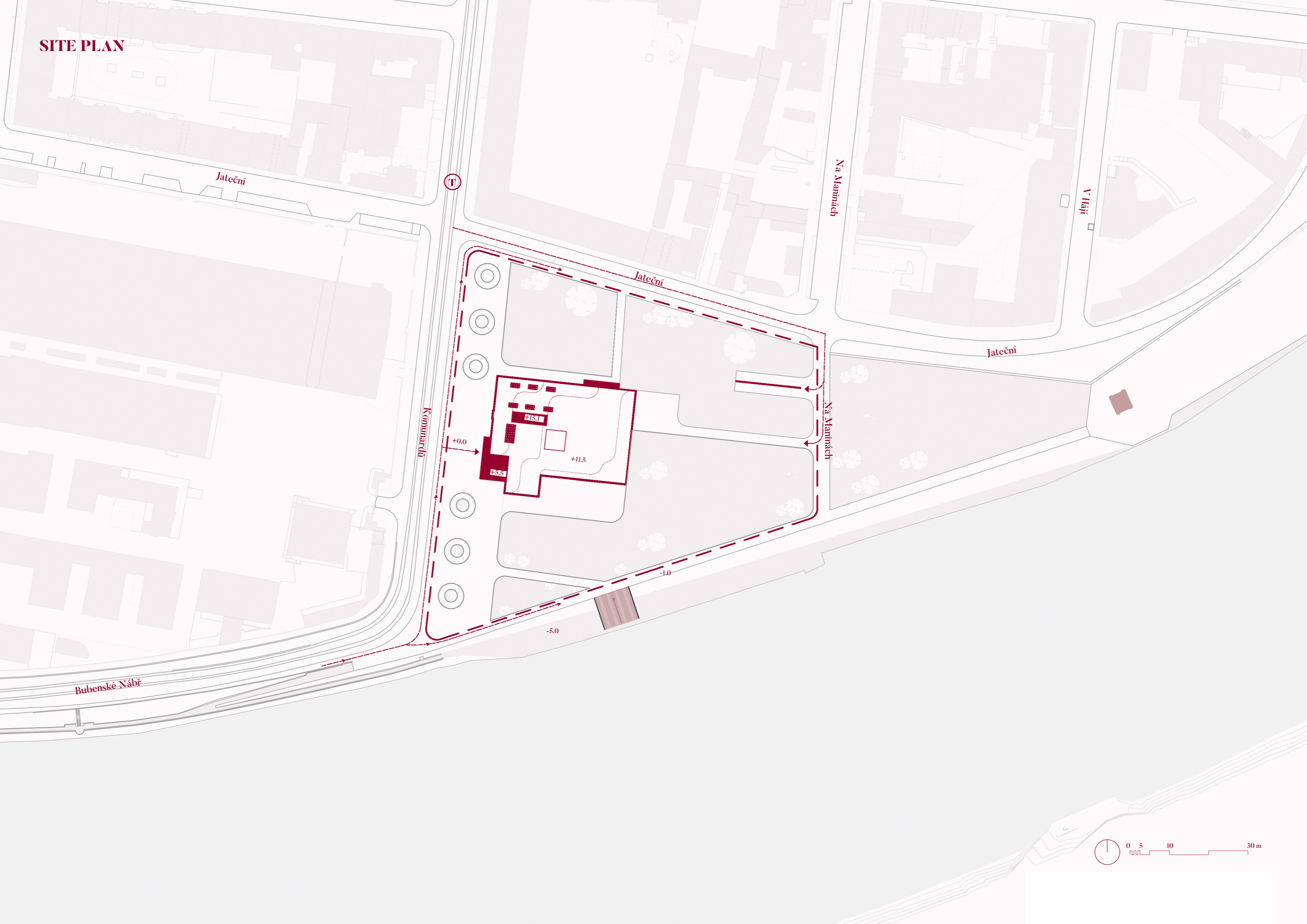
The possibility to create modern interactive exhibitions through the museum's laconism and technology.



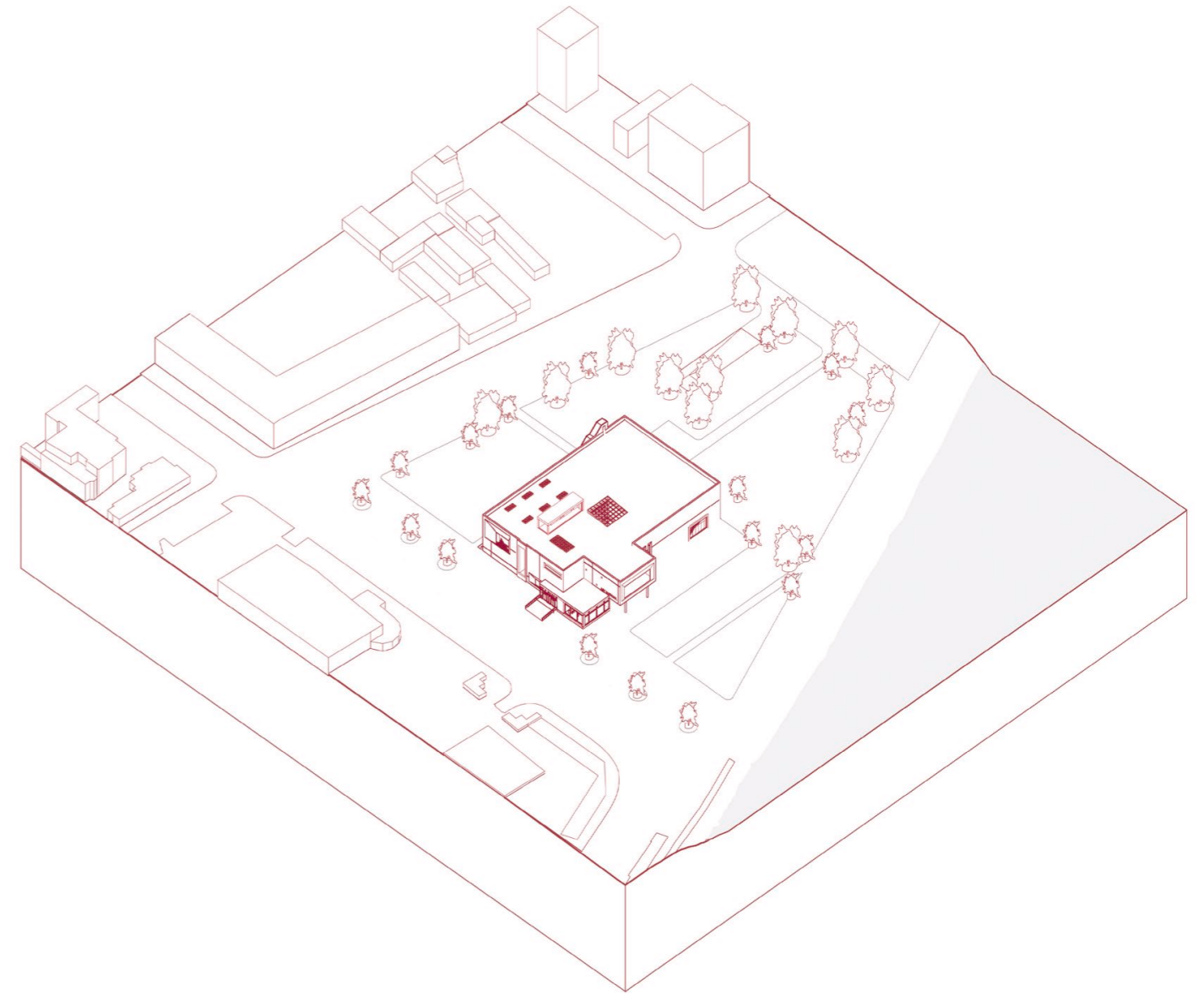
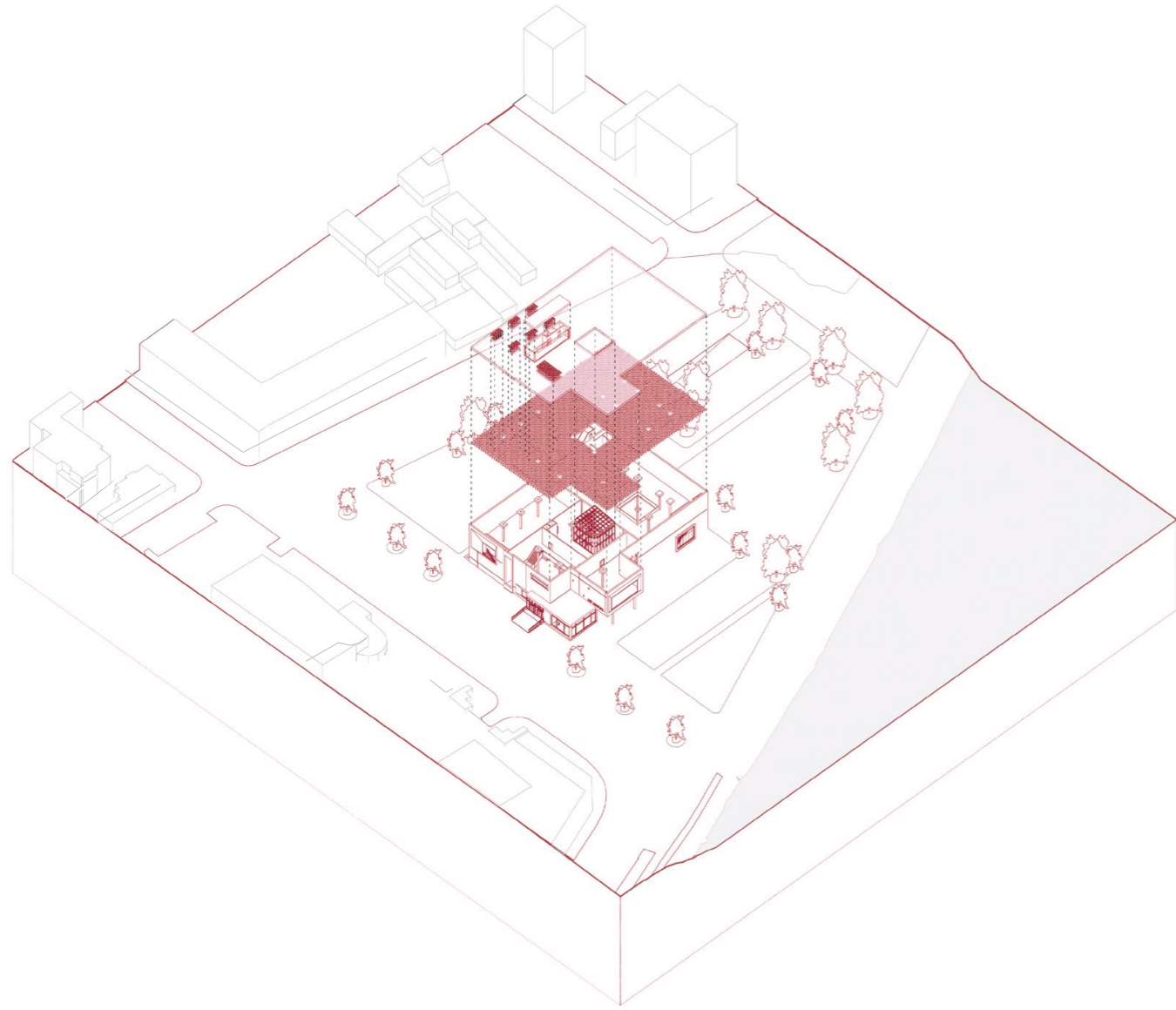
# FACADE



**SITE PLAN**



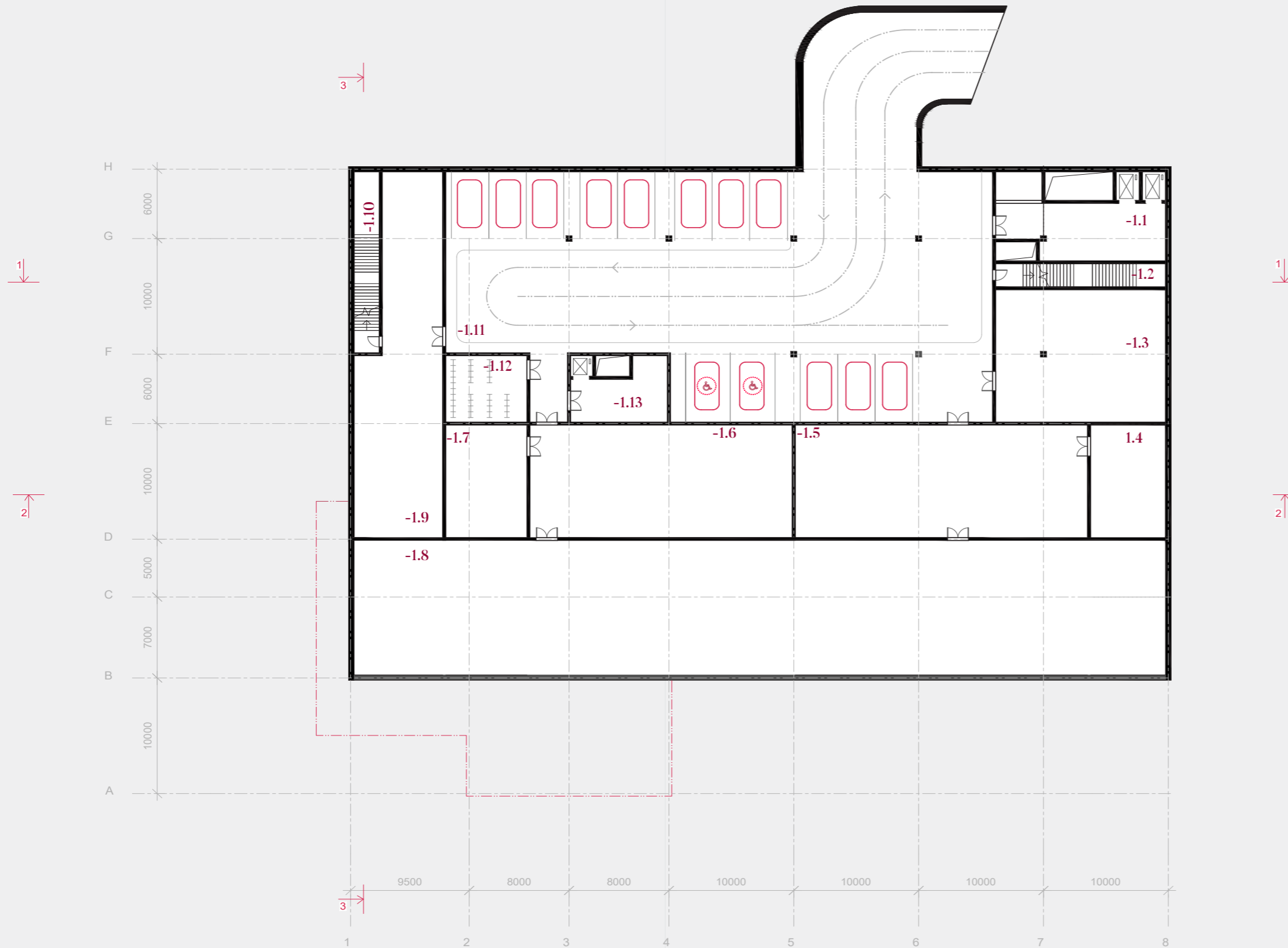
# AXONOMETRY



# BASEMENT

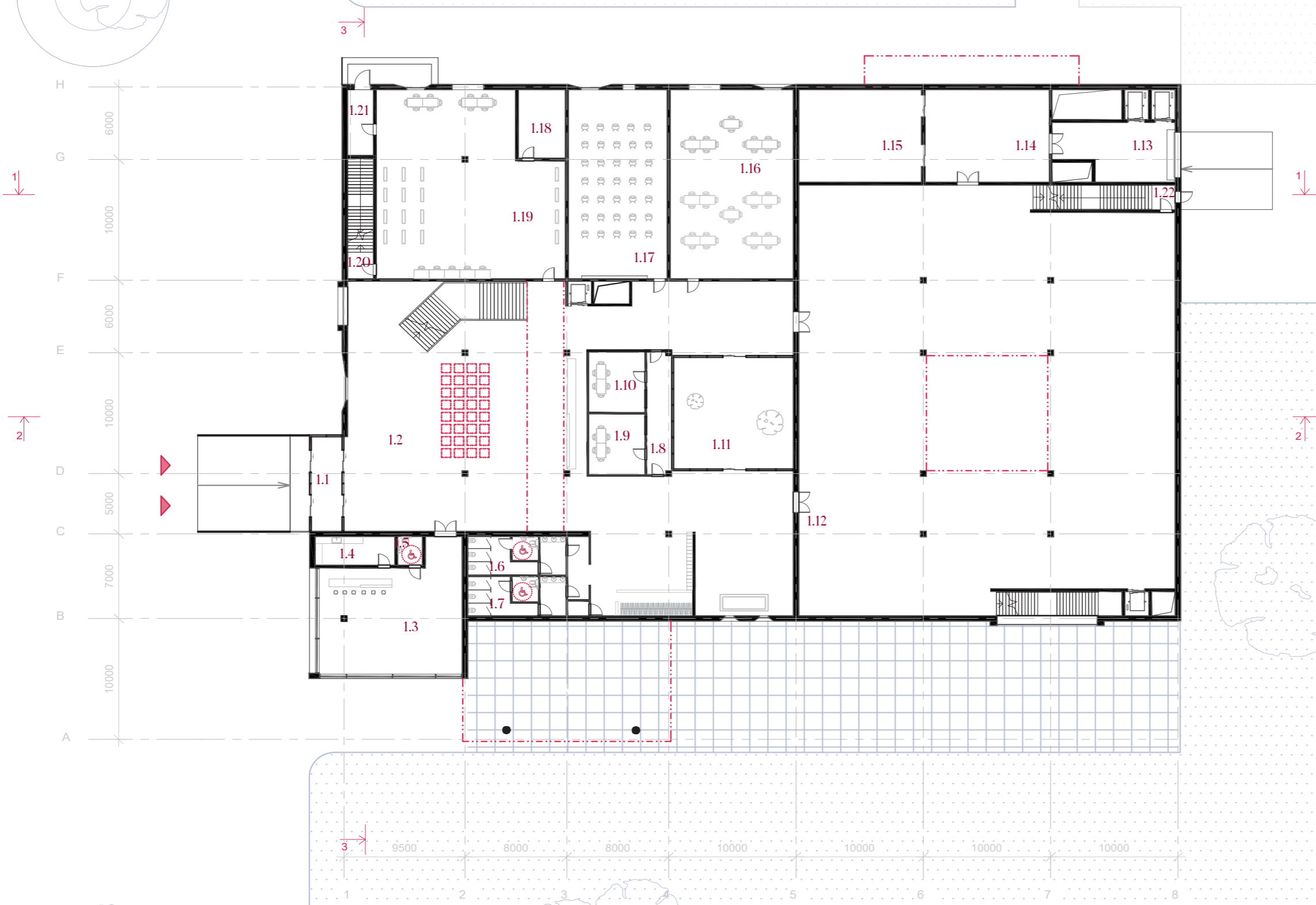
## SPECIFICATIONS:

- 1.1 loading room
- 1.2 fire escape
- 1.3 restoration workshop
- 1.4 carpentry room
- 1.5 warehouse for paintings
- 1.6 warehouse for exhibits
- 1.7 locksmith workshop
- 1.8 technical room
- 1.9 technical room
- 1.10 fire escape
- 1.11 parking
- 1.12 bicycle storage
- 1.13 elevator hall



# GROUND FLOOR

## SPECIFICATIONS:

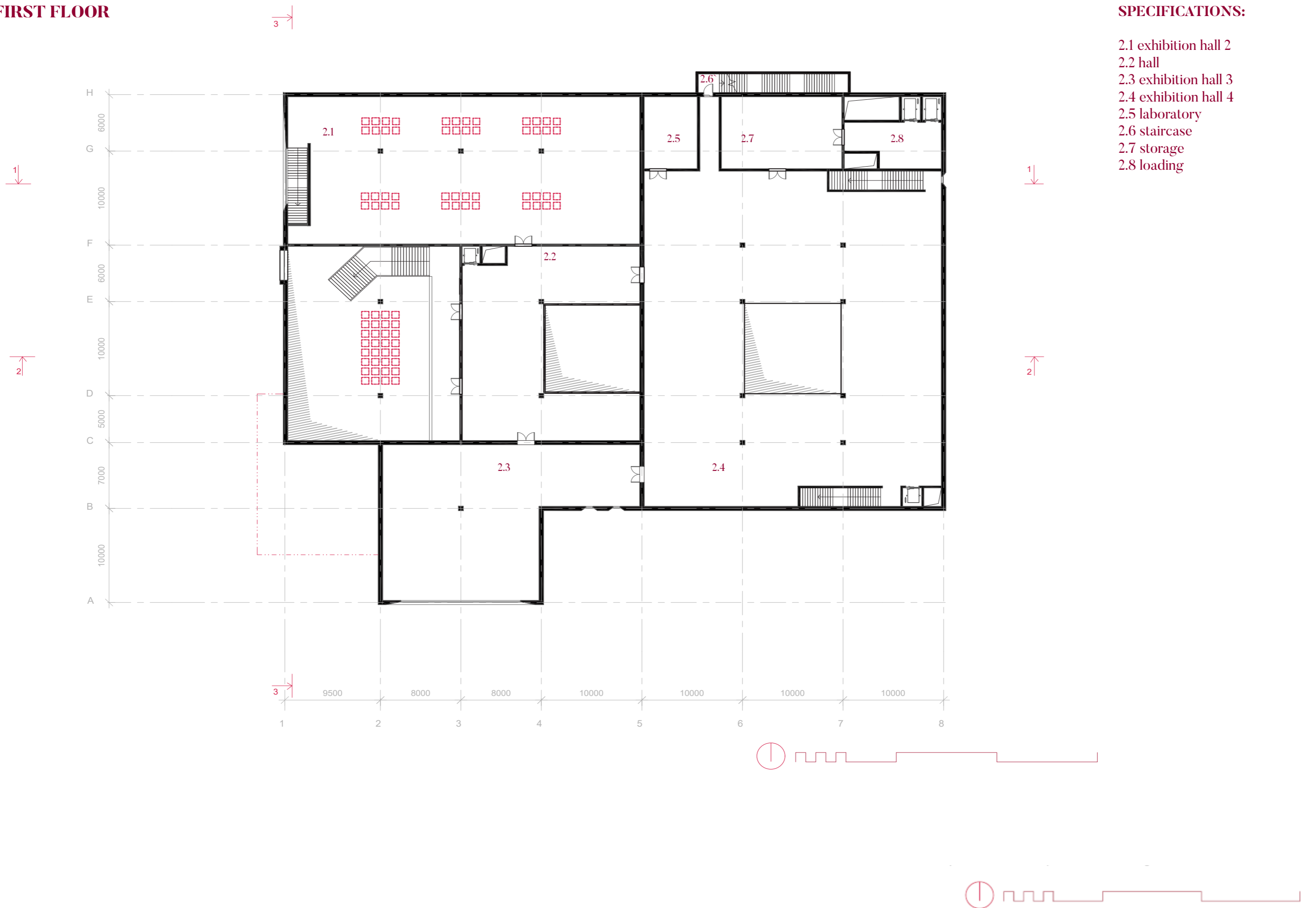


- 1.1 airlock
- 1.2 hall with reception
- 1.3 cafe
- 1.4 storage
- 1.5 WC
- 1.6 WC
- 1.7 WC
- 1.8 corridor
- 1.9 administrative room
- 1.10 administrative room
- 1.11 courtyard
- 1.12 exhibition hall 1
- 1.13 loading room
- 1.14 fund storage
- 1.15 insulator
- 1.16 lecture room
- 1.17 workshop
- 1.18 storage for books
- 1.19 small library
- 1.20 fire escape
- 1.21 fire escape
- 1.22 fire escape

**FIRST FLOOR**

**SPECIFICATIONS:**

- 2.1 exhibition hall 2
- 2.2 hall
- 2.3 exhibition hall 3
- 2.4 exhibition hall 4
- 2.5 laboratory
- 2.6 staircase
- 2.7 storage
- 2.8 loading

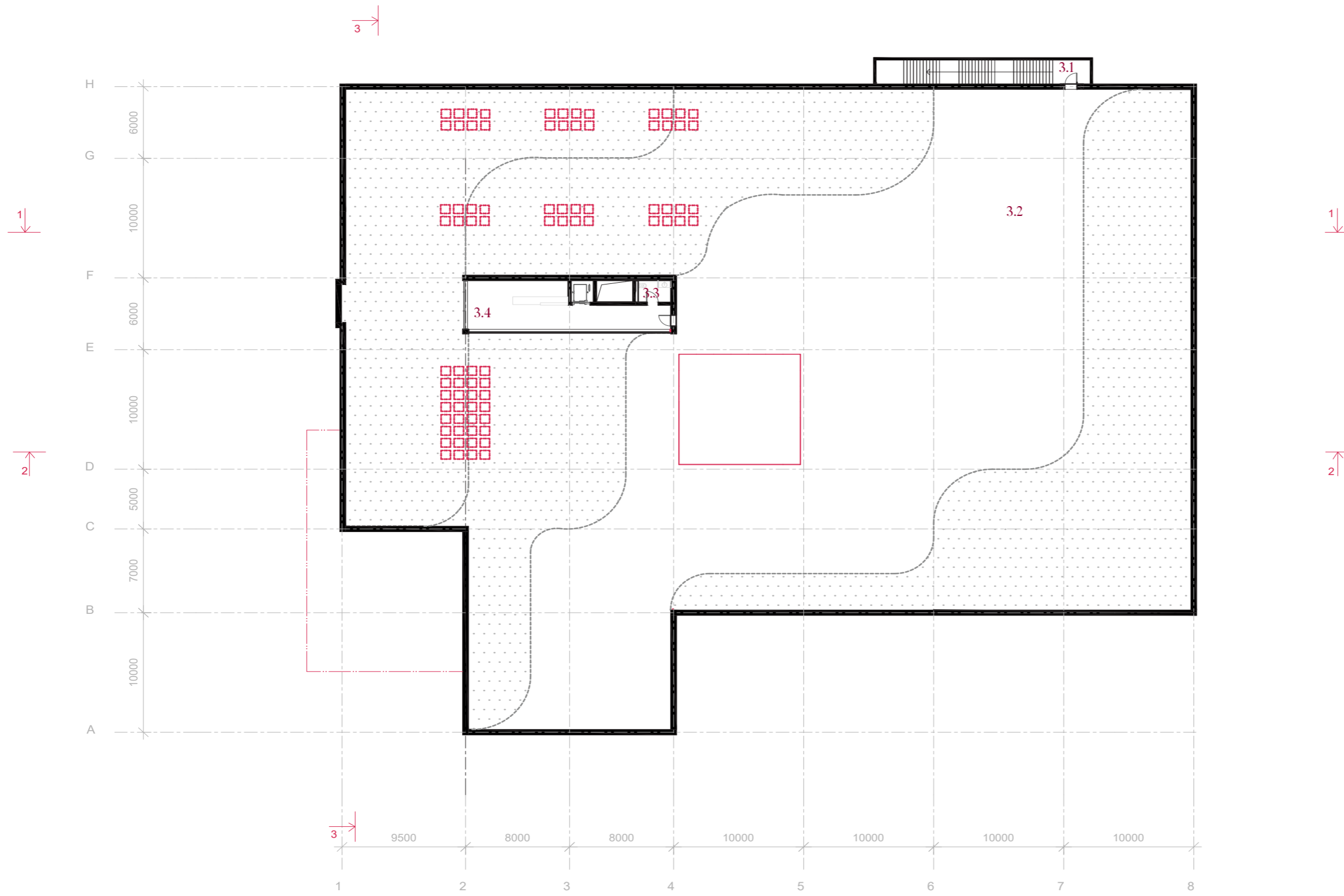




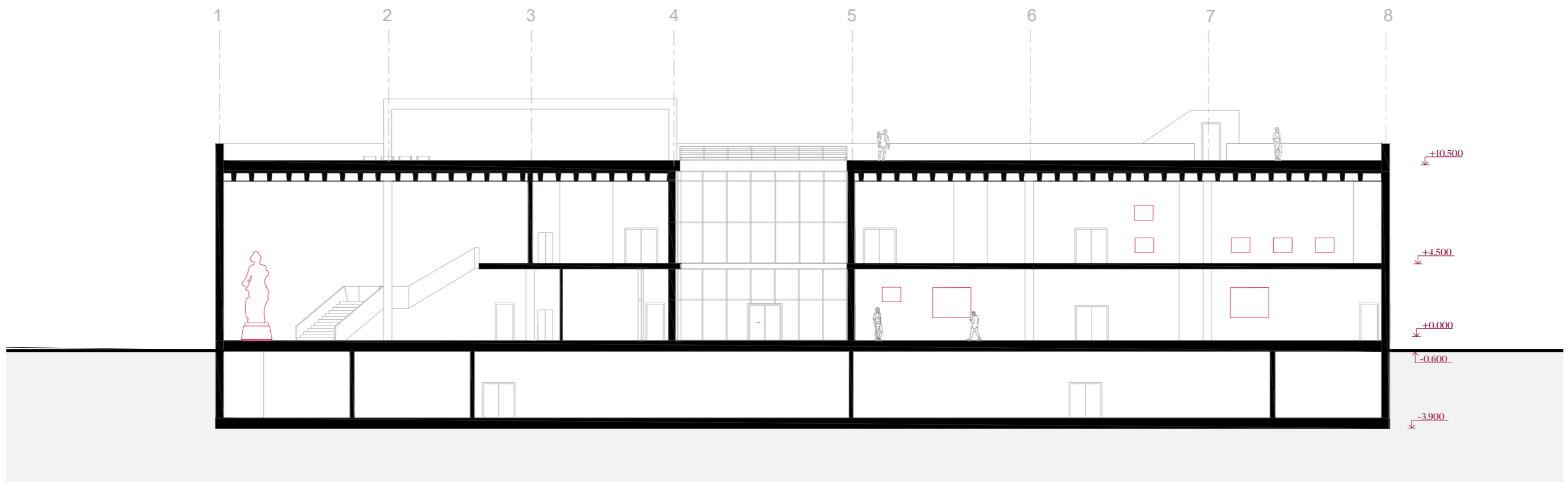
# ROOFTOP

# SPECIFICATIONS:

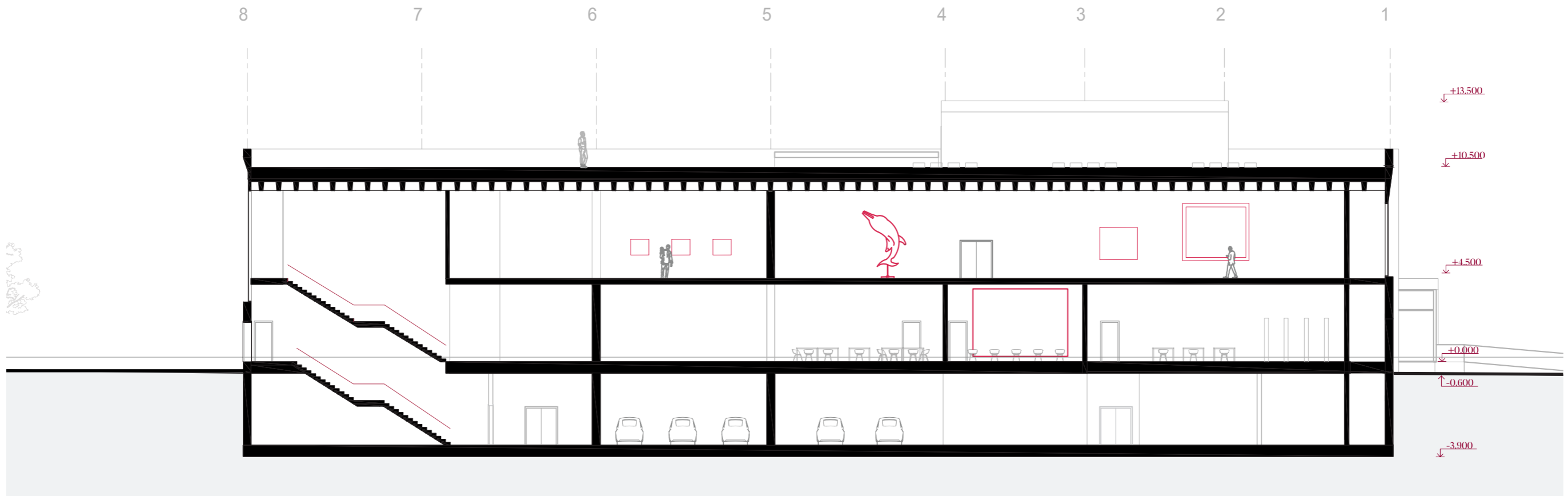
- 3.1 staircase
- 3.2 rooftop
- 3.3 WC
- 3.4 bar



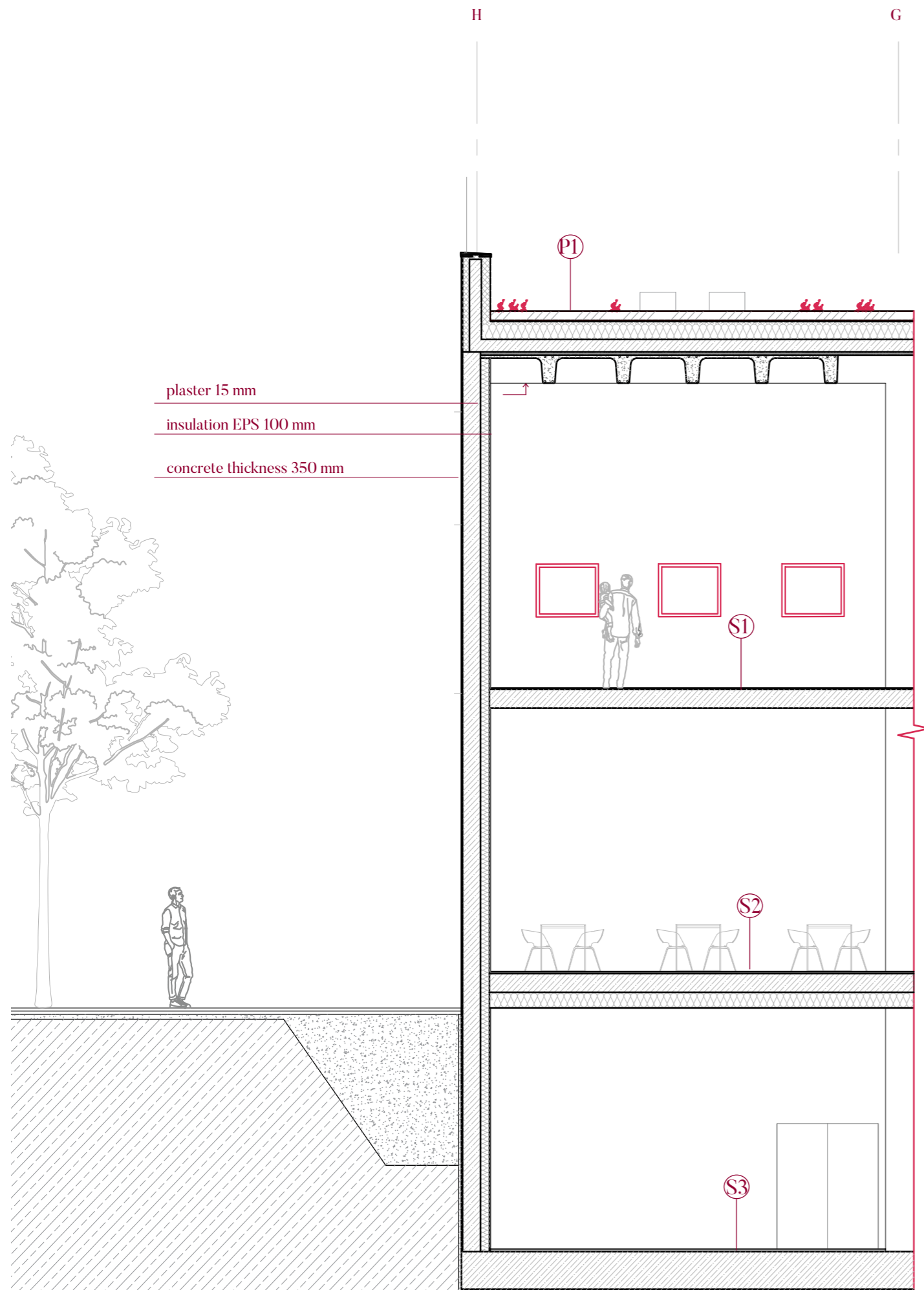
**SECTION 2-2**



**SECTION 1-1**



# STRUCTURE



## P1

- Vegetation
- Extensive substrat 150 mm- 300 mm
- Filtration layer - woven geotextile
- Drainage layer - stud foil thickness 20 mm
- Protected layer - woven geotextile
- Waterproofing PVC
- Separation layer - woven geotextile
- Thermal insolation EPS with a slope 2% - thickness 20-60 mm
- Thermal insolation EPS - thickness 150 mm
- Vapour barrier - fusible belt from SBS
- Ceiling plate - leveling screed of concrete - thickness 300 mm
- Waffle slab - 500 mm

## S1

- Floor panel 40 mm
- Ceiling plate thickness 200mm steel horrow panel

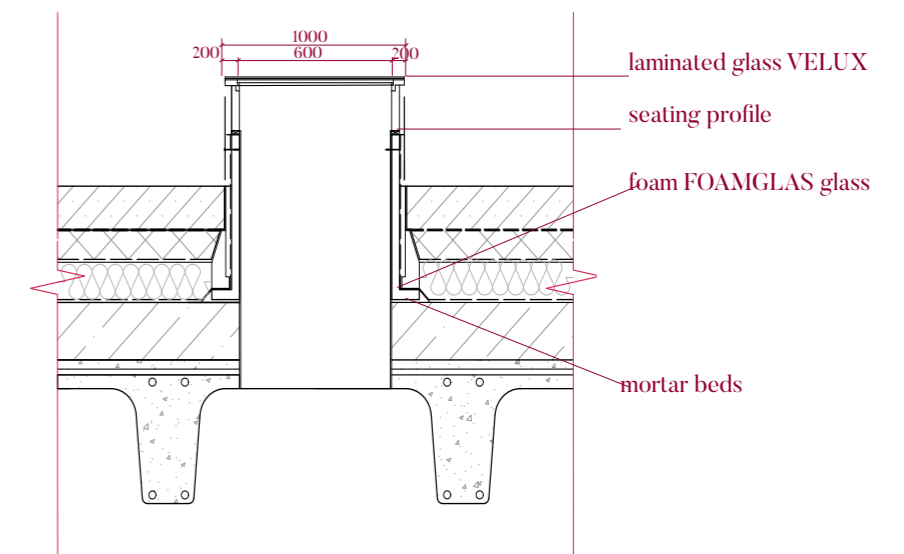
## S2

- Tread layer carpet
- Protective layer of woven geotextile
- Thermal insulation EPS - thickness 20 mm mineral wool
- Concrete 500 mm thick

## S3

- Concrete flooring 5 mm
- Thermal insulation 30 mm
- Separation layer
- Concrete slab 500 mm
- Hydro isolation
- Base concrete 150 mm

## DETAIL OF FACADE

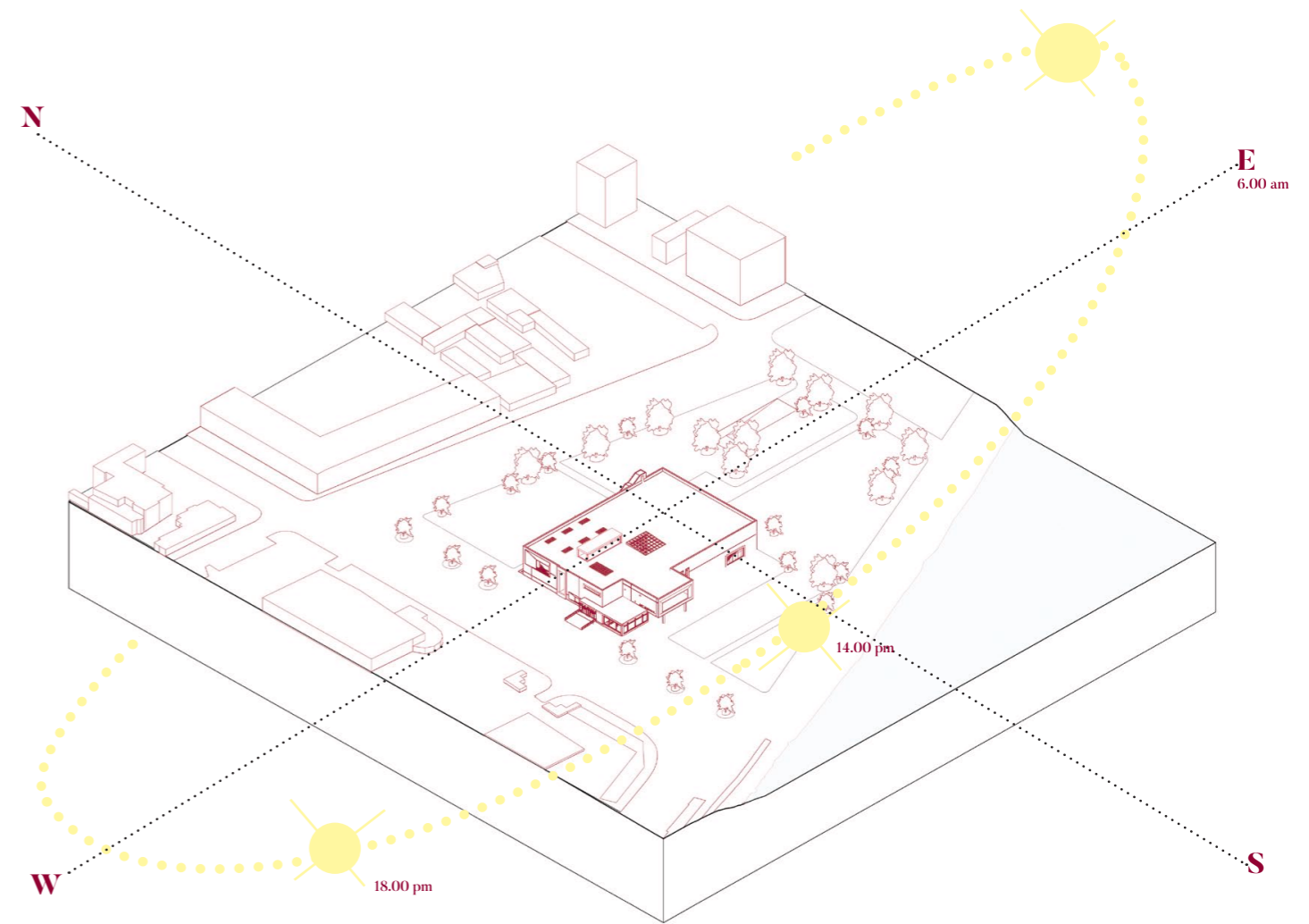
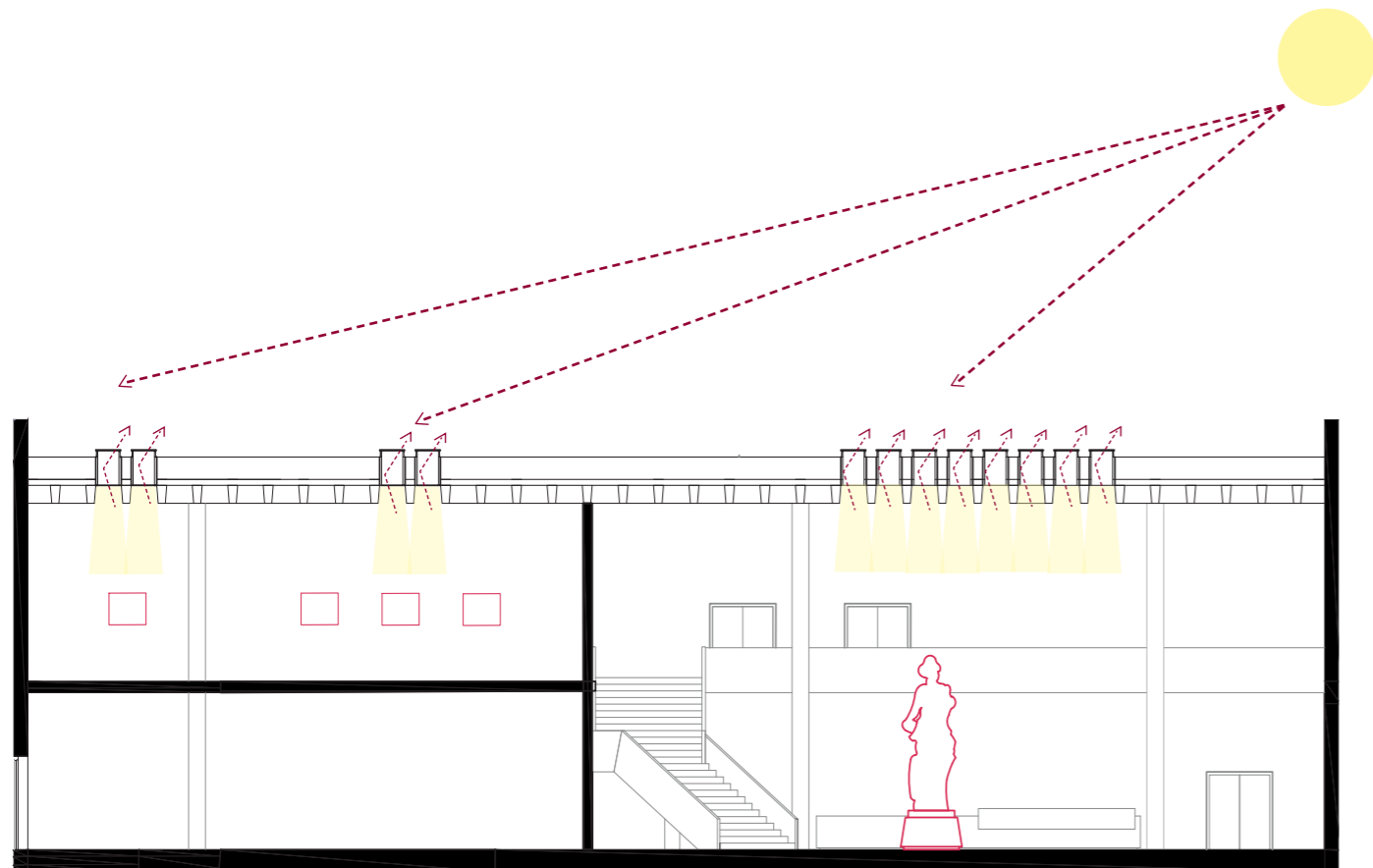


## LIGHTING

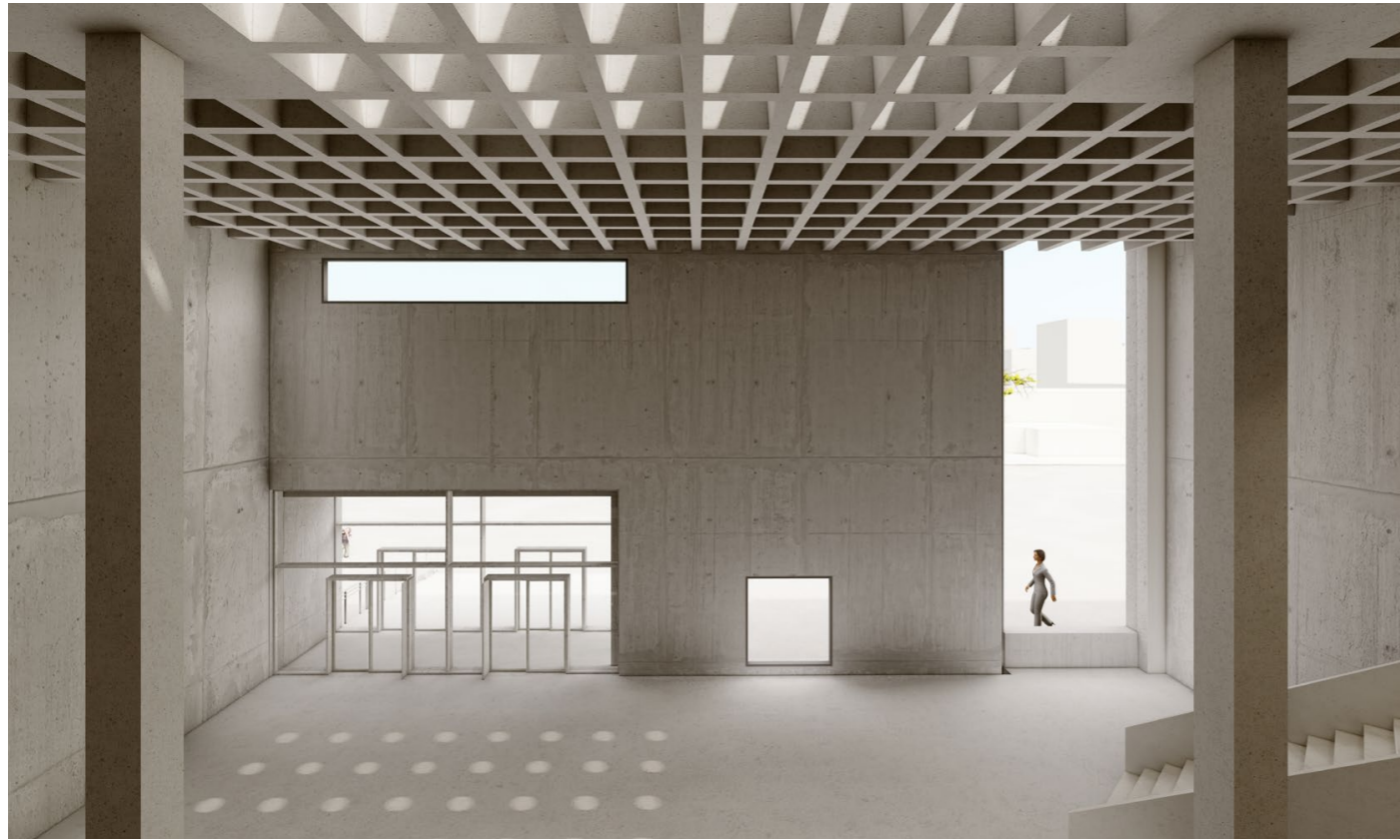
Daylight as a light source results in minimal overheads.

Overhead lighting: advantages, independent of orientation, not affected by overhanging trees or neighbouring buildings, easy to regulate (louvered ceiling), low reflection, light more widely distributed over exhibit area; disadvantages, strong heat generation, risk of damage from water and condensation, only diffuse light.

Window lighting: view out (relaxing), room easily ventilated and kept at a uniform temperature, better lighting of groups and individual exhibits, lighting of display cases from the rear.

















ART MUSEUM.







#### 4.ASSIGNMENT OF THE DIPLOMA PROJECT

Museum of Modern and Contemporary Art located in Holesovice Prague 7. Between the streets Komunardů Jateční and Maninách. The area forms a kind of triangle which has a location in a culturally diverse neighbourhood.

The museum is a place where you can see art from different times and cultures. The key of the Museum is that it focuses on Modern and Contemporary art, giving the viewer the opportunity to choose and experience the full atmosphere of art. The museum includes modern art halls showcasing various art movements and contemporary art halls featuring works by living artists or renowned masterpieces created in recent decades.

The main goal of the project is to create a museum that seamlessly integrates modernity while giving priority to functionality and flexibility. It will feature flexible exhibition spaces designed to showcase art, complemented by areas equipped with modern technologies, including digital art. The museum will be designed to harmonise with its surroundings and emphasise Prague's cultural landscape with its unique character.

The building will include a large hall with a lobby, exhibition halls, multifunctional spaces for holding lectures or master classes, spaces for visitors to relax, modern technology spaces, as well as administrative and office space.



Czech Technical University in Prague, Faculty of Architecture

## DIPLOMA PROJECT APPLICATION FORM

Name and Surname: Aza Keledjian

Date of Birth: 26.09.2001

Academic Year / Semester: 2023/24 Summer semester

Department Number / Name: 15129 Department of Architectural Design III

Diploma Work / Diploma Project Leader: prof. Ing. arch. Vladimír Krátký, doc. Dipl. arch. Marques Luis

Diploma Work / Diploma Project Theme – title in English language:

Museum of Modern and Contemporary Art in Holešovice

Signature of the Diploma Work / Diploma Project Leader:

The Student's Declaration:

I declare that I have fulfilled all the diploma work / diploma project initiation requirements stipulated by the "Study Plan" and "Study Rules" at the Faculty of Architecture, CTU in Prague.

In Prague on 12.02.2024

Signature of the Student



Czech Technical University in Prague, Faculty of Architecture

## ASSIGNMENT of the Diploma project

Master degree

Date of Birth: 26.09.2001

Academic Year / Semester: 2023/24 Summer semester

Department Number / Name: 15129 Department of Architectural Design III

Diploma Project Leader: prof. Ing. arch. Vladimír Krátký, doc. Dipl. arch. Luis Marques

Diploma Project Theme:

See the Application Form for DP

Assignment of the Diploma Project:

1/description of the project assignment and the expected solution objective

Museum of Modern and Contemporary Art located in Holešovice Prague 7. Between the streets Komunardů Jatčnů and Maninách. The area forms a kind of triangle which has a location in a culturally diverse neighbourhood.

The museum is a place where you can see art from different times and cultures. The key of the Museum is that it focuses on Modern and Contemporary art, giving the viewer the opportunity to choose and experience the full atmosphere of art. The museum includes modern art halls showcasing various art movements and contemporary art halls featuring works by living artists or renowned masterpieces created in recent decades.

The main goal of the project is to create a museum that seamlessly integrates modernity while giving priority to functionality and flexibility. It will feature flexible exhibition spaces designed to showcase art, complemented by areas equipped with modern technologies, including digital art. The museum will be designed to harmonise with its surroundings and emphasise Prague's cultural landscape with its unique character.

The building will include a large hall with a lobby, exhibition halls, multifunctional spaces for holding lectures or master classes, spaces for visitors to relax, modern technology spaces, as well as administrative and office space.

2/description of the final result, outputs and elaboration scales

Drawing of wider relations 1:10 0000-1:25 1000  
Design situation, wider urban plan 1:500-1:1000  
Plans, sections and views 1:100-1:500  
Details (structures, facades) 1:25-1:50  
Interior and exterior visualizations

Accompanying administration in the usual breakdown and scope

All parts of the diploma project will be submitted in accordance with the decree - i.e. a portfolio in two copies, a CD with the project, the diploma student's declaration, the assignment, A1 sheets for the exhibition of diploma theses. Scales of drawings and models will be specified with the diploma project leader during the work.

3/list of further agreed-upon parts of the project (model)

Physical model of the part 1:100-1:500

To this list further attachments can be added according if necessary.

## 5. BIBLIOGRAPHY

### ANALYSES OF THE TOPIC:

1. Giebelhausen, Michaela, ed. (2003). The Architecture of the Museum: Symbolic Structures, Urban Contexts. Critical Perspectives in Art History. Manchester University Press. ISBN 978-0-7190-5610-9.
2. Richards, Ivor (23 February 2011). «AR 1997 January — David Chipperfield's River and Rowing Museum». The Architectural Review.
3. Ernst Neufert. ARCHITECTS' DATA
4. Paula Findlen, Possessing Nature: Museums, Collecting, and Scientific Culture in Early Modern Italy (Berkeley, California: University of California Press, 1994),3.
5. Ginsburgh, Victor; Mairesse, François (1997). «Defining a Museum: Suggestions for an Alternative Approach». Museum Management and Curatorship. 16. Routledge: 15–33.
6. <https://www.moma.org/collection/terms/modern-art/what-is-modern-art>.

### MAP SOURCES:

1. <https://app.iprpraha.cz/apl/app/dtmp/index.html>
2. <https://geoportalpraha.cz/en/map-applications>
3. <https://app.iprpraha.cz/apl/app/pamatkova-pece/>

### REFERENCES FOR ALL BUILDING:

[https://www.archdaily.com/?ad\\_name=small-logo](https://www.archdaily.com/?ad_name=small-logo)

Date and Signature of the Student: 12.02.2024 

Date and Signature of the Diploma Project Leader: 

Date and Signature of the Dean of FA CTU: 



