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New Buildings in the Historic Centre of Prague 1990–2020

ANNOTATION

etween 1990 and 2020, the Historic Centre of Prague underwent a fundamental transformation reflecting the new situation after the fall of the communist regime in 1989. This transformation is most evident in the construction of the new buildings, which initially sprang up mainly on long-standing vacant plots, creating a new architectural layer. The 1990s in particular saw a remarkable variety of architectural approaches engaging with the historic city in different ways. The decade following the revolution prompted the construction of significant new buildings, such as the Dancing House, and the organisation of public competitions, including those for the Hypobanka and the Four Seasons. These initiatives provided not only a platform for diverse architectural projects, but also sparked professional debates that were crucial in shaping contemporary awareness of architecture and heritage conservation. However, at the same time, the weakening of professional institutions such as the Prague Heritage Institute and the Office of the Chief Architect, alongside with the loosening of urban planning and heritage rules resulted in a long-term absence of detailed regulation of the city centre. Since 2000, the amount of land available for new construction has declined, putting pressure on historic buildings to be demolished. This has been compounded by a lack of public tenders and an increase in investment projects, resulting in the construction of large buildings with a purely administrative and commercial focus (Quadrio, Florentinum, Masaryk Centre 1). However, alongside these controversial interventions, there were also new buildings that sensitively integrated into their surroundings, clearly enriching them, such as the Langhans House and the Metropol Hotel. This article aims to analyse significant new buildings in the context of the historic city, contemporary architecture, and any professional debate they may have provoked. The text attempts to capture the more general trends that developed over the decades, as well as the diverse and contradictory consequences for architecture and the historic centre.

SUMMARY

In 2024, the Czech Republic commemorated the 35th anniversary of the 1989 November revolution in what was then Czechoslovakia. That period thus represents a relatively long and significant stage in the architectural history of its capital city, Prague. This study maps the new buildings constructed in the Historic Centre of Prague between 1990 and 2020 (Fig. **1**) and discusses them in a broader architectural, historical, and social context.

In the early 1990s, Prague became the centre of the international architectural and cultural attention, which was underlined in March 1991 by the international conference *Prague: The Urban Planning Future of the Czechoslovak Capital*, and culminated in the adoption of a joint *Declaration on Prague* (Fig. **3**). This reflected the views of mainly foreign experts on the value and state of the city, and also provided guidance on how to avoid the mistakes made by many Western cities when dealing with increasing economic pressure.

By the end of the 1980s, the city centre was in a very specific situation. While the structural condition of the historic buildings was generally unsatisfactory, the area was relatively densely populated with everyday city life. During the 1970s and 1980s, the metro was being built, resulting in the demolition of some houses and blocks, which became plots for potential new construction. There were also a number of gap sites dating back to the interwar period, the end of World War II, or past 1945. The most significant contemporary architectural achievement in the historic centre, resulting directly from the metro construction, was the new ČKD building at Můstek 388/I by Alena and Jan Šrámek, which, between 1976 and 1983, complemented the lower front of Wenceslas Square in an exceptionally interesting and creative way. In 1989, the operational and technical metro building at No. 360/II, situated in a prominent corner location at Palacký Square, was completed (Fig. **4**). Problematic new building of the Penta Hotel, No. 2079/II from the late 1980s and early 1990s sets with its scale and cumbersome façade design a negative precedent at the beginning of the post-revolutionary period, influencing the common promotion of other inappropriate projects in the Historic Centre of Prague (Figs **5**, **6**).

In Lesser Town, the first visible example of post-revolutionary architecture was the Hoffmeister Hotel at No. 144/III (1990–1992; Fig. **7**), which involved the reconstruction and, in particular, extension of historic houses at the so-called Mouse Hole at the beginning of Chotek Road. Despite the boldness of the intervention, the project's designer, Petr Keil, clearly sought to evoke Baroque picturesqueness in his composition, combining it with a postmodern relativisation of structures and shapes. A significantly different architectural opinion is represented by

the Holan Commercial and Administrative Centre building at Rybná Street No. 682/I, subsequently renamed the Stock Exchange Palace after its most important tenant (1991–1995; Fig. **8**). The new building was one of the first examples of architecture to turn to the repertoire of functionalist architecture instead of the postmodern richness of shapes and motifs. A notable contrast to this trend is the new Dancing House building, No. 1981/II (Fig. **9**), built according to a design by Frank O. Gehry and Vlado Milunić in 1994–1996, which dynamically complemented the riverside row of houses and became one of the key landmarks of Jirásek Square. Much more controversial examples include the new buildings of the Myslbek Shopping Centre and the Prague City Centre on the site of the demolished Špaček's House. The main issues with the new Myslbek building at No. 1096/I (1993–1996; Figs **10**, **11**) were the unclear specifications, the controversial competition process, and the highly problematic quality of the architecture. The Prague City Centre, No. 1216/II (1992–1995; Fig. **13**), is criticised for the oversized mass of the new building and for demolishing the previous neo-Baroque Špaček's House. This led to the dismissal of Věra Müllerová, director of the Prague Heritage Institute, as she disagreed with the demolition of such a valuable building. Meanwhile, the central urban planning authority, the Office of the Chief Architect of Prague, was significantly weakened and no proper, binding conditions for new construction in the city centre were approved. This disproportionately increased the power of the city's political representatives, who exploited the loosening of rules to push through inappropriate projects and enrich themselves. Unfortunately, the weakening of professional institutions and the absence of binding regulations for urban planning and heritage preservation continues to this day.

All public competitions, announced gradually in the historic centre between 1993 and 1996, were crucial for the city's development and concerned the gap sites that had been discussed for decades, such as the aforementioned, rather poorly developed Myslbek project. The first competition, held in 1994, was for the new Four Seasons hotel (1998–2001; Fig. **14**), which was to be incorporated into the heritage-sensitive complex at Aleš Embankment. Despite the controversial course of the competition, the new building complements the panorama of the Old Town very well. The second competition, announced in 1994, focused on the new Hypobanka located at 2090/II in Republic Square (1995–1999; Figs **15**, **16**). The winning project by Hamburg-Berlin architect Bernhard Winking strongly reflected the trends in Berlin architecture at the time. However, the urban planning of the project proved controversial, as the building failed to form a solid side for the square, and its slender proportions and high arcade made it a somewhat unexpected solitary structure. The third major competition resulted in the development of a gap site on the corner of Charles Square and Resslova Street. The original idea was to create a Scandinavian Centre that would symbolise the Nordic countries in the centre of Prague. Unfortunately, the investor disregarded the competition results (Fig. **17**) and awarded the project directly to Lohan Associates. They created a very average office building at No. 2097/II (1997–2002; Fig. **18**). The competition for the Scandinavian Centre de facto ended the era of large anonymous public competitions for new buildings in the historic city centre. The subsequent development of all significant gap sites was driven by the investors' own choices, and they did not want to, nor were they required to, risk the open discussion that accompanies public competitions. Consequently, architects were selected either directly or, less frequently, on the basis of a limited invited competition. However, this could not replace a genuine public architectural contest. During the second decade of the 21st century, a specific form of competitive dialogue emerged as an 'alternative' to public competitions. Its rules are significantly more flexible, allowing for the selection of specific, non-anonymous creators and ongoing intervention by the jury (and also the investor) in the 'competitive' projects. Unfortunately, this has resulted in limited general awareness of planned or upcoming projects, as well as an excessive diversity of ideas and architects that have engaged with the historic city since the late 1990s.

The most interesting period of construction in the city centre was the second half of the 1990s, characterised by a relatively extensive redevelopment and architectural diversity. Many of the earlier buildings were generally in very poor condition, and many houses simply needed renovation. Thanks to restitution and privatisation, private owners with their various interests and demands returned to the scene after more than four decades. The city centre was designated a stabilised area in the local plan, meaning construction could begin immediately. This differed from the wider centre's development, where construction depended on costly creation of a comprehensive urban planning study. At the same time, the city unfortunately proceeded to sell long-standing gap sites in a non-transparent manner and without any binding conditions, giving private investors a unique opportunity to build new properties in exclusive city centre locations. These plots thus increased in value, partly because there was no regulatory plan setting bindingly the maximum height or capacity of new buildings, thereby helping to keep house and plot prices within reasonable limits. Following the liberalisation of prices in 1991, commercial property rents were often up to ten times higher than in the suburbs. All this logically put enormous pressure on the city centre. Although the area of the town was protected as a heritage monument, interventions in the first half of the 1990s showed that a thorough understanding of the heritage protection system could be exploited to facilitate even the most radical alterations to the historic structure. One of the best examples from this period is the reconstruction and extension of the Langhans House at No. 707/II (1996–2002; Fig. **19**), with the new parts adjacent to the historic buildings, defining the house's new façade towards the Franciscan Garden. The indisputable quality of this architecture was combined

with sensitivity to the environment, approached by the architects with both humility and confidence. An important category of new buildings was designed to fill narrow gaps, whether existing or newly created. Examples include the new Skala Bank at 806/II Wenceslas Square (1995–1998; Fig. **20**), the successful Josef Hotel at 693/I Rybná Street (1999–2002; Fig. **21**), and the more controversial Černá labuť (*Black Swan*) new building at 1067/II Na Poříčí Street (1998; Fig. **22**). A highly problematic development in terms of both urban planning and architecture appeared in the 2nd half of the 1990s on V Celnici Street, characterised by its kitsch design and insensitive relationship to its surroundings (Figs **23**, **24**). Another controversial development is the Longin Business Centre complex, built at No. 1329/II, on the corner of Na Rybníčku and V Tůních Streets in New Town, in close proximity to St. Longinus Romanesque rotunda (1998–2000; Figs **26**, **27**). The Erste Banksparkassen building at National Avenue 973/I (1997–1998; Fig. **25**) fared slightly better. A relatively contextual new building arose on the corner of Divadelní and Betlémská Streets, No. 322/I (1996–1999; Fig. **30**). A very problematic project was the planned construction of a new tower building in the lower part of Wenceslas Square, No. 772/II (1997–2002; Figs **33**, **34**, **35**), which would have become a new landmark in this part of the historic centre. However, thanks to pressure from the professional public, the size of the new building was reduced, and the high-quality final design by the DaM studio ultimately made it a positive addition to the city centre. Another architectural world emerged at Prague Castle under the patronage of Václav Havel, with the construction of remarkable new buildings, situated in the most valuable historical environment, such as Eva Jiřičná's orangery (1995–1998; Fig. **31**) and Josef Pleskot's tunnel under the ramparts of Prašný most (*Powder Bridge*, 1994–2002; Fig. **32**).

In addition to new buildings in the true sense of the word, the 1990s also saw the emergence of a special category of new constructions hidden behind preserved historic façades. The flagship of 'façadism', as this architectural 'trend' was called at the time, was the radical reconstruction of the Darex building at No. 837/II in 1995, disrespectful to the original historic building (Fig. **28**), or new building of Česká pojišťovna at Vladislavova Street No. 76/II, from the turn of the millennium.

The situation in Prague's architecture scene after 2000 was in many ways different from what it had been at the beginning of the previous turbulent decade. There was a significant decrease in gap sites, which had been the most important field for contemporary architecture in previous years. Lessons learned from controversial demolitions (led by Špaček's House) led to much more professional heritage management when approving the demolition of historic buildings. In a system without regulations, such demolitions easily set a precedent for similar interventions. Construction activity also partially shifted from the Historic Centre of Prague to other areas of the wider city centre, such as the dynamic Smíchov district, with epicentre around Jean Nouvel's impressive new building at Anděl, and Karlín, where development accelerated rapidly, especially after the 2002 floods. Even after 2000, the construction of new buildings on narrow historic plots continued, as shown by the commercial and residential development at No. 1277/II on Vodičkova Street (2001–2003; Fig. **36**), and the new building at No. 373/I on 28. října Street (2001–2002; Fig. **37**). The Metropol Hotel at 1036/I Wenceslas Square (Figs **38**) is the best quality example of this type of new building. Built between 2003 and 2007, its purely contemporary design shows that achieving harmony with the environment requires more than simply adopting motifs from older buildings or submitting to a strong authorial vision. Nevertheless, the most striking additions to the urban structure were large shopping centres, characterised by oversized structures and very mediocre architectural design, such as the huge Palladium Shopping Centre, another example of 'façadism' in this category. It was built between 2005 and 2007, largely concealed as a backdrop to the listed complex of Joseph Barracks at Republic Square1078/II (Figs **29**). The new COPA Centre (later Quadria) at Spálená Street No. 2121/II, built between 2004 and 2015 (Figs **39**), and the Florentinum Commercial and Administrative Centre at No. 2116/II (Fig. **47**), built between 2012 and 2014 on Na Florenci Street, made a distinct intervention into the historic built-up area with massive structures, which significantly exceeded the scale of its surroundings and subsequently became a pretext for further negative interventions in the vicinity of Masaryk Station. On the other hand, one of the high-quality projects is the new DRN building at National Avenue 135/II, built between 2012 and 2017 (Fig. **45**), whose only problematic feature is its excessive height, determined by the previous project at this location. The new apartment building at Lodecká Street No. 2112/II, built between 2008 and 2011, also has its qualities, complementing the functionalist front of Petrské Square (Figs **40**).

At the beginning of the second decade of the 21st century, there were still several gap sites in the historic centre that had not yet been built on. In the Old Town, this was primarily a large area by U Milosrdných Street, resulting from the demolition of historic houses during the reconstruction of the Convent of St. Agnes in the 1950s–1970s. The long-discussed new building at No. 1105/I (Fig. **42**), completed in 2025, has ultimately taken on the character of an apartment building with wrinkled ochre-red façades and regular windows with golden frames protruding plastically into the space. Despite the undeniable sophistication and quality of the design, the project is clearly determined by the massing solution, resulting from a controversial competition at the beginning of the millennium. The new building opposite at No. 800/I (Fig. **43**) within the Municipal Court complex, completed in 2016 according to a 2011 design by Ricardo Bofill, fared somewhat better in terms of urban planning. However, the same cannot be said for the so-called Kozák House at No. 1601/II at Wenceslas Square, which the investor wanted to replace with a new

commercial and administrative centre. The plan to demolish the house sparked a heated public debate, but the house was demolished in 2017 nonetheless and replaced by the banal Flow Building (2017–2020; Fig. **46**).

The most significant addition to the historic city in the second decade of the 21st century was the new Masaryk Centre 1 building at Na Florenci 2139/II (Figs **48**). Its concept was born in 2016 and the construction took place between 2021 and 2023. Designed by the world-renowned Zaha Hadid Architects studio, the project is characterised from an urban planning perspective by a monoblock concept that significantly differs from the structure of the plotted blocks in the surrounding area. Another problem is its height, which was inspired by the neighbouring Florentinum building and dramatically exceeds all houses in the area. The principle of a generous architectural gesture gives the entire complex the appearance of an important public building, which the new building is not – as with Florentinum, this is an administrative building that adds no value to the city. The project also bears all the hallmarks of the phenomenon of 'starchitecture', a situation where a controversial investment plan is combined with a striking design and a world-famous name, but with no real architectural dialogue between the creator and the place.

The architecture of the Historic Centre of Prague from the three post-revolutionary decades is highly visible and diverse. In the dialogue with the historic city clearly succeeded the buildings that have the most moderate and well-thought-out design and whose architects attempted to complement and enrich the given location with their intervention. However, due to the chronic absence of regulations, the city's lax approach, and the weak position of heritage management, such opportunities were few and far between. Exceptional projects such as the Langhans House and the Metropol Hotel are consequently overshadowed by large monolithic administrative and commercial complexes such as Myslbek, Quadrium, Florentinum, and Masaryk Centre 1. These unfortunate examples have become the most visible representatives of the concept of 'contemporary architecture in a istorical environment' in the centre of Prague over the years.

The issue of potential future new construction in the Historic Centre of Prague is also complex. Recent major projects, such as the aforementioned Masaryk Centre 1, the ongoing courtyard adaptation of the Savarin Palace, situated among Příkopy, Wenceslas Square, and Jindřišská Street and pursued by the Heatherwick Studio, together with the planned main railway station yard development, suggest that large-scale investment focuses no longer on individual plots of land, but on urban blocks or even parts of the city where projects can establish their own urban planning rules. This is all happening at a time when there are no more vacant plots in the inner city, so any similar interventions would logically have to be at the expense of existing historic buildings or the landscape. Consequently, the future of new buildings in Prague's city centre is more closely linked to the fate of the historic city than might initially appear.

Fig. 1. Prague, new buildings in the historic centre from the 1980s to the present successively mentioned in the text. Source: Municipal Heritage Reserve, 1969–1970, five sheets, 1 : 2 000. Map appendix to the decree on the establishment of the reserve in 1971. Collective work by state and Prague conservationists led by Aleš Vošahlík (NPÚ GnŘ, collection of plans, ref. nos. PPOP 994-5-4489/1, 994-5-6487/1, 994-5-6488/1, 994-5-6490/1, 994-5-6491/1).

Fig. 2. Text of the Declaration on Prague published in the Architekt magazine (taken from sine 1991b).

Fig. 3. Prague, March 10, 1991, Minister of Culture Milan Uhde receives a delegation led by Gilles Martinet, president of L'Association pour la Communauté Culturelle Européenne, on the eve of the international conference Prague: The Urban Future of the Czechoslovak Capital (taken from sine 1991b).

Fig. 4. Prague 2-Nové Město, No. 360/II, Gorazdova 2, Na Moráni 3, metro operational and technical building, Aleš Moravec – František Novotný (authors), 1977–1989 (design/construction). Photo by M. Micka, 2025.

Fig. 5. Prague 1-New Town, No. 2079/II, V Celnici 7, Havlíčkova 9, Hotel Penta, unrealized design proposal for the façade, State Trade Design Institute Brno, 1989 (taken from Dřevíkovský 1991).

Fig. 6. Prague 1-New Town, No. 2079/II, V Celnici 7, Havlíčkova 9, Penta Hotel, hotel design by the State Design Institute of Commerce Brno, 1989–1990, façade design by Aleš Lang – Libor Jebavý – Josef Holeček. 1991–1993 (photo by M. Micka, 2025).

Fig. 7. Prague 1-Lesser Town, No. 144/III, Chotkova 2, Pod Bruskou 7, Hotel Hoffmeister, Petr Keil, 1990–1992 (photo by M. Micka, 2025).

Fig. 8. Prague 1-Old Town, No. 682/I, Rybná 14, Stock Exchange Palace, Tomáš Brix – Martin Kotík – Václav Králíček – Vladimír Krátký, 1991–1995 (photo by M. Micka, 2025).

Fig. 9. Prague 2- New Town, No. 1981/II, Rašín Embankment 80, Jirásek Square 6, Dancing House, Frank O.

Gehry – Vlado Milunić, 1991–1996 (photo by M. Micka, 2025).

Fig. 10. Prague 1-Old Town, No. 1096/I, Na Příkopě 19, Ovocný trh 10 (*Fruit Market*), Myslbek Shopping Centre, Zdeněk Hölzel – Jan Kerel – Claude Parent, 1993–1996, view from Na Příkopě Street (photo by M. Micka, 2025).

Fig. 11. Prague 1-Old Town, No. 1096/I, Na Příkopě 19, Ovocný trh 10 (*Fruit Market*), Myslbek Shopping Centre, Zdeněk Hölzel – Jan Kerel – Claude Parent, 1993–1996, view from Ovocný trh (photo by M. Micka, 2025).

Fig. 12. Prague 1-New Town, No. 1216/II, Klimentská 12, Špaček's House, original building from 1900, demolished in 1993 (photo by O. Němec, 1993).

Fig. 13. Prague 1-New Town, No. 1216/II, Petrská 19, Samcova 4, Klimentská 12, Mlynářská 3, Prague City Center, Otto Dvořák, 1992–1995 (photo by M. Micka, 2025).

Fig. 14. Prague 1-Old Town, No. 1098/I, Veleslavínova 2a, Four Seasons Hotel in the context of historic buildings (**third from left**), Petr Brzobohatý – Martin Feistner – Radana Feistnerová – Jiří Hůrka – Eva Koláčková-Faranová – Vítězslava Rothbauerová, first competition 1994, second competition 1996, construction 1998–2001 (photo by M. Micka, 2025).

Fig. 15. Prague 1-New Town, No. 2090/II, Hypobanka, competition design drawing, Bernhard Winking, 1995 (taken from sine 1995c, 15).

Fig. 16. Prague 1-New Town, No. 2090/II, Republic Square 3, Na Poříčí 2, Hypobanka, Bernhard Winking, 1995–1999 (photo by M. Micka, 2025).

Fig. 17. Prague 2-New Town, No. 2097/II, competition design for the Scandinavian Centre, awarded 1st prize, Jiří Javůrek – Václav Králíček – Jana Palusková – Vlastimil Vagaday – Slavomír Vlk, 1997 (taken from sine 1997b, 29).

Fig. 18. Prague 2-New Town, No. 2097/II, Charles Square 19, Resslova 14, Charles Square Center, Lohan Associates, SIAL studio, and others, 1997–2002 (photo by M. Micka, 2025).

Fig. 19. Prague 1-New Town, No. 707/II, Vodičkova 37, Langhans Palace, Ladislav Lábus – Lenka Dvořáková – Zdeněk Heřman, 1996–2002. **A** – view from Franziscan Garden; **B** – view from Vodičkova Street (photo by M. Micka, 2025).

Fig. 20. Prague 1-New Town, No. 806/II, Wenceslas Square 62, Skala multifunctional building, Petr Drexler – Ladislav Vrbata, 1995–1998 (photo by M. Micka, 2025).

Fig. 21. Prague 1-Old Town, No. 693/I, Rybná 20, Hotel Josef, Eva Jiřičná – Petr Vágner, 1999–2002 (photo by M. Micka, 2025).

Fig. 22. Prague 1-New Town, No. 1067/II, Na Poříčí 25, Černá labuť (*Black Swan*) department store, Viktor Tuček Jr. – Alexandr Holub, 1998 (photo by M. Micka, 2025).

Fig. 23. Prague 1-New Town, No. 1040/II, V Celnici 5, Gestin Centrum, Pavel Weigl – Jaroslav Sýkora – Bedřich Košatka – Ivo Nahálka, 1995–1996 (photo by M. Micka, 2025).

Fig. 24. Prague 1-New Town, No. 1028/II, V Celnici 10, Havlíčkova 5, Millennium Plaza, Ivo Majorinc et al., 1993–1998 (photo by M. Micka, 2025).

Fig. 25. Prague 1-Old Town, No. 973/I, National Avenue 41, Erste Banksparkassen bank building, Martin Kotík – Zdeněk Korch – Jindřich Svatoš, 1997–1998 (photo by M. Micka, 2025).

Fig. 26. Prague 1-New Town, No. 1329/II, Na Rybníčku 5, V Tůních 9, Longin Business Center, Martin Kotík – Luděk Jasiok – Stanislav Krčmárik, 1998–2000, view of the corner of Na Rybníčku and V Tůních Streets (photo by M. Micka, 2025).

Fig. 27. Prague 1-New Town, No. 1329/II, Na Rybníčku 5, Longin Business Center, Martin Kotík – Luděk Jasiok – Stanislav Krčmárik, 1998–2000, view from Na Rybníčku Street, the Romanesque rotunda of St. Longinus in the foreground (photo by M. Micka, 2025).

Fig. 28. Prague 1-New Town, No. 837/II, Wenceslas Square 11, Darex building, radical reconstruction in 1995 (photo by M. Micka, 2025).

Fig. 29. Prague 1-New Town, No. 1079/II, Republic Square 1, Na Poříčí 3, Palladium Shopping Centre, SIAL studio, 2002–2007. **A** – view from Republic Square of the façade of the Joseph Barracks, No. 1078/II; **B** – view

from Na Poříčí Street (photo by M. Micka, 2025); **C** – aerial view (2011, data source © IPR Prague).

Fig. 30. Prague 1-Old Town, No. 322/I, Divadelní 24, Betlémská 2, residential building, Ivan Březina – Zdeňka Hlaváčková, 1996–1999 (photo by M. Micka, 2025).

Fig. 31. Prague 1-Hradčany, Prague Castle, Orangery in the Royal Garden, Eva Jiřičná – Duncan Webster et al., 1995–1998 (photo by M. Micka, 2025).

Fig. 32. Prague 1-Hradčany, tunnel in Jelení příkop (Deer Moat) beneath Prague Castle, Josef Pleskot et al., 1994–2002 (photo by M. Micka, 2025).

Fig. 33. Prague 1-New Town, No. 772/II, Wenceslas Square 2, published design for a new building by Martin Kotík, 1997 (taken from *-hrb-* 1997).

Fig. 34. Prague 1-New Town, No. 772/II, Wenceslas Square 2, Euro Palace, Martin Kotík – Zdeněk Korch – Břetislav Lukeš, Omicron-K, afterwards Petr Malínský – Richard Doležal – Petr Burian and others, DaM, 1997–2002, view from Na Příkopě Street (photo by M. Micka, 2025).

Fig. 35. Prague 1-New Town, No. 772/II, Wenceslas Square 2, Euro Palace, Martin Kotík – Zdeněk Korch – Břetislav Lukeš, Omicron-K, afterwards Petr Malínský – Richard Doležal – Petr Burian and others, DaM, 1997–2002, view from Jungmann Square towards Můstek (photo by M. Micka, 2025).

Fig. 36. Prague 1-New Town, No. 1277/II, Vodičkova 19, commercial residential building, Martin Kotík – Stanislav Krčmárik, 2001–2003 (photo by M. Micka, 2025).

Fig. 37. Prague 1-Old Town, No. 373/I, October 28, 7, apartment building, Eva Jiřičná, 2001–2002 (photo by M. Micka, 2025).

Fig. 38. Prague 1-Old Town, No. 1036/I, National Avenue 33, Hotel Metropol, Marek Chalupa – Štěpán Chalupa – Tomáš Havlíček – Martin Rusina, 2003–2007. **A** – general view; **B** – detail of the façade (photo by M. Micka, 2025).

Fig. 39. Prague 1-New Town, No. 2121/II, Spálená 22, Purkyňova 3, Vladislavova 21, Quadrio Shopping Centre, Jakub Cigler – Vincent Marani, 2004–2015. **A** – view from Spálená Street; **B** – view from Purkyňova Street (photo by M. Micka, 2025).

Fig. 40. Prague 1-New Town, No. 2112/II, Lodecká 1, apartment building, Petr Burian, 2008–2011. **A** – view from Petrské Square; **B** – view from Lodecká Street (photo by M. Micka, 2025).

Fig. 41. Prague 1-Old Town, No. 1105/I, model of unrealised proposal of the U Milosrdných apartment building, Zdeněk Fránek (photo © Fránek Architects, 2016).

Fig. 42. Prague 1-Old Town, No. 1105/I, U Milosrdných 15, U Milosrdných apartment building, Zdeněk Fránek, 2018–2025 (photo P. Polák, 2024).

Fig. 43. Prague 1-Old Town, No. 800/I, U Milosrdných 16, extension of the Municipal Court, Ricardo Bofill et al., 2011–2016 (photo by M. Micka, 2025).

Fig. 44. Prague 1-New Town, No. 1054/II, Na Poříčí 48, Urban Crème Hotel, Radek Lampa – Libor Hrdoušek – David Hřebačka – Gabriela Drahozalová Andresová, 2016-2019 (taken from Lampa et al. 2019 online).

Fig. 45. Prague 1-New Town, No. 135/II, National Avenue 14, DRN multifunctional building, Stanislav Fiala et al., 2012–2017 (photo by M. Micka, 2025).

Fig. 46. Prague 1-New Town, No. 2132/II, Wenceslas Square 47, The Flow Building – replacement for the demolished Kozák House, Chapman Taylor, 2017–2020 (photo by M. Micka, 2025).

Fig. 47. Prague 1-New Town, No. 2116/II, Na Florenci 15, Florentinum, Jakub Cigler, 2012–2014 (photo by M. Micka, 2025).

Fig. 48. Prague 1-New Town, No. 2139/II, Na Florenci 2 and 4, Masaryk Centre 1, Zaha Hadid Architects – Jakub Cigler, 2016–2023. **A** – view from Havlíčkova Street; **B** – the building in the context of Masaryk Railway Station (photo by M. Micka, 2025).

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