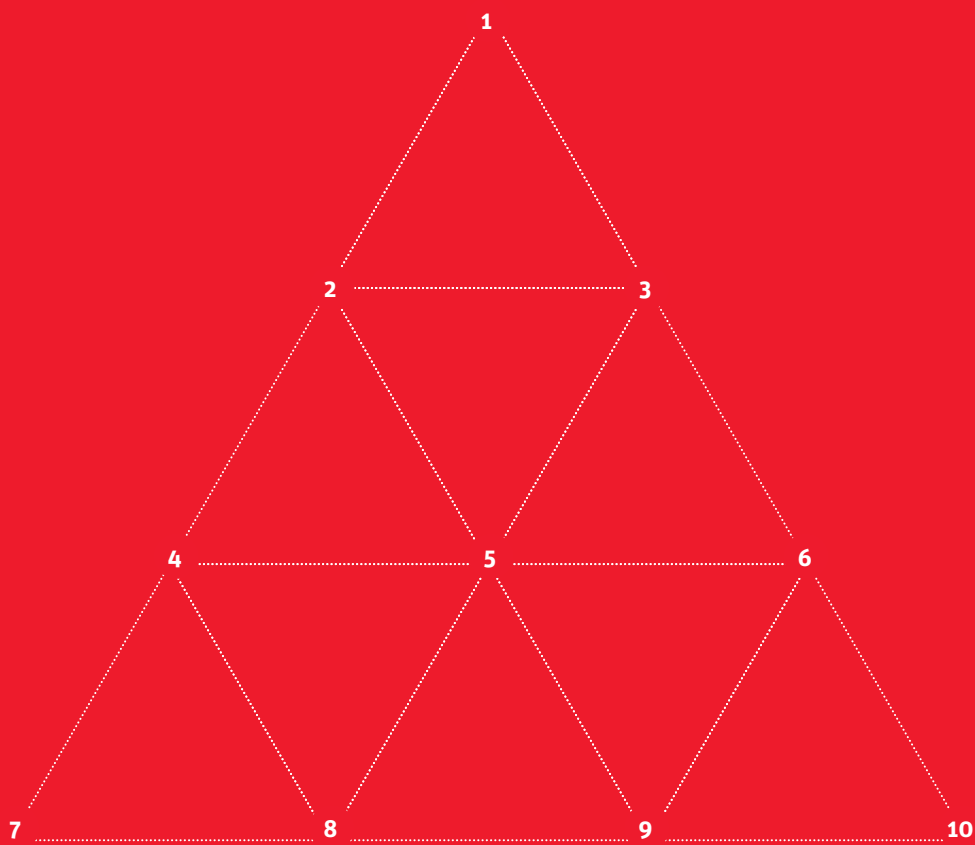


# The Spirit Of the Plan

Ten  
Fundamental  
Theses on  
the Semblance  
of the City  
of Prague



[ IPR ——— ]  
[ PRAHA ]



The Spirit of the Plan  
Ten Fundamental Theses  
on the Semblance of the City of Prague/  
Prague Institute of Planning and Development  
Urban Planning Section  
Office of the Metropolitan Plan



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for Damian

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We present here the first theses of the Metropolitan Plan. We promised that the Metropolitan Plan would be simple, comprehensible and easy to grasp. Not only should the Metropolitan Plan be a way out of the marasmus of land use planning in the Czech Republic in recent decades, it should also offer the possibility of returning Prague to the ranks of Europe's important cities. For this, understandably, a land use plan by itself is insufficient, but it can and should create the right conditions for such an endeavour. How?

By newly defining the city's values, proposing their evolution, concentrating energy – of which (measured by money) there is not any to spare at the moment – and thus by unequivocally defining potential...

It is no longer about prescribing where, how and what should be built; the goal is not to control absolutely everything. We know from experience that this never leads to good results. It is about the individual interventions in the city, which – if even slightly possible – should not only constitute a benefit in and of themselves, but should also create synergetic effects. Therefore, we must understand above all the plan's intent and purpose; we must understand its spirit. We must overcome our fear of the new, and learn to see beauty in complementing the city. We must again find trust in conception and composition, trust in architecture, trust in the whole.

I am aware that this “we must return to our roots” will not be easy, and I know that some, given their experience, will no longer be up for it. Nonetheless, we must all try; Prague deserves it. At the same time, however, we must not forget the mutability of the contemporary world. A city is a living organism, and its expedient planning is a very contentious process today.

This is why we are opening a discussion of the plan's theses, of ten topics which constitute a balanced and interconnected whole. A whole from which things cannot be arbitrarily removed, to which things cannot be added thoughtlessly, but which can be gradually developed over time...

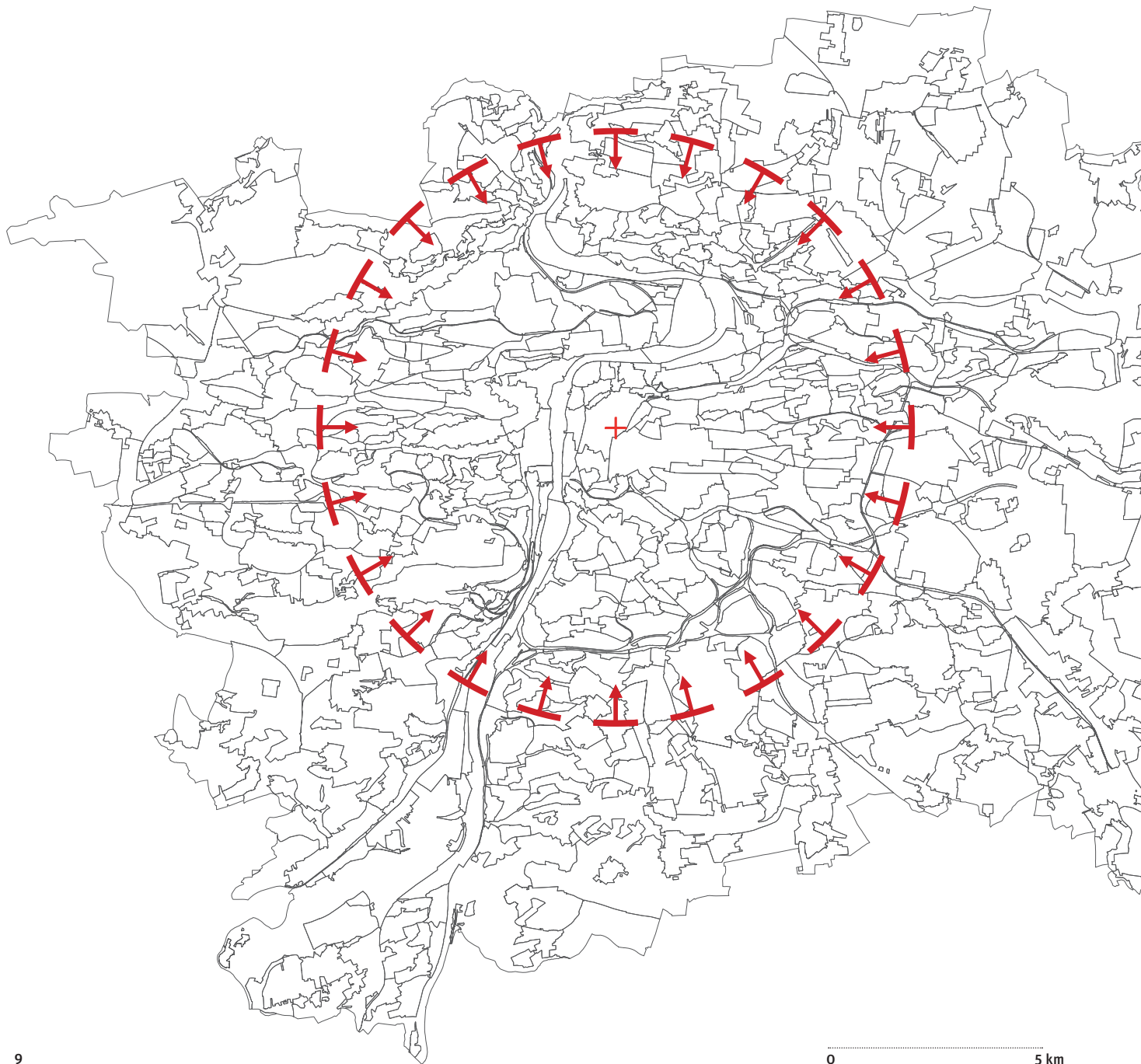
These are truly the fundamental theses – the details of which can be further elaborated – on which the plan will be built as a whole. Specific questions will gradually be defined about specific places, for which the plan will gradually search for specific responses. Each topic presented can invoke a separate discussion; each can be explained in many component examples. In the solution itself, however, the whole cannot be forgotten. The individual topics are therefore arranged in the system in such a way so that the contexts and contrapositions, synergies and conflicts are evident.

I am convinced that we must first understand and accept the whole; only then can we address the particulars and details. This is why it is precisely the whole, and not the details, which we are presenting for wider discussion – details which, while important from individual personal points of view, are not significant for the whole, or details which, when considering the overall solution, it seems even deceptive and erroneous to address.

Based on the overall conception of the city, based on the strategic directions that will be elaborated in parallel with the conception of the Metropolitan Plan, component problems will be defined and subsequently their possible solutions will be discussed again. We anticipate that out of such an approach will emerge an objectivised foundation on the basis of which a draft plan will be elaborated and submitted for discussion. Deliberation of the plan as a whole will be more synoptic, clearer, and above all more responsible on the basis of these theses.

The ten theses on Prague's Metropolitan Plan are ten topics for discussion. Ten appears to be a perfect and extraordinarily suitable number for purposes of clarifying the city's basic topics, which should guarantee that all of the topics will always be presented synoptically and cohesively, and arranged hierarchically and in a logical manner.

The aim is to make it possible to discuss the individual topics separately, to ensure that nothing is overlooked and to enable us to return to what has already been stated, as the case may be. Each of the topics has its fixed place in the system, and therefore it is possible, but also necessary, to discuss in particular the contexts.



# The “implosion” of architecture /1

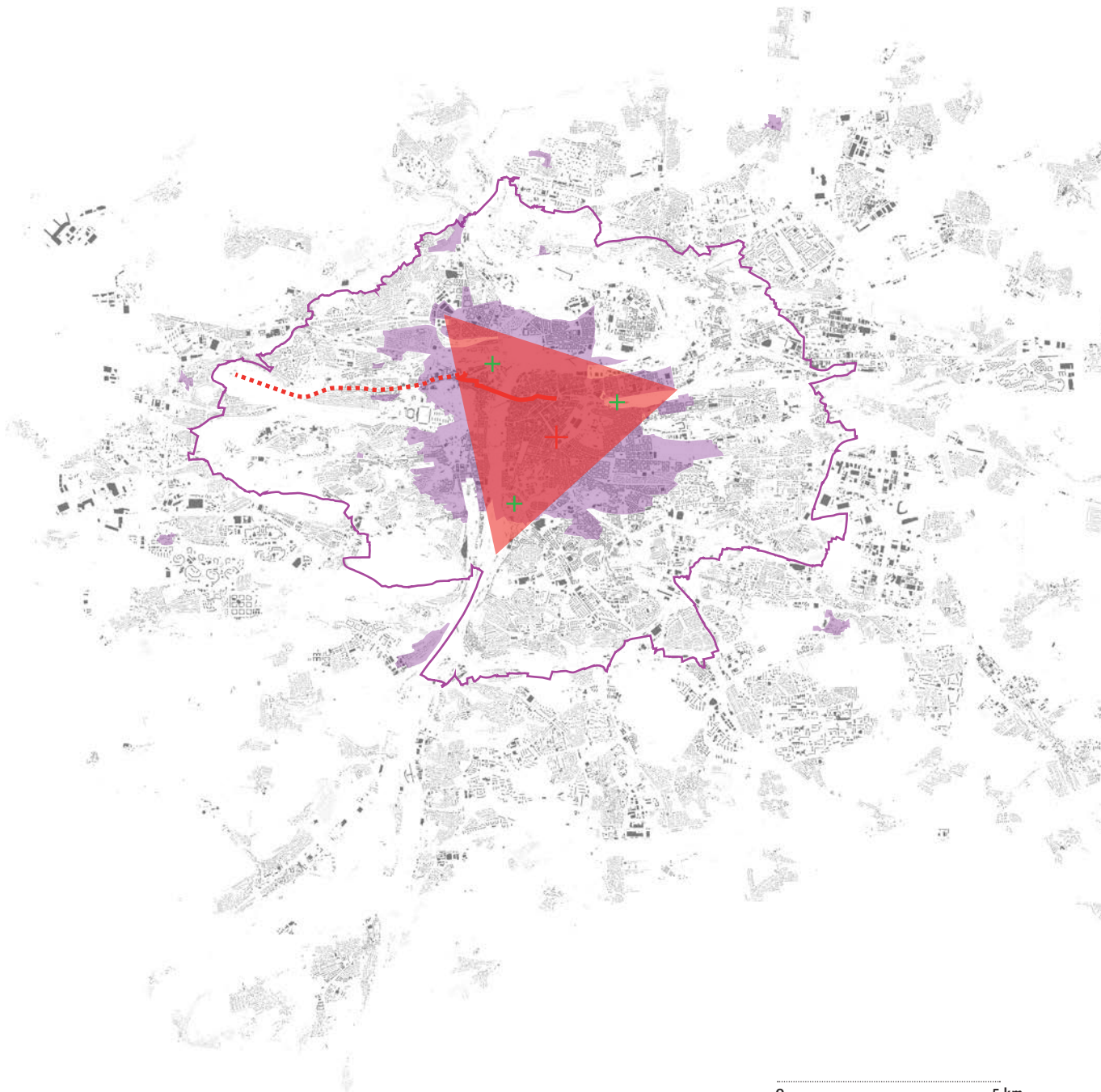


1  
2 3  
4 5 6  
7 8 9 10

■ Prague does not have sufficient density of development, settlement or even actions and activities. It is necessary to halt its enlargement into the countryside and to activate its internal potential. Development must be understood as improvement, not as expansion. We are seeking to fill in – sensibly and intensively – the area of the city which defined the profligate twentieth century.

■ The plan's smallest unit will be the locality, described according to the character of development. For individual localities, the structure of public spaces and the quality of neighbourhoods will be specified. Identity. These are the foundation stones of the future configuration.

■ Developmental interventions must take place in various places and should be coordinated in such a way so as to create an extraordinary synergy. Through its self-awareness, the firmly held city “core” can be a partner to those around it, and can thus extend mentally beyond its borders.



# The historic city /2



■ Prague has a long and distinguished history.

Prague developed as a composition of many cities connected by the Royal Route from east to west. Prague's New Town was established on a magical geometrical plan full of mystique. For the future, it is necessary not only to protect these higher compositional principles, but also to revive them and to establish on their basis the further evolution of the semblance of the city.

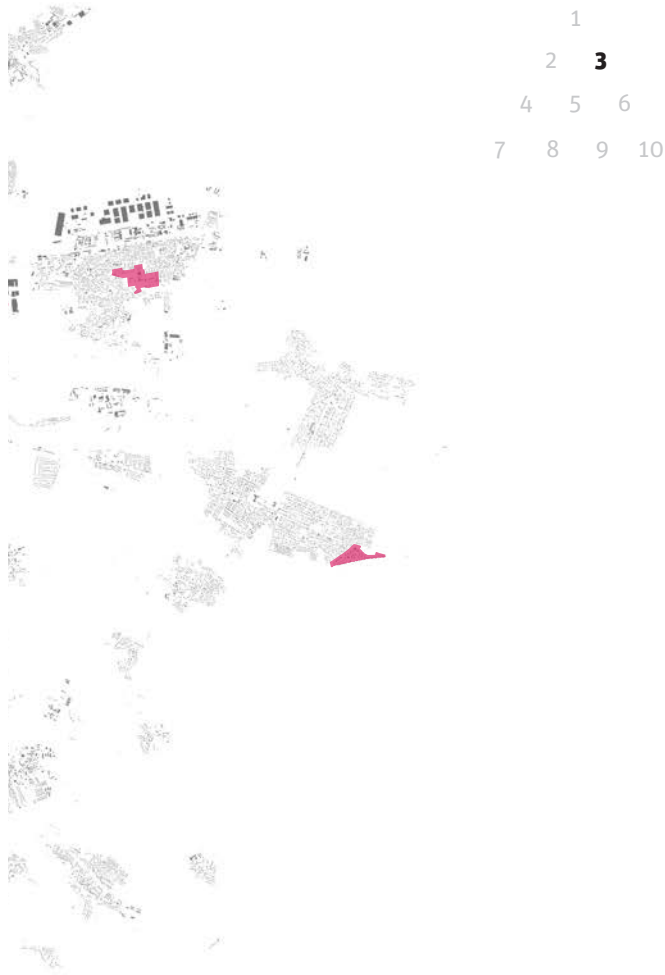
■ Among Prague's exceptional features are its heterogeneity and its stratification. There is a need to strengthen all expressions of stratification, a need to complement the city with high-quality contemporary structures, but also with activities within them.

■ The protection of historic heritage must generate a new stratum of top architecture, especially on undeveloped sites in the marginal parts of protected lands. There is no need to worry; the genius loci always assimilates new strata to its semblance.

- + St. Wenceslas
- + Prague Castle, Vyšehrad, Vítkov
- Royal Route
- borderline of Prague Heritage Site
- ▶ triangle of historical values / IPR KMP, 2013
- protected areas of heritage sites / URM, 2013



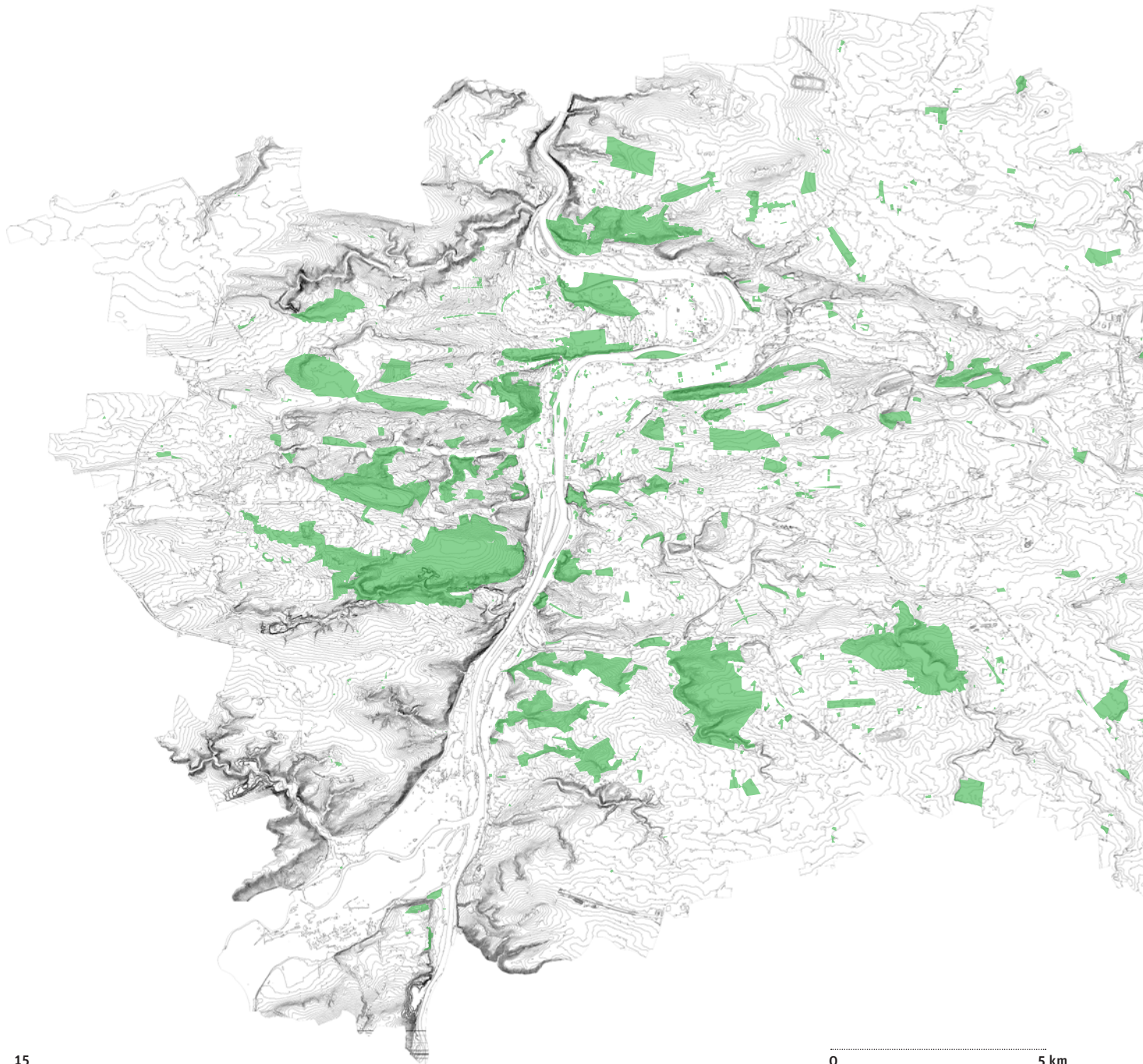
# The modern city /3



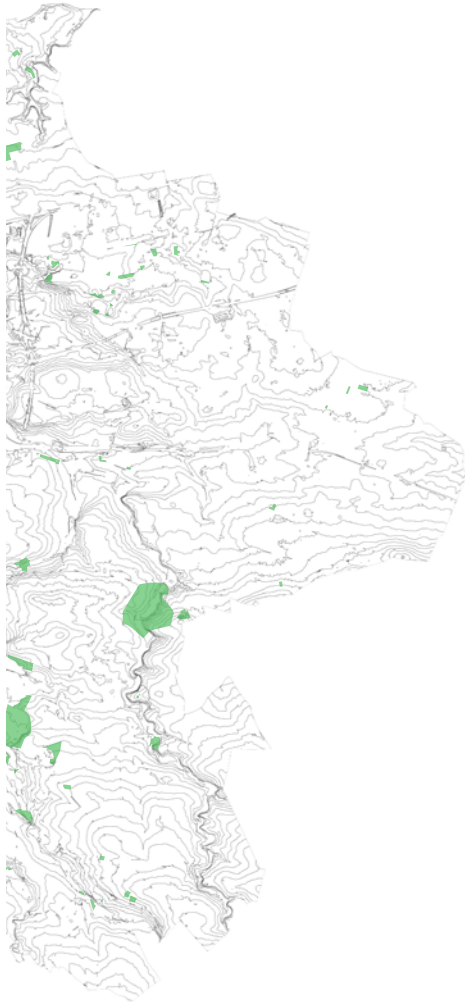
■ The historic core is framed by a necklace of modernist structures. This land, too, has become an integral component of the city's history and of its overall semblance today. It is necessary above all to seek out new qualities in the peripheries, which have been part of the whole for half a century now and are indispensable for the city today. It is necessary to further develop these new qualities.

■ The modernist city is an authored work; authorship is what distinguishes individual estates from one another. The dissimilarities need to be supported even though Prague is not polycentric. A diversity of semblances of the city is desirable.

■ To this day, most estates remain unfinished compositions. The most important task in open development will be to define public spaces, including parks. It is also necessary to identify possibilities for inserting new strata of urban life into marginal parts of the city.



# City parks /4

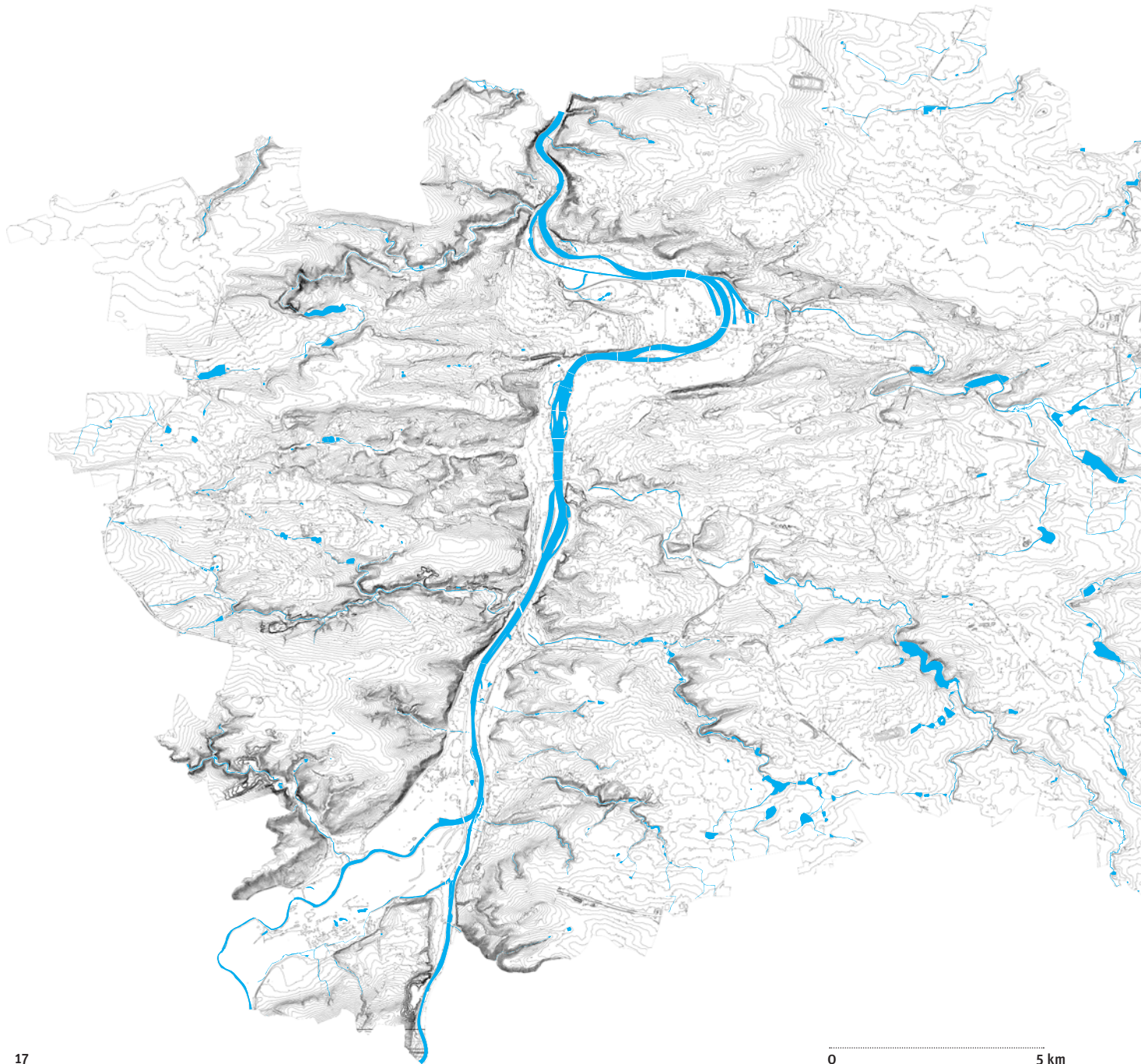


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2 3  
**4** 5 6  
7 8 9 10

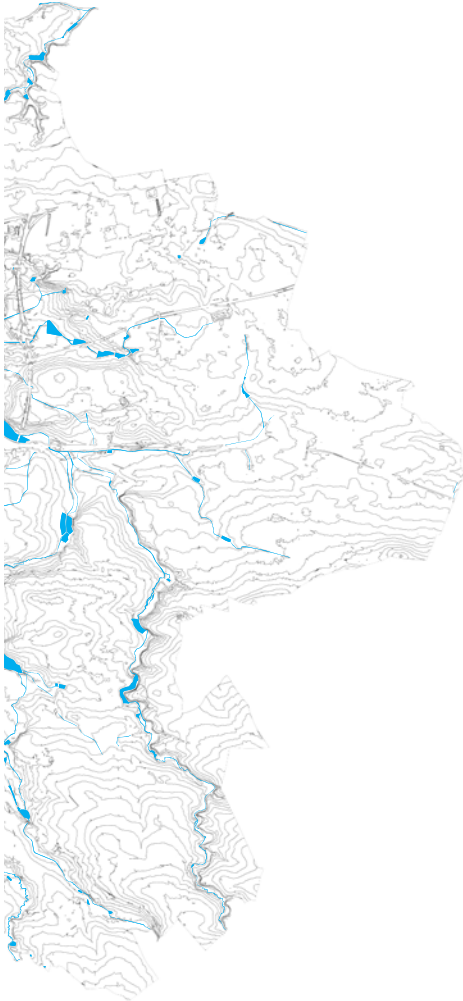
■ Prague's dramatic morphology supported by the multitude of city parks is an irreplaceable aspect of the city. The overall composition needs to be reviewed and complemented. Even parks in their heterogeneity constitute architecture, and it is necessary to establish new ones or convert existing sites into parks. At the same time, however, it is necessary to interconnect park areas, thereby multiplying their compositions. Recreational activities in parks excel in particular when they are surrounded by dense development.

■ It is necessary continually to insert new cultural strata into the existing structures of the city and countryside. The key to Prague's semblance is its interconnectedness, yet with sharp contrasts between parks and individual densely developed urban localities.

■ Parks constitute an inner recreational potential which makes it possible to improve the overall quality of life in the city.



# The Vltava /5

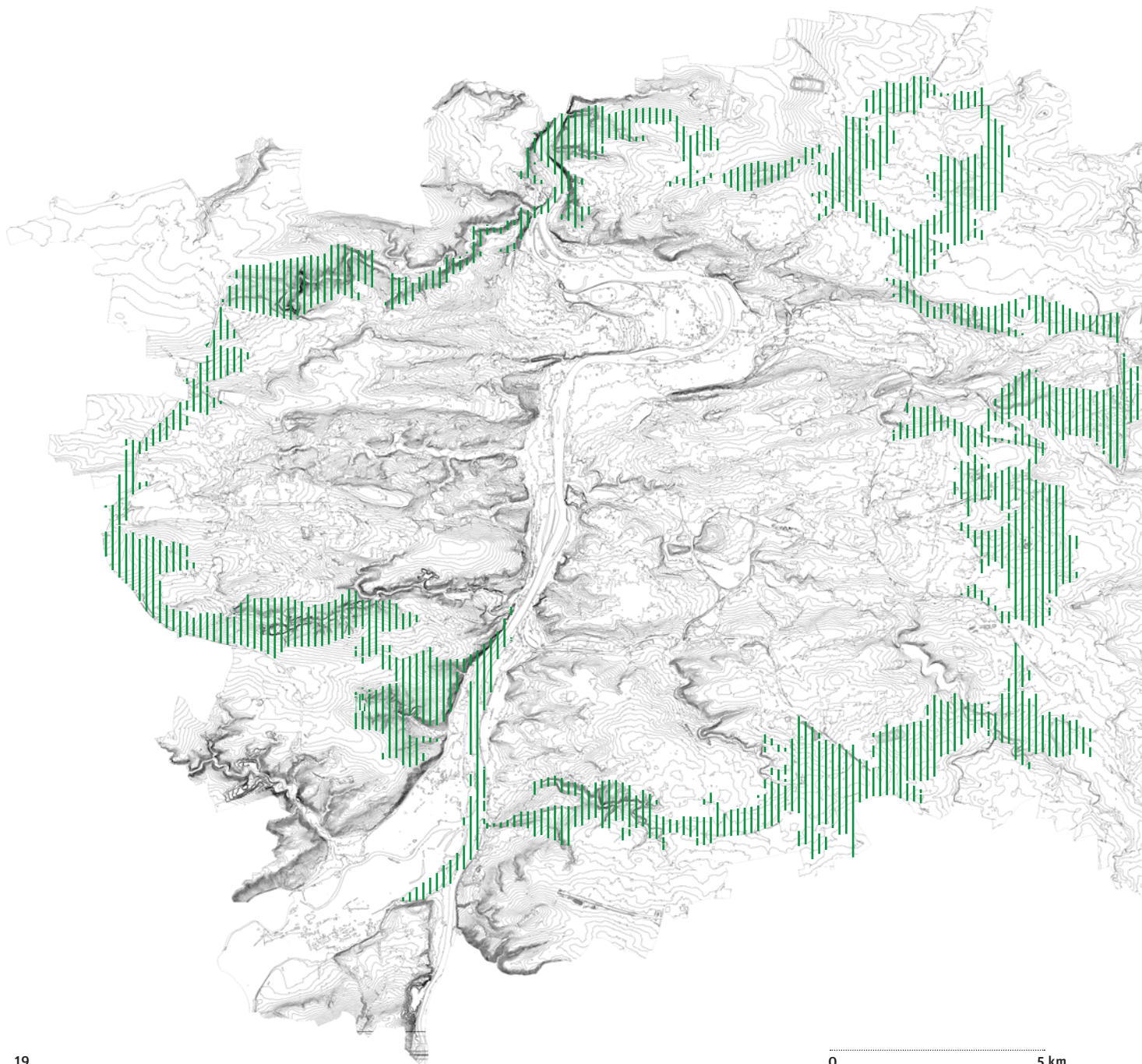


1  
2 3  
4 **5** 6  
7 8 9 10

■ The city's future character will be defined mainly by its topography. The contours of the terrain are always determinative for shaping a city. The river created the space of the future city, and is thus today and in the future Prague's main axis, as well as a key public space.

■ The river and its major tributaries also determine the composition of parks and the overall semblance of the city. The feeling of the city is the feeling of the river, of both its banks, of the slopes above it and of the upper rims which form Prague's basic perspective horizon.

■ The streams, converging at the backbone of the Vltava, have an analogous spatial import, which is why it is necessary to restore dignity to most of them. In the context of Prague, watercourses and their waterfronts constitute the basic potential for new or renewed public spaces.



# Green boundary and countryside /6

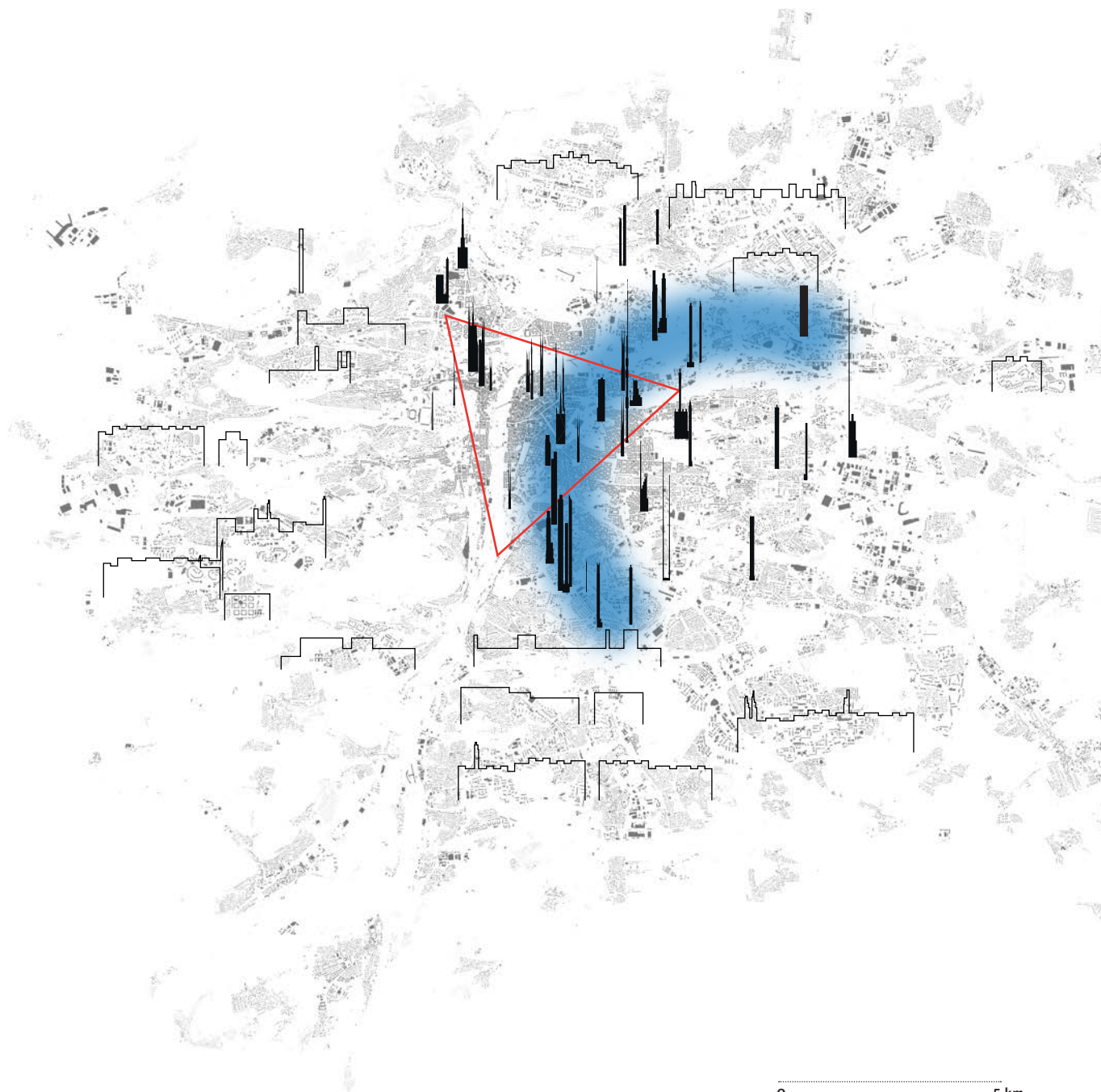


1  
2 3  
4 5 **6**  
7 8 9 10

■ The term “green belt” is understandable in the European context, and in our planning it has its tradition as well – albeit a brief and not so compelling one. Separating the city from the agglomeration is an important compositional step. It must be obvious where inside is and where outside is. A landscape belt, understood as a boundary between the city and the countryside, should be helpful here.

■ A composed belt of countryside on the upland plateau will complement the horizon of the periphery and will define a boundary around the city. Its strength lies mainly in its interconnectedness and ceaselessness; its import lies in more precisely defining the independence of the surrounding municipalities.

■ By virtue of its length and heterogeneity of structure, it has the potential to become an outer recreational hinterland for the city, as well as an interesting destination for the wider metropolitan region.



# Height regulation and potential /7



■ Prague is said to be the city of a hundred spires.

When was the last spire built in Prague? Man has endeavoured to build tall structures throughout his history. Why should it be otherwise today? Prague is no exception, and high-rise buildings can be found within its bounds.

■ Prague is the heart not only of the region but of all of Bohemia; it is a natural centre, and therefore it is logical that it attracts those who wish to invest in high-rises. Prague needs a compositional height regulation. A situation where a high-rise solitaire can suddenly appear almost anywhere is bad.

■ The starting point is positive height regulation – a recommendation for where to direct energy. A contemporary stratum of the city wants to be up high in certain areas. The areas where this is possible must be determined by means of a balanced composition of the whole, and not by the contingencies of component possibilities.





# New bridges and internal interconnections /8



1  
2 3  
4 5 6  
7 **8** 9 10

■ If the Vltava is the centre of Prague, then it must not be a barrier but rather a connecting element of the city – its central space. This is why it is essential to perceive both the river's banks and its islands as a monolithic whole – as a whole which relates not only to the centre, not only to the margin, but also to the entire adjacent region.

■ Prague needs new bridges – bridges which not only connect the banks but also become extensions of important streets, connect even more distant places, and thus make it possible to distribute the transport burden inside the city.

■ All interventions in the street network in the city-centre must be determined by a composition of the whole and the system's interconnectedness, not by local interests. Prague's bridges have their inherent laws, and the tradition of Prague's bridges is binding.

[ base map : axial lines of streets / TSK, 2013 ]

- places to be proved and studied / IPR KMP, 2013-06-10
- bridges and linkages/ IPR KMP, 2013-06-10
- ≡ existing road and rail bridges



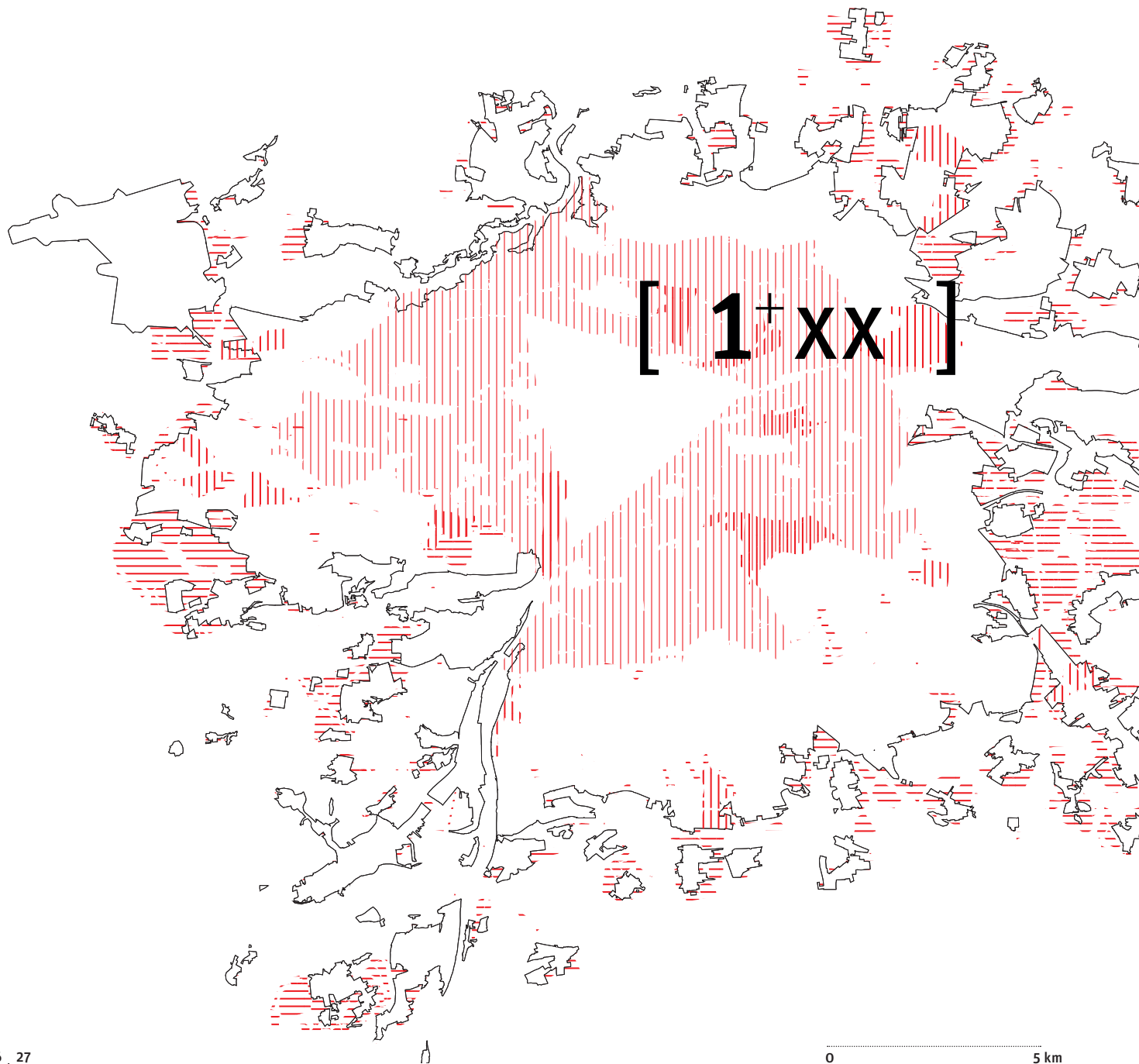
# The main boulevards 1+xx /9



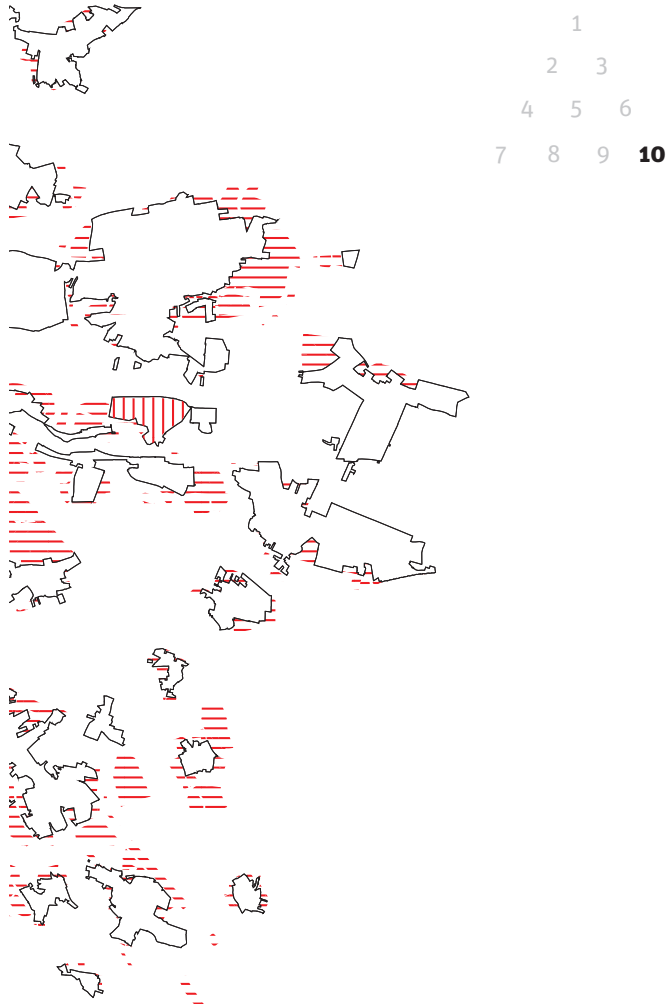
■ For many, the semblance of the city is mainly a product of the structure of its streets and squares. Today, it is necessary not only to strengthen existing streets and local main avenues, but also newly to define city boulevards on a metropolitan scale.

■ Prague's boulevards for the twenty-first century must be hemmed with a living and open parterre; they must deserve their strength. They must link up the city with its surroundings, and interconnect the region. They must not be just transport corridors, however; they must become important public spaces, linear extensions of the centre.

■ Of key importance will be the crossing of the (historic) routes of the north-south thoroughfares and the newly conceived Northern Diameter. This is the longest continuous route from east to west, and generously interconnects not only the important parts of the city, but also both airports. The Northern Diameter will constitute another parallel to the Royal Route.



# The potential of transformation /10



■ The city's development cannot be stopped, but its areal demands on the countryside can be. Development must be understood exclusively as improvement. Prague has a great number of undeveloped spaces within the city. It is necessary to strengthen the peripheries not from the margin but from the centre. It is necessary to complement in particular areas near the centre.

■ The city must concentrate energy; it must behave concentrically. This can be achieved by transforming many spaces inside. The Holešovice Meander and Rokytka Valley seem to offer the greatest overall potential for an extended centre for the coming decades.

■ It is necessary to limit extensive developmental spaces and instead to allocate them to the city's hinterland. This will define new borders, beyond which it will not be necessary to go throughout the twenty-first century.

Comparison of areas in actual Land Use Plan of Prague (URM 2013-01-08) and in the Concept of Land Use Plan 2009 - without areas of technical and transportational infrastructure:

==== potential of development  
||||| potential of transformation / IPR KMP 2013-03-03



# Pythagoras, the tetractys and decimalisation

*... By him who handed to our generation the tetractys,  
source of the roots of ever-flowing nature...*

FROM THE PYTHAGOREAN OATH

Numbers are basically living formations of energy which – through mathematical entries, figures – shape and determine living conditions in the macrocosm as well as in the microcosm. The ancient philosophers sought harmony in numbers – a harmony which was reflected in the order of nature, art, science and sound. It was a mysterious harmony – not easy to understand, but nonetheless beautiful and deeply symbolic. It was the mystical properties of the number ten which made it a central tenet of Pythagorean teaching. The power of the number ten consisted in the number 4, in the “tetractys” (“four times”). Let us imagine ten stones placed in the sand in four rows in the shape of an equilateral triangle. From a mathematical point of view, this is the fourth triangular number ( $1 + 2 + 3 + 4 = 10$ ).

The tetractys has several notable properties and a whole range of interpretations. The tetractys is a powerful schema which is a metaphor for the way in which numbers relate to the universe. The tetractys is a holy symbol which comprises the mystery of continual creation and renewal.

The four levels of the tetractys in the order 1, 2, 3, 4 represent, for example, the interpretations monad, dyad, triad, tetrad; point, line, plane, volume; fire, air, water, earth; but also various ways of counting time, such as spring, summer, autumn, winter; or childhood, youth, adulthood, old age...

1  
2 3  
4 5 6  
7 8 9 10

### The monad

is the symbol of unity,  
the state of being prior  
to creation.



Point and circle, origin and unity, macrocosm.  
The centre is the origin and is unrecognisable;  
it is beyond understanding, but as a seed  
it spreads and fills in like a circle. The monad is  
the primal thought (...in the beginning there  
was a word...). The number one has a special  
property. Any number multiplied by one remains  
itself; the same is true when we divide any  
number by one. The monad preserves  
the identity of everyone it meets.

1  
2 3  
4 5 6  
7 8 9 10

### The dyad

symbolises the first movement  
in the process of creation – the splitting  
of the monad into two poles.



The transition from monad to dyad represents  
the first step in the process of creation.  
The reflection of a point creates another point.  
Two points, duality and otherness, depict all  
polarities of the universe. Paradoxically,  
even though the second point seems to be  
separate (reflected) from the unity, the opposing  
poles remember their origin and are attracted  
to each other because they want to merge  
and return to the state of unity. The dyad  
simultaneously divides and unites, repels  
and attracts, separates and returns.



### The triad

symbolises the union of both  
poles with the help  
of a mediating force.



Three is the first-born, the oldest number.  
Three exist in a unique (stable) position.  
The word “triplet” comes from “three units”  
or “three as one”, and the triangle is the  
main symbol of divinity in the world. A stable  
resolution is not possible without three aspects  
– two contrapositions and a neutral, equalising,  
determinative or transformative factor.  
The triad can also be interpreted as the  
(later Hegelian) triad of thesis,  
antithesis, synthesis...

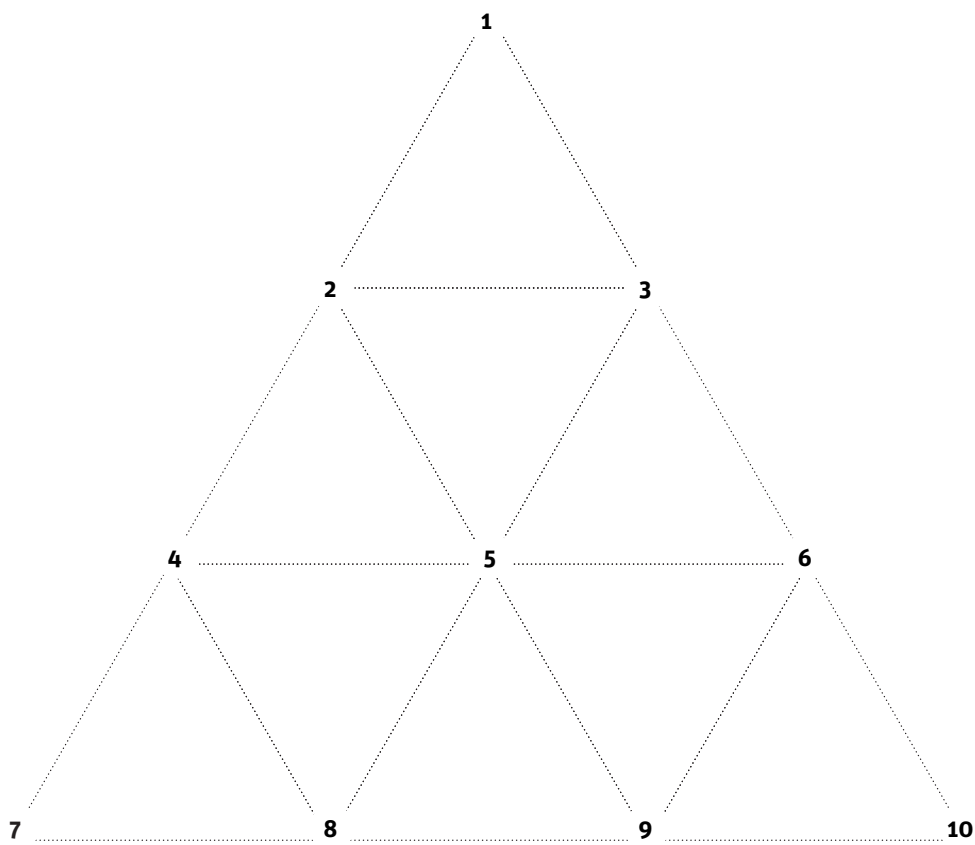


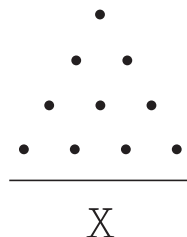
### The tetrad

is the symbol  
of the emergent creation,  
the Universe.



The tetrad emerges from a triad by adding  
another unit. A tetrahedron is created – the first  
volume. The number four represents  
completion; it is the last step on the road from  
unity to duality complemented into a triad,  
and represents itself in the manifoldness  
of nature. The Universe is represented  
by four elements: fire, air, water, earth.  
Everything in nature progresses  
on a path from one to four.





The whole process presented  
above can be recorded as ten  
( $1 + 2 + 3 + 4 = 10$ ).

The number ten means the  
perfection wof the entire universe.

Ten is the symbol of the earth  
and the heavens.

With a decade we find a new  
beginning, the beginning of a path.

Similarly to the number one,  
if we multiply a number by ten,  
the result is basically unchanged,  
but the number is transposed to  
a higher level; it becomes  
an extended version of itself.



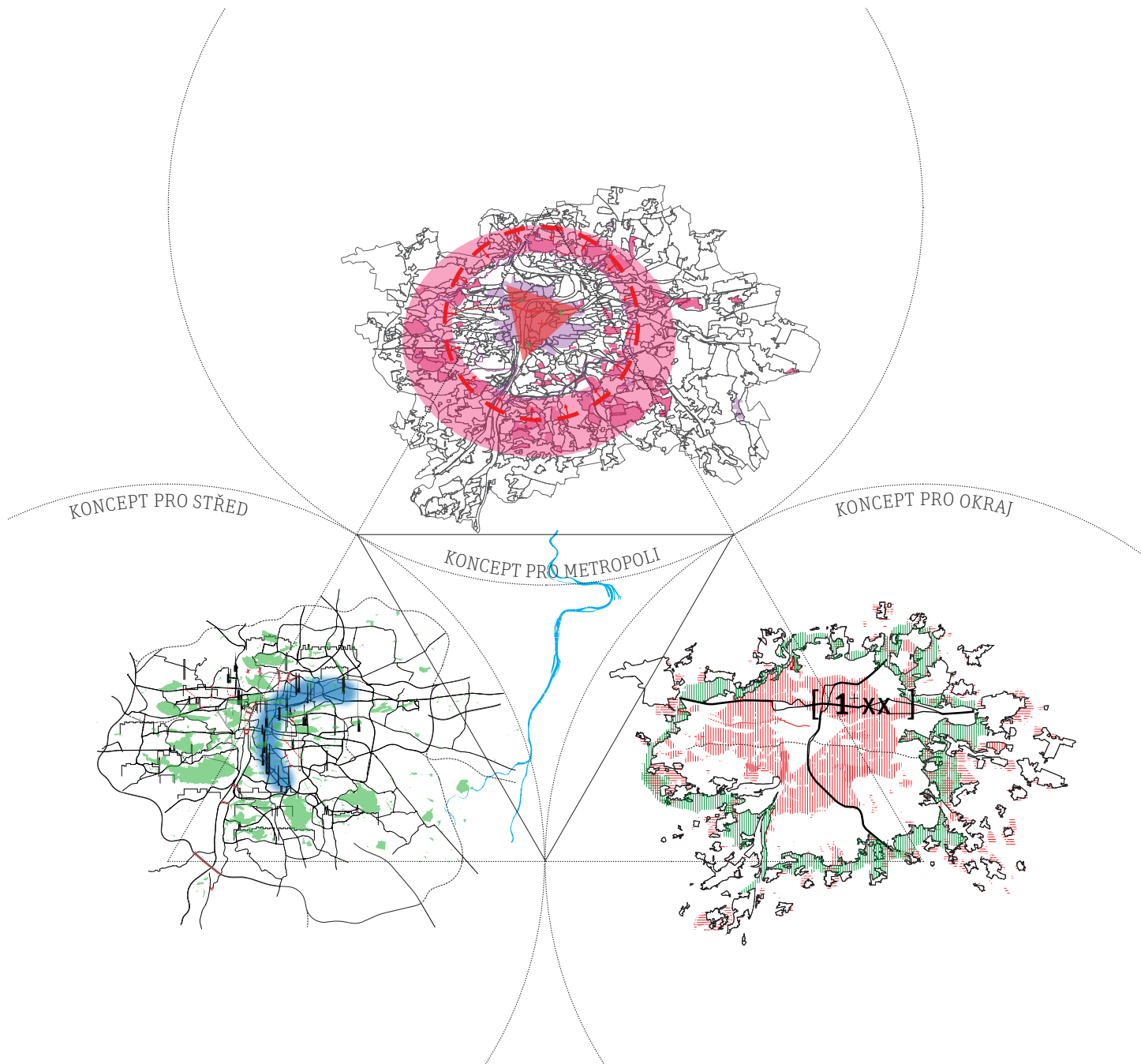
# The Ten Theses of the Metropolitan Plan for Prague



Inspired by the Pythagoreans, their thinking about numbers, numerical relationships and numerical ratios, we have organised ten fundamental theses into a system which can be easily memorised. Their arrangement into the unequivocal system of the tetractys is intended not only to hierarchise the individual topics, but above all to set the goal of grouping them logically (and at the same time magically).

The whole is assembled in such a way that yet another reading of its parts is possible. The fundamental theses are defined in the dichotomy of origin and margin, which is marked with individual directions (in the left part: **2–4–7**), (in the right part: **3–6–10**).

In the hexagon (**2–3–4–6–8–9**) surrounding the origin (**5**), around the perimeter as well as across, one can see the overall composition not only of origin and margin, but also of countryside and city as well as the mutual (transport) interaction between them. There are variously conceived triads here: first and foremost the classic landscape triad (**4–5–6**), then the triad of developing the centre along the main boulevards (**2–5–9**), and that of interconnecting the peripheries with the capillaries of the transport grid (**3–5–8**).



1  
2 3  
4 5 6  
7 8 9 10

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4 5 6  
7 8 9 10

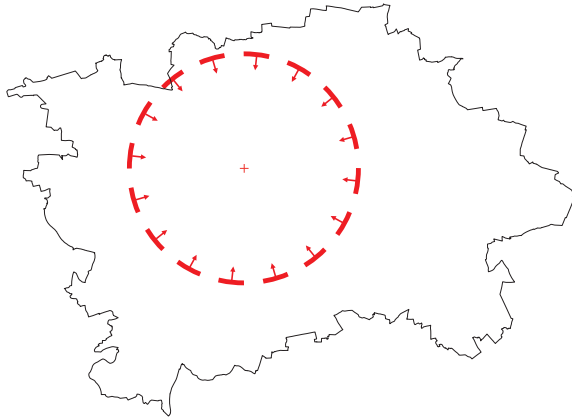
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Last, but not least, one can devote special attention to the tips of the triangle (**1–7–10**), in particular the lower ones – all of the tips represent the plan’s fundamental ideas. They define not only the overall concentration of energy, but also in particular the height and areal potential. It is also evident that these tips will quite logically (together with the transport solution) invoke the greatest amount of discussion and polemics.

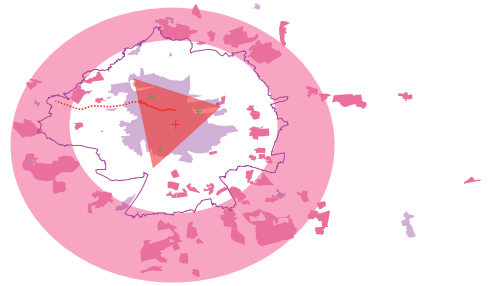
The whole can also be seen, however, as a Great Triad. The triad is selected as the firmest grouping, which ensures a stable solution. The tetractys can thus also be perceived as a triad of triads. Triads are grouped around the origin (5). It can be stated that the lower two (**4–7–8**; or **2–4–5–7–8–9**) and (**6–9–10**; or **3–5–6–8–9–10**) are again in their duality an elaboration, an evolution of the upper one, representing a sort of enlarged monad (**1–2–3**). Three paths – three strategies or concepts – are thus depicted: a concept for the city (metropolis), a concept for the origin (centre) and a concept for the margin (periphery) – all taking into account the topography of the Vltava, and all based on the historic foreordination of the whole.

If we return to the classic reading of individual rows of the resulting picture, four summary theses appear which characterise the newly prepared plan – from the primal idea, to the individual component solutions, to daily operations.



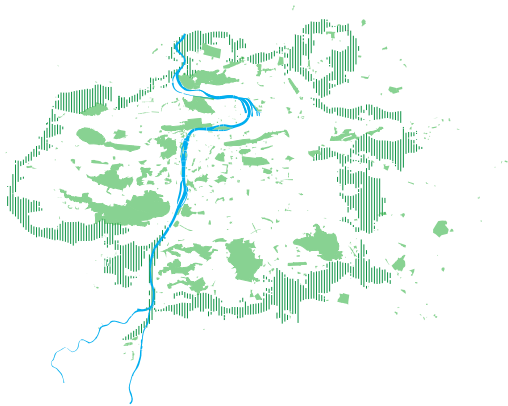
# 1/ **The monad**

Highest is the central idea of returning to the origin, concentrating energy and activating the whole. At the same time, it defines the city and its surroundings.



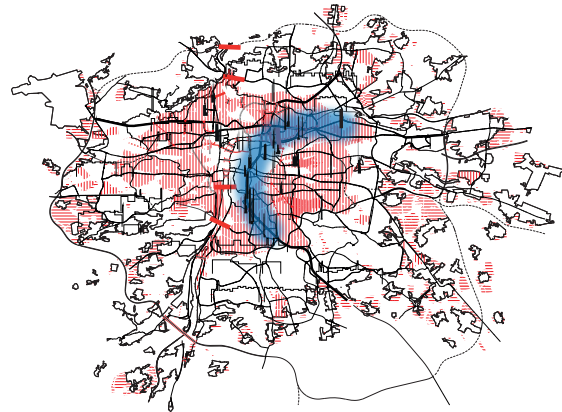
# 2/ **The dyad**

The idea of intensification is embodied in the duality of “old and new cities”. The goal is their duality and the need for the whole in differentiation. Contrapositions represent unity within the wider whole.



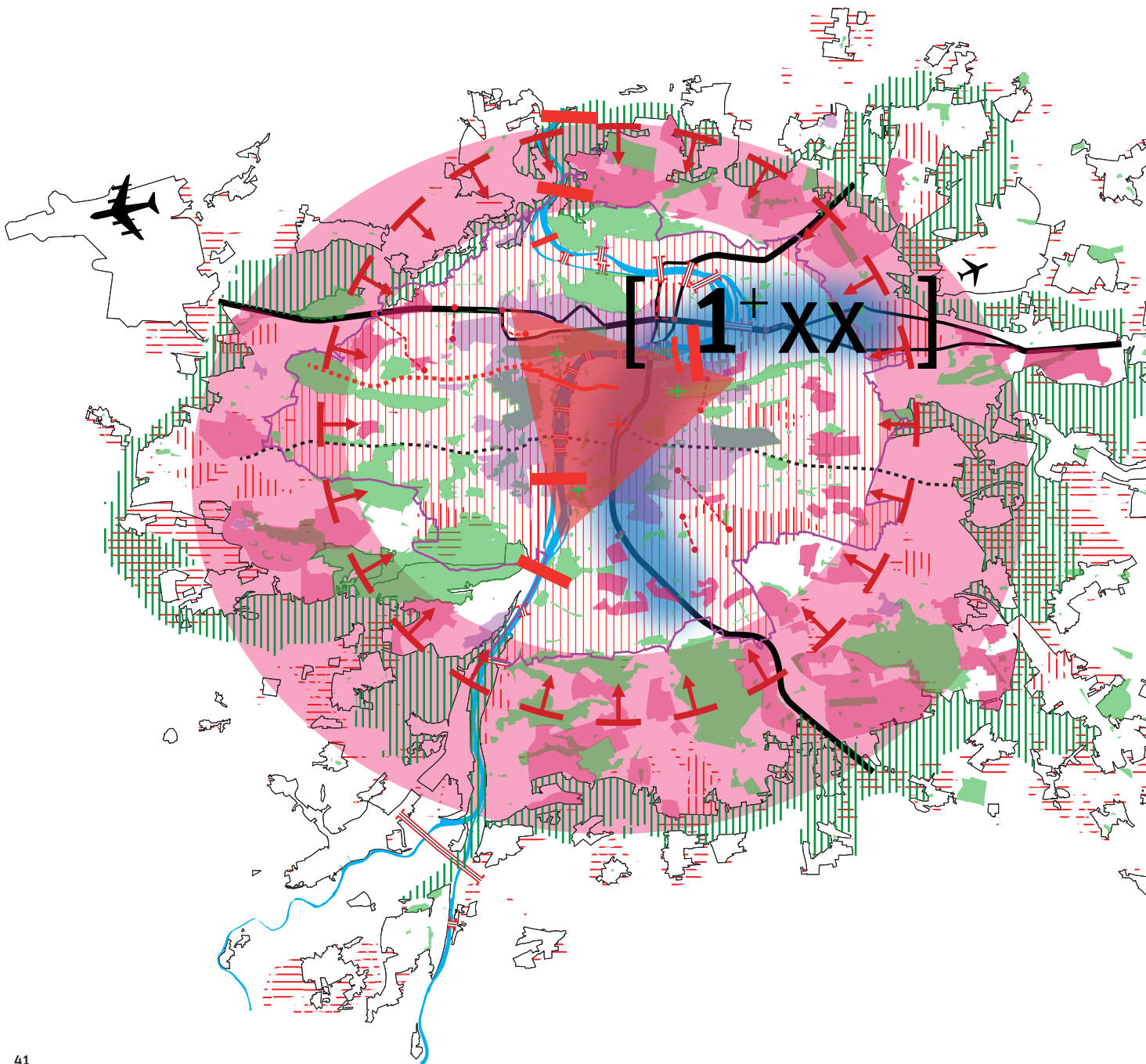
### 3/ **The triad**

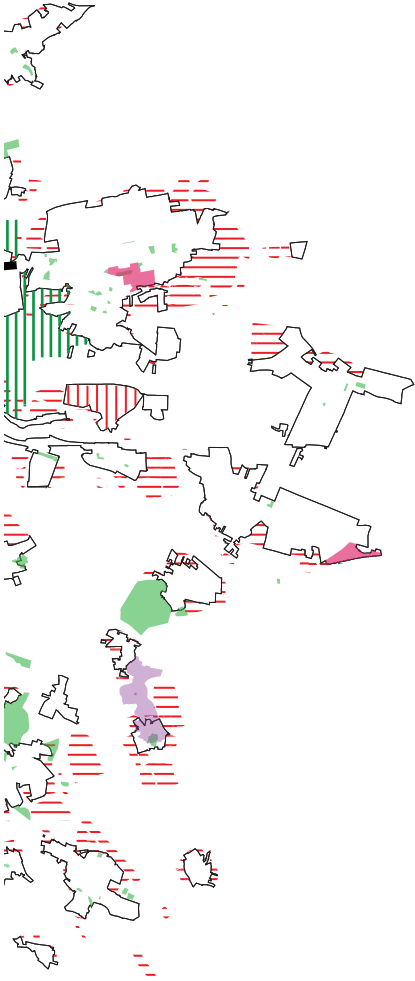
The overall proposal should rest on the persistent and stable central triad, for which it is necessary to consider the topography and cultural landscape inside and outside the city. It is necessary to develop the countryside actively, just like the city, because it is the key to the semblance of Prague.



### 4/ **The tetrad**

The result of the plan's whole process must be to seek out potential, to define new possibilities while consciously preserving all natural and civilisational values. The potential should again be defined in the unity of the contrapositions of origin and margin. It should seek out new energy and especially new quality.





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But let us return to the fundamental idea of a monad for the whole. In this sense, the implosion of architecture can and should mean in particular a concentration of positive energy in a smaller space, care for the urban landscape, activation of protected lands, self-awareness of the city's strength, emphasis on its development, and consequently the emergence of a true metropolis.

Implosion can be the impulse for twenty-first-century Prague.

The spirit of the plan was presented to the public in full in June of 2013. Its origins however stretch back to spring of 2013 and so after a year of reflection a few words can be added. The ten theses had the task of focusing the essence of discussion on the city as a structure and the city as a phenomenon. This concerned its history, both ancient and recent, its form, which has endured the ages, its importance and the quality of life in it – the contemporary culture that forms it. The ten theses were created as a parallel text to the official document the “Assignment for the City of Prague Land Use Plan”, which has a codified structure, meaning texts on the architectural organisation of the city (unfortunately) had no place in it.

Let us return once more then to the collective title for the theses: The Spirit of the Plan. As it turned out, the word “spirit” sounds rather eerie to some and even frightening to others. But it is a legal term, or more precisely a term from legal philosophy (the spirit of the law), which speaks to the regime for interpreting the law on the one hand but also meaning the very “foundations” of the law. It would seem then that, in lay terms, it is the “it” that the plan should be based on, as well as the “it” from which it should be subsequently interpreted.

And as Vojtěch Cepl Sr used to say (quoted loosely): *“Whoever fails to honour and be aware of the spirit of the law, they cannot be helped by any literal wording or guidelines for interpretation”*.

A year later we are still aware of the fact that evaluating such a view of the city is immeasurable, imponderable and who knows whether it isn't technically impossible as well. In this however we see the greatest strength of such an approach. We present these theses for discussion and we expect that today only what is borne forth in the discussion and what arises as a shared value can be a spatio-temporally anchored interpretation.

We can calmly state, and it may even happen, that the spirit of the plan will be different as a result. But without the discussion having taken place and without an articulated point it is simply impossible to say.

With the title "The Spirit of the Plan" we refer to "The Spirit of the Laws" (*De l'esprit des lois*) by Charles-Louis Montesquieu, who with his abstraction of power inspired constitutional democracy around the world, as well as to the phenomenon of the Spirit of Place (*genius loci*) as reinterpreted by Christian Norberg-Schulz. For more detail see the booklet [ ► Potential, Priorities and Flexibility ].

By organising the ten theses of the Prague Metropolitan Plan into the structure of a tetractys, we are following in the European tradition of Greek science, of which Pythagoras is a top representative, as well as to the Platonic basis for European philosophy and thinking to communicate thoughts through an abstract ideal state.

We chose the form of illustrated theses because we consider it outdated to communicate the city's plan in a "safe form" of endless tables that, while objective, are generally impenetrable even for their authors! At the same time we consider it undignified for an academic public service organisation founded by the city to give in to the advertising tactics of straight marketing talk. The Spirit of the Plan is the result of this ambition. The Spirit of the Plan is not a solitary document (though it was the first), but rather one of many background materials, materials that through their synergy will result in the creation of the Metropolitan Plan.

The Prague Institute of Planning and Development, and in particular the Office of the Metropolitan Plan, is above all an architectural and scientific workplace. It must be understood in the full meaning that the terms architecture and science contain. People involved in planning the city are not, and should not be, mere machines for copying out technical standards. They are not, and should not be, descriptors and fillers of the city's functions. Function (and its typical product "instruction manual") is surely a manifestation of civilisation, and its self-evident foundation. But function is not, and should not be, its sole criterion and goal. On the contrary,

it must be taken as self-evident because, in contrast to the structure of the city, it changes the most rapidly. A comprehensive education presumes that a person who creates is able to explain not only the term “function”, but also, say, the term “entropy”, which as it happens essentially caused the current dismal state of the city and its planning. It also presumes such a person will be able to explain the term “sacred”, which can, and must, return us back to the essence. To the essence of the culture in which the city’s creators mingle and find their bearings; to the essence of the difference between culture and civilisation; to the essence of their belonging.<sup>1</sup>

In conclusion it is thus possible to state that it is already truly necessary to abandon the ideology and demagoguery of the twentieth century. It is necessary to abandon theories that say that human life, the human environment and human development can be defined with a set of technical requirements that can be recorded in a table. Human life, as well as the life of a city, is a mystery that must be watched with humility rather than directly managed. Maybe some people will be permitted to push its development in a positive direction, as Rem Koolhaas writes in his texts, but it definitely won’t be possible to plan it on the basis of charts and tables. This was clearly demonstrated by the twentieth century and its ways of thinking. Ways of thinking that exchanged “representation, communication and safety”<sup>2</sup> for functions and segregation, for norms that restricted normal life and personal decisions and thereby human responsibility as well. Ways of thinking that degraded the composition and likeness of the city, i.e. “organisation, segmentation and composition”,<sup>3</sup> to an accessory (urban accompaniment) to one of its adored functions – transportation.

This is why we want to look at the city, and in our case Prague in particular, as a heritage of culture and as a commitment to develop its (and thereby also our) cultural heritage. We want to look at the city (again) as the greatest discovery of humanity. That’s what the Metropolitan Plan must try to accomplish.

..... 1

**Cf. for example the conclusion of the supplementary paper by Jan Sokol “Civilisation and Culture” at the French-Czech social science seminar on 12 December 2002:**

*“... As soon as they are pitted against each other or only separated, if civilisation were to let the nutritious mycelium of its culture, i.e. human creativity and ingenuity, waste away and die, it would very quickly fossilise and fall apart. But if on the contrary culture completely turned away from the trappings of its civilisation and wanted to rid itself of this tight shell which holds it back, it would turn out even worse.*

*We all live with the layer of civilisation of the modern world from morning to evening and from birth until death. We have become used to it and only during exceptional calamities, during wars and disasters, can we become aware how very dependent on it we are. In everyday life however we only run into it very superficially, for example via one of its typical products: the instruction manual. There are more and more things and institutions that our everyday life depends on that none of us understand. All we know is how to turn them on or when to fill them up with petrol. When they stop working, we throw them out and buy new ones, with a new instruction manual.*

*It’s so easy, so comfortable – and in time so boring.*

*Very few people have the opportunity to take part in creating it these days, and only in a very small segment. The inventive scientist, the creative designer, the artist and the actor manage to “serve” millions of people who don’t need to create anything. All they need is instruction manuals. But man is not made to simply function. Every small child starts out as an independent creator who builds their own world. Once they’ve done it, they may have the luck to find a place in that narrow field of true culture where people create things. The majority of young people with have to come to terms with the fact that they will earn money the whole year in order to be able to afford the illusion of “culture” with some travel agency, or find some space for a piece of real freedom where they can create even though strictly speaking no one has asked them to or maybe even wants them to. That’s not easy. But shouldn’t the main task of education today be to learn, in that sea of functioning, to actually grow something? And shouldn’t school under all circumstances remain that island of true pursuit (lat. studium) and caring for things that would otherwise die out?”*

..... 2, 3

**JAN JEHLÍK: *Obec a sídlo. O krajině, urbanismu a architektuře* [Municipality and domicile. On landscape, urbanism and architecture], Ausdruck Books, Prague 2013.**

The Spirit of the Plan  
Ten Fundamental Theses  
on the Semblance of the City of Prague

/

Master Plan of Prague  
Metropolitan Plan  
Rationale Concept

/

Prague Institute of Planning and Development  
Office of Metropolitan Plan  
Vyšehradská 57, 128 00 Praha 2  
[www.iprpraha.cz/metropolitniplan](http://www.iprpraha.cz/metropolitniplan)

AUTHORS :

doc. Ing. arch. Roman Koucký  
Ing. arch. Annamaria Bohuniczky  
Ing. arch. Jaromír Hainc  
Ing. arch. Kristýna Lhotská  
Ing. arch. Michal Leňo  
RNDr. Martin Kubeš (landscape)  
Ing. Petr Hrdlička (technical infrastructure)  
Ing. Jan Špilar (transport)

GRAPHIC CONCEPT : Ing. arch. Kateřina Dolejšová

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The ten theses of the Metropolitan Plan represent a parallel to the official document. It is the first architectural output from the Office of the Metropolitan Plan and represents the basic theses for the future plan and the links between them. It presents a direction and outlines solutions. Although it is an older document, it remains current. The ten theses on the Prague Metropolitan Plan are ten topics for discussion. Ten would appear to be a perfect number appropriate for clarifying the basic topics for the city and it should ensure that all the topics are always clearly and cohesively depicted and logically organised hierarchically.