

Outline Brief

SuperMost – SuperCentrum
We're looking for a team
that will not only improve the
urban environment, but also
bring life, community, and
creative energy back to the
centre of the city of Most.

Jury

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Request for participation
and professional approach
|19|09|2025|

Call for participation

Dear colleagues,

We invite you to take part in the competition dialogue SuperMost – SuperCentrum, announced by the Statutory City of Most.

SuperCentre is an ambitious competitive dialogue seeking a contemporary response to the challenge of how to redesign public spaces, positively shape the city centre, animate its environment, and actively engage citizens in co-creating the identity and future of Most. The goal is not merely physical renewal, but the use of the centre as a catalyst to reverse negative urban trends in a city whose identity was once defined by brown coal mining.

We are looking for solutions that will help slow population decline, attract creative professionals and new businesses, and support a thriving urban life. It's a bold challenge—one we approach with humility, courage, and excitement—and we hope it will inspire you in the same way.

SuperCentrum is part of the broader SuperMost initiative, developed in collaboration between CCEA MOBA and the City of Most since early 2025. The project aims to rethink the city's central area through a series of three competitive dialogues, each with a different scale and focus.

The first, SuperPrior, explores meaningful new uses for a former department store in the city centre.

The second, SuperRadnice, focuses on revitalising the main entrances and artistic elements of the city hall.

SuperCentrum is the final and most extensive of the three, both in terms of timing and scale.

The SuperMost project is built on interdisciplinary collaboration—bringing together architecture, urbanism, art, and social innovation. It seeks professionals across these fields to partner with the city in reimagining and improving its centre.



centre of the city of Most, photo Petr Toman

Message from the City to the Participants

When we, as the municipal leadership of City of Most, decided to explore the future of the city centre through a competitive dialogue, I sensed that this process would also raise other key issues – ones that deserve the same thoughtful approach. Thanks to our proactive steps, and in particular the city's acquisition of the Prior building, another even more urgent topic has emerged: the reintegration of this structure into the living fabric of the city. At the same time, there was a need to address the absence of the original mosaic on the façade of the city hall – now perceived by residents as a building missing its “crown”. Through joint discussions with the jury, we concluded that the solution should not be limited to the attic alone, but should open up a broader conversation about artistic interventions on the building as a whole.

In comparison to the SuperCentrum dialogue, these two projects – Prior and the City Hall – now appear as more standard public contracts. While the final outcome remains open, we do have a clear understanding of the services expected from the winners of these competitive dialogues. For the Prior building, we seek architects and engineers to deliver the complete design process, including planning permission, tender documentation, and construction supervision. For the City Hall, the winner of the dialogue will not only be the author of the new artwork, but also its producer and installer.

SuperCentrum, which started this whole process, remains the most complex and critical task. Through ongoing discussions, we've realised that the city already possesses many of the expected tools – strategic plans, action plans, and planning regulations. Yet in practice, we continue to face the city's most pressing challenge: the long-term population decline and a lack of appeal for new residents, investors, and visitors. The city must move beyond grand visions and unrealistic plans laid out at the founding of New Most. Instead, we must seek practical instruments that will truly help the city grow again—transforming it into a vibrant, attractive, and stable place to live.

SuperCentrum is therefore not only about the physical space of the city centre. It is a call to develop a long-term strategy and new way of thinking that will bring economic, social, and cultural renewal to Most. I hope that participants will look beyond the centre itself and approach the city in its full complexity—in the context of the region, the Ústí nad Labem Region, and the Czech Republic as a whole.

I invite all prospective participants in the SuperCentrum competitive dialogue to approach Most with respect, vision, and boldness. Your proposals and strategies should not only be inspiring, but also realistic, achievable, and capable of being implemented within a decade—making the city more attractive for its current residents, and welcoming to new inhabitants, investors, and visitors alike.

Marek Hrvol, mayor of Most

The City of Most is currently radiating a unique and uplifting energy – one that stands out within the entire Ústí nad Labem Region. The city leadership's active approach to development, from everyday improvements that enhance quality of life, to broader strategic interventions such as advertising regulation, as well as investments in public buildings, open spaces, and the revitalisation of Lake Most, is increasingly seen across the region as a positive model.

Since 2023, I have had the honour of serving as the city's urban planner, alongside the City Architect, Petr Nesládek. It was around this time that the first concept for one of our key initiatives emerged, developed in close cooperation with the city departments: "The Centre of Most for the 21st Century." This city, built from scratch in an extremely short time by a small group of architects and planners, is now entering a phase where significant renovation, rethinking and reinvestment are required. Just like its housing stock – built over fifty years ago and now facing inevitable repairs – Most's public space and urban structure are showing signs of exhaustion. Fragmented and unsystematic interventions have so far brought little benefit. Traditional urban frameworks, as we know them from historic cities, simply do not apply here – dimensionally, economically, or socially.

My initial feeling that the city was standing on the brink of a 20th-century urban planning abyss gradually gave way to an energy that grew quietly and transformed into something unexpected: A new dimension – a symbiosis between the city leadership, the municipal authorities, the cultural community, and the professional public, who today share the feeling that Most is on the threshold of something extraordinary. In connection with pressing issues and operational needs, and in connection with a gradually changing region that is abandoning surface mining and becoming a landscape of lakes, the time has come to redefine the city of Most and move it from great but outdated plans to a real city. The city leadership, in cooperation with the city administration, has asked itself a fundamental question: "What next?"

We explored this question in a series of discussions with citizens, professionals, and public officials during the preparatory phase of this competitive dialogue. Aware of the need for caution – as urbanists often face high expectations – I kept asking why this momentum is happening now. I realised that the positive energy I encountered in every meeting – at the Prior department store, with local entrepreneurs, and across the cultural and civic sectors—is no coincidence.

Most was conceived as a city, but in practice developed as a collection of more or less independent housing estates. Its centre was completed as a group of isolated, self-referential buildings – monuments more than places. Their current use, or lack thereof, does little to support contemporary urban life. That is why this, the most demanding of the four competitive dialogues now underway, must not only examine the condition of the City of Most but also reflect critically on the condition of urbanism as a discipline. I hope that participants will not merely produce plans – but propose tools. Tools that will transform these iconic buildings into a functioning city, in a way that honours the uniqueness of Most's modernist legacy and responds to the real, contemporary conditions of the Ústí Region.

Jan Harciník, municipal urban planner

Brief

A Multidisciplinary Team

A city with such a unique scale and striking architecture calls for a sensitive approach – one that combines strategic thinking with empathy for both place and people. The competitive dialogue seeks a team ready to embrace this challenge – multidisciplinary, bold, and respectful of the site and its potential. The proposal should reflect the city's post-war development, activate its public spaces, and introduce missing layers of programming into the city centre.

A Transformation Strategy Across All Scales

The task is to propose a transformation strategy for the central part of Most – one that builds on its current qualities while offering a clear, realistic vision for the future. The approach is expected to integrate urban, architectural, and landscape thinking – from conceptual frameworks down to specific public space interventions.

Focus on Public Space

The proposal should be based on a thorough urban assessment of the city centre, with particular emphasis on permeability, the quality and usability of public space, current mobility demands, and the need for new programs and activities that serve residents.

New Development

Teams should also critically consider whether introducing new development into the area is appropriate. Part of the brief is to assess the potential for densifying the centre in a way that supports a sustainable and thoughtful transformation.

Phasing and Feasibility

The transformation strategy will serve as a practical foundation for gradual implementation. Therefore, the proposal must include a phasing plan, identification of key interventions, and reflections on their feasibility – both short-term and long-term. We are looking for a realistic model for step-by-step transformation that can truly be implemented.

Follow-up Commission

Collaboration with the Winning Team

Teams selected to take part in the SuperCentre competition dialogue will engage in discussions with an expert jury, the city leadership, and – indirectly – the wider public. A key moment in this process will be a full-day conference held in Most, inside the former Prior department store, on October 30, 2025. The event will explore key themes that shortlisted teams should address. It will also include a site visit, and the following day will provide space for internal dialogue between the city and teams to clarify questions and develop initial ideas.

The brief – structured around the themes Transformation Strategy Across All Scales, Focus on Public Space, New Development, and Phasing and Feasibility – is designed to generate not just a new square or better public space, but a deeper, strategic vision that gives Most renewed confidence and identity as a 20th-century relocated city. Success in this competition means delivering a long-term roadmap for improving life

in Most –like the recent transformation of Střed Park – that can attract new residents from the region and beyond, while supporting and increasing the educational and cultural capital of those who already live here.

The city expects the winning team to become a long-term partner. Unlike past urban plans that often remained incomplete, the selected team will help implement and communicate its own vision. Their scope of services will include developing a City Centre Development Strategy, Urban Regulatory Plan, Action Plan, Investment and Implementation Plan, Design Manual, and leading public participation processes.

The scope of work will be defined during the dialogue phase and tailored to the winning proposal. The city anticipates a partnership lasting approximately 8 to 10 years – beginning with two years of planning, followed by implementation, all supported throughout by public engagement led by the winning team.

If the resulting strategy calls for new construction – whether above ground, underground, or in the public realm – the winning team will also be responsible for site surveys, project documentation, procurement support, and design supervision.



City of Most

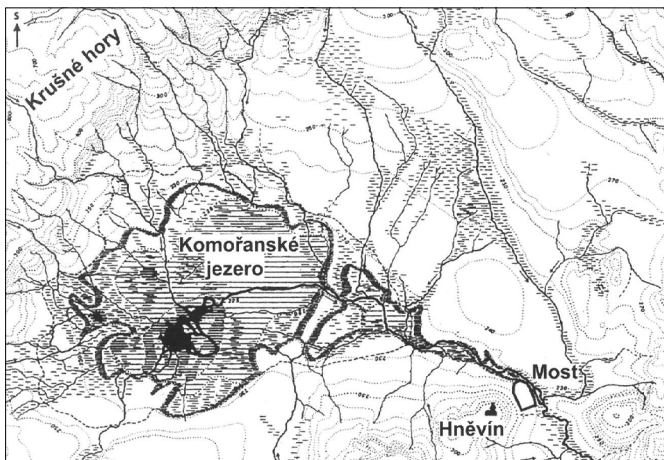
The story of Most is a unique example of radical urban transformation—one that profoundly shaped the city's architecture, urbanism, and social fabric. A historically significant town, Most was granted royal status in the 13th century and originally stood by Lake Komořany, between the Central Bohemian Uplands and the Ore Mountains, at the foot of Hněvín Hill, crowned by a border fortress established even earlier. The city's roots reach back to the 10th century. It developed in a marshy landscape, where wooden bridges once carried trade routes—hence the name Most, meaning “bridge.” These routes connected the Bohemian interior with neighboring Saxony across the mountains, granting the city numerous economic privileges that ensured its prosperity and rapid growth. Besides its commercial role, Most also served as a key centre in a broad agricultural region..

medieval bridges

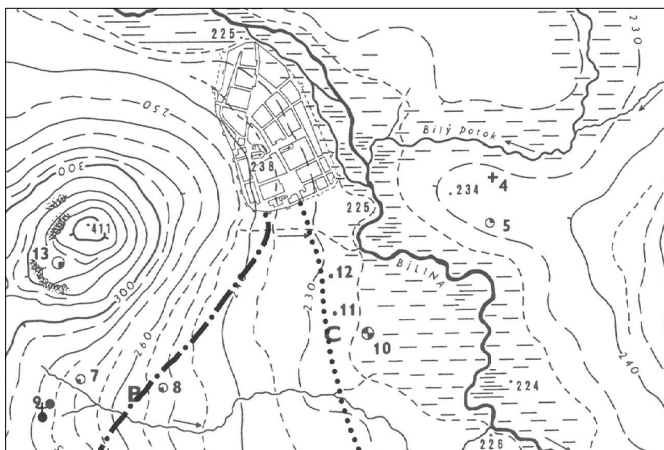
Over the centuries, several fires reshaped the historic town—the largest in 1515, after which it was rebuilt in the High Gothic style. The city flourished again in the late 16th century, only to decline in the 17th century due to the Thirty Years' War and the ensuing re-Catholicization, which led many residents to leave.

19th century

The 19th century brought significant change. In the 1830s, Lake Komořany was drained and transformed into arable land and meadows. By the 1860s, deep coal mining and industrial production were on the rise, and the region felt the full impact of the Industrial Revolution. The construction of the Ústí nad Labem–Chomutov railway in 1870 triggered a major expansion of mining, industry, and trade. This formerly agricultural area had to adapt to an unprecedented industrial boom, accompanied



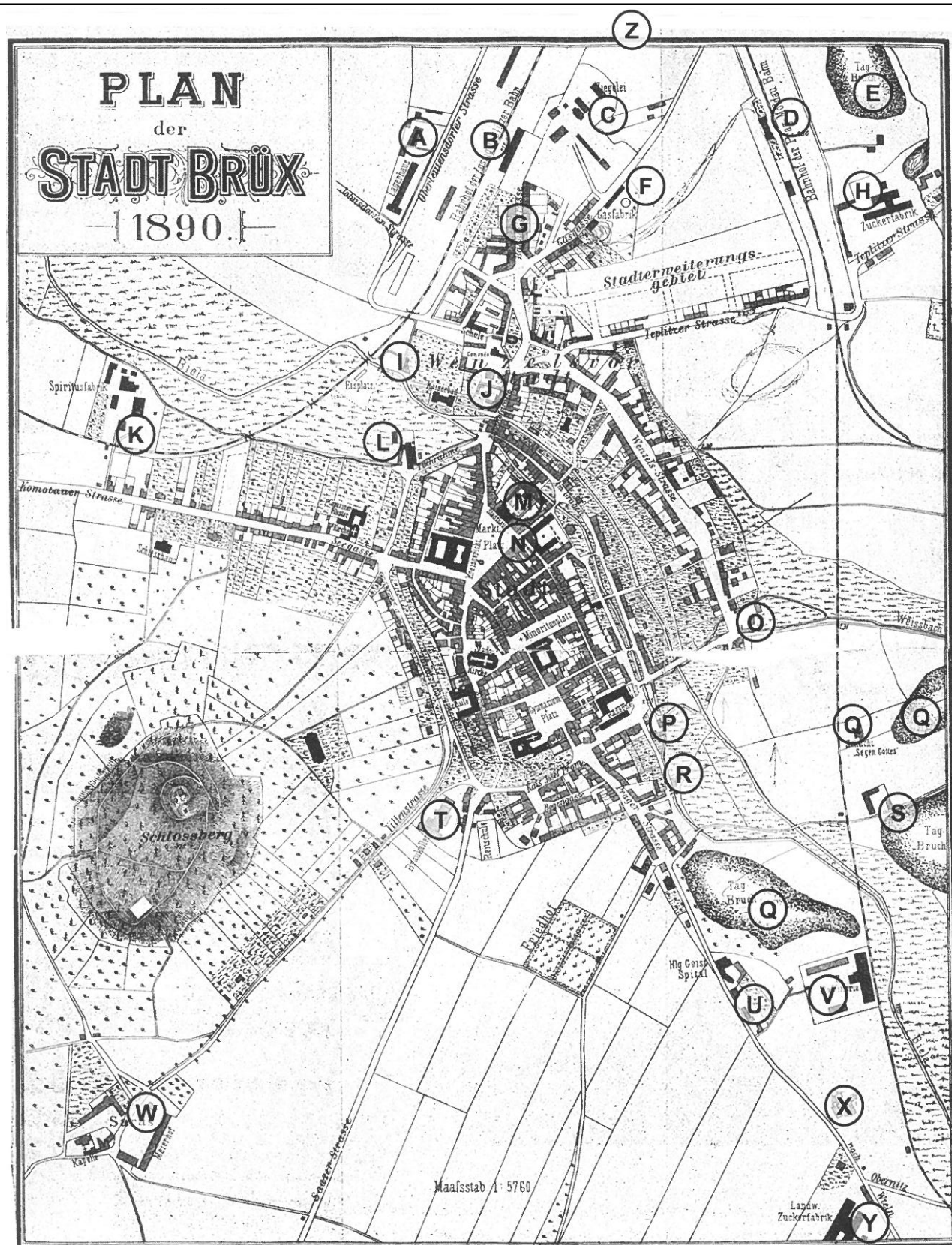
The Landscape Setting of Most in the Pre-Industrial Era



Early Medieval Settlement below Hněvín Hill



Cadastral Map (Stable Cadastre)



A – Frankova slévárna, B – nádraží Ústecko-teplické dráhy, C – cihelna, D – nádraží Pražsko-duchcovské dráhy, E – povrchový důl Terezie II, F – plynárna, G – sídla velkých důlních společností, H – cukrovar na Teplické ulici, I – Böttgerova strojirna, J – Křížovnický pivovar, K – lihovar, L – Jezerní mlýn, M – Měšťanský pivovar, N – dvě tiskárny, O – Kamenný mlýn, P – Pražský mlýn, Q – Důl Boží požehnání, hlubinný a dva povrchové lomy, R – jatka, S – Důl Jan, hlubinný i povrchový, T – pivovarské sklepy, později nový pivovar, U – Spitzova porcelánka a keramička, V – rafinerie cukru, W – městský zemědělský dvůr, X – brusírna kamene, Y – cukrovar na Pražské ulici (mimo mapu), Z – lisovna kovového nádobí Haardt.

Distribution of Key Industrial Facilities in Most, circa 1890

by a dramatic population increase and shifts in the city's social and ethnic structure. Four major mining companies were established, each setting up headquarters in Most, turning the city into the natural centre of the North Bohemian brown coal basin. Within four decades, the population quadrupled.

20th century

The first half of the 20th century in Most was marked by the construction of workers' colonies and mining towers, as well as a strong presence of the German-speaking population. Wealthier residents began building grand villas on the slopes of Hněvín Hill, giving rise to the Zahražany villa district. During this period, the city's industrial profile expanded to include the chemical industry, closely tied to the region's high-quality coal production.

protectorate

World War I brought economic growth to a halt, and construction activities came to a standstill. In the interwar years, only the most essential developments took place. Then came World War II. In 1938, Most became part of the ceded Sudetenland and was occupied by Nazi Germany until the end of the war. Due to its mineral wealth and industrial potential, the Most Basin became a key hub for the wartime economy. The only significant development during the war was the construction of the Zdař Bůh residential complex, located south of the city, between Široký vrch and Ressler, beyond the Zahražany district. Several air raids during the war destroyed and heavily damaged dozens of buildings, including major landmarks. This devastation, combined with a lack of maintenance, marked the beginning of the city's physical decline.

after World War II

The aftermath of the war brought sweeping changes to the Most region. Historical ties were severed, and the social fabric of the city was permanently disrupted. From 1939 onward, Most had been flooded with war prisoners and laborers of various nationalities. After the war, former Czech residents returned from the interior, with some settling in the city permanently. The expulsion of the German population—first spontaneous, later organized—lasted until 1947 and brought an end to centuries of Czech-German coexistence in the region.

The new demographic composition made it difficult for residents to form deeper connections with the city. This led to a sense of rootlessness, apathy, and indifference toward civic life, and ultimately to a lukewarm approach to improving the urban environment. The lack of belonging and identification with the city and its history fostered a general disregard for preserving urban and landscape values—making it easier for radical interventions in both the natural and built environment to take hold.

The specific industrial character of the Most coal basin, combined with the political and economic developments after World War II, predetermined the region to become one of the key pillars in the reconstruction of the new Czechoslovak state. The growing demands of the national economy also triggered a radical shift in mining methods: deep mining was replaced by surface mining, and vast open-pit mines dramatically altered the local landscape. Regional development focused primarily on rebuilding and expanding chemical and power plant complexes, restructuring former deep mines, improving railway infrastructure, and reorganizing urban transport systems.

liquidation of municipalities

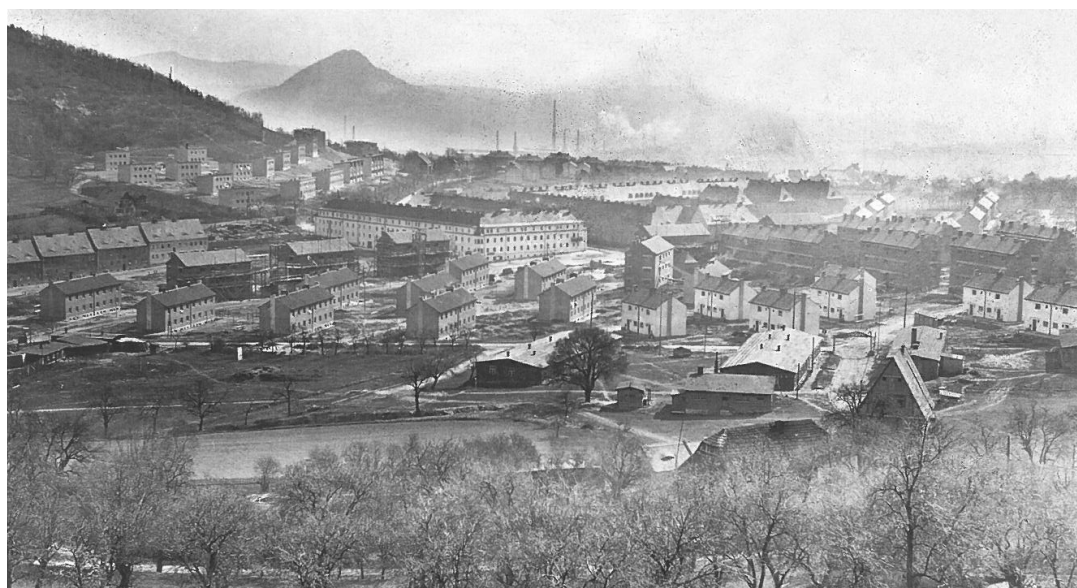
A distinctive phenomenon of the area became the systematic liquidation of numerous mining villages, which, starting in the early 1960s, were forced to give way to advancing mining operations. In total, over thirty settlements were lost to mining, with their inhabitants forcibly displaced from their ancestral homes and relocated to areas outside the future reach of open-pit mines. Eventually, even the historic



View of Most from Hněvín Hill, circa 1931



View of the Zahražany District, circa 1935



Zdař Bůh Miners' Housing Estate, circa 1949

city of Old Most was not spared. Following the expulsion of the German population, this wave of demolitions marked the beginning of another internal migration, closely tied to large-scale residential construction. For forty years, Most's transformation was shaped not only by industry but also by an unprecedented level of construction activity. The long-term incompleteness of urban developments created challenges for the region. The city of Most became a vast housing hub for those displaced from demolished villages and mining zones.

liquidation of the Old Most

Neglect of the historical fabric of Old Most led to its gradual decay and eventual destruction. New development occurred primarily in zones beyond the reach of future mining activity. This process slowly split the city into two parts: the old and the new Most. Despite the new residential zones, cultural and social life remained centred in Old Most. However, in 1964, the Czechoslovak government officially decided to demolish the historic city to enable expanded surface mining of the brown coal beneath it. From the late 1960s onward, construction of the new Most began alongside preparations for the eventual eradication of the old city. Hasty development of retail networks and educational facilities followed, as well as plans for new administrative and civic buildings. A new industrial zone was established in the Most-Velebudice area. Foundations were laid for the Most city corridor, where rerouted transport arteries and the redirected Bílina River were gradually moved. The demolition of Old Most began in 1965 and continued for nearly two decades.

Most today

Today, the city of Most has approximately 61,000 inhabitants. The original plan for the New Most envisioned a population of 100,000, a number that was never reached—the city peaked around 1980 with approximately 70,000 residents. This vision reflected the socialist ideals of the time, aiming to create a modern industrial hub. Innovative construction techniques and urban planning methods were intended to replace, and in some ways compensate for, the irretrievable loss of the historic city. However, the new city and its centre were built according to outdated and now-surpassed urban planning principles—those established by the theories of C.I.A.M.—which were primarily suited to residential districts rather than complex urban fabrics. Today, it is evident that the city was designed too ambitiously and that its population capacity was overestimated. Most contains a significant amount of underutilized space and lacks urban density and compactness. The relocation of residents and the loss of the historic centre disrupted community ties and weakened the sense of belonging.



View from Šibeník Hill towards the Centre of Most, 1995, photo by Luboš Dvořák



Demolition of Buildings on 1st Square, 1977



Dean Church of the Assumption of the Virgin Mary and Surroundings, 1975



Panoramic View of Most, 1971–1972

protectorate

Plans for the city of Most

The Origins of the New Most Idea

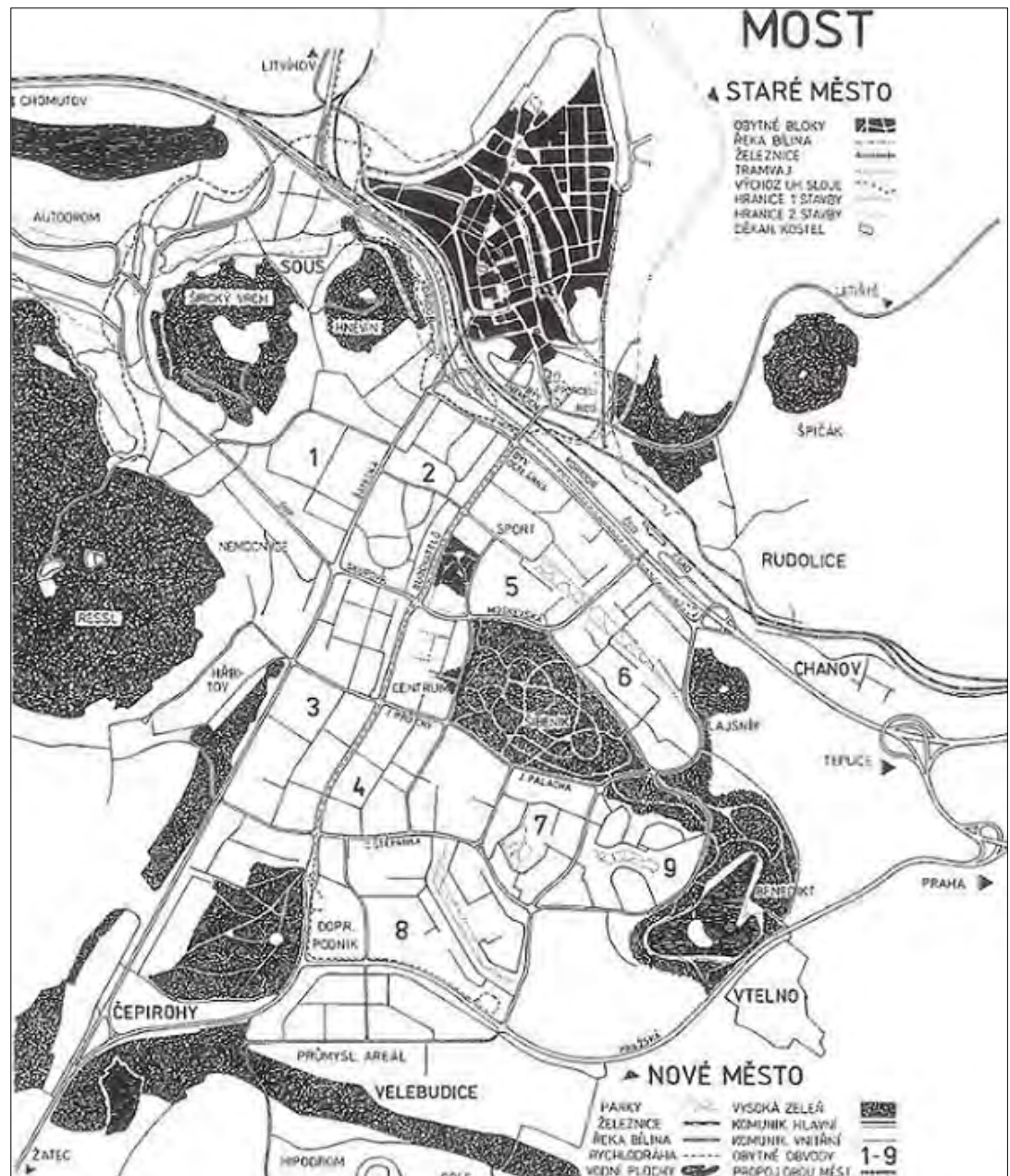
After the entire Sudeten area was annexed by Nazi Germany in 1938, the Most basin became a key centre of the war economy. Nazi planning also left its mark on the urban development of the region, particularly through extensive housing construction for skilled workers overseeing the building of the chemical complex in Záluží.

1941 – Rudolf Röllig

The city's development could only take place in areas that did not threaten mining activities. This primarily concerned extensive lands to the south and southeast of the city, as well as the area between Široký vrch and Ressler. In 1941, a development and zoning plan (the Soll-Plan) was created by architect Rudolf Röllig for residential construction, which largely aligns with the later development of housing districts in the southern part of the city. However, Germany was unable to fully realise this plan during the war. Nevertheless, it established the basic concept for the city's future growth.



Development and Regulatory Plan (Soll-Plan), 1941, author: Rudolf Röllig



Settlement Structure after 1945, source: Krejčí 2008

**1946 – Jiří Novotný,
Karel Kuthan**

Immediately following the Protectorate plan, the first post-war zoning plan was drawn up in 1946 by architects Jiří Novotný and Karel Kuthan. This plan decided to continue the construction of the partly built German settlements, thus preserving the southern direction of the city's expansion.

During the socialist state's reconstruction, the main focus was on spatial planning, social housing construction, and the rationalisation and standardisation of building processes. All architectural work became subject to fulfilling the state plan. At this time, a decline in building culture began to manifest, caused by shortages of construction materials, a drop in craftsmanship quality, and the overload of architects who focused more on urban planning than on individual buildings.

The post-war spatial planning process in Most was accompanied by several partial zoning plans, which still conceptualised new development as an extension of the old city. The old Most housed all the administrative offices, healthcare, educational, and cultural facilities, while the newly built housing estates remained for a long time only unfinished dormitory-style settlements lacking even basic civic amenities.

1950 – Jiří Štursa
65 000 inhabitants

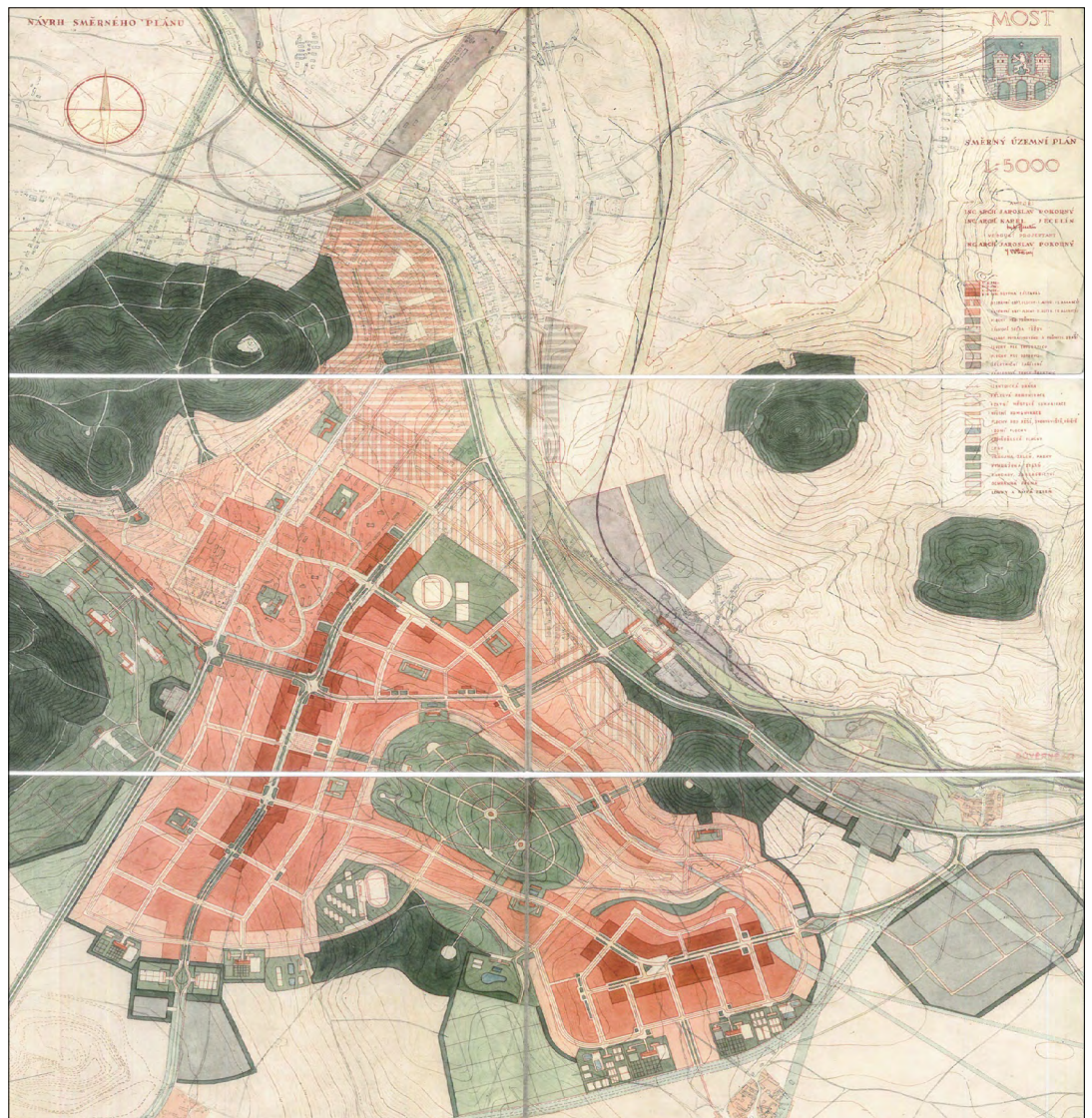
In 1950, Jiří Štursa was commissioned to prepare a master spatial plan for a city sized for 65,000 inhabitants. The plan envisioned new development connected to the old town. At that time, the idea of demolishing the old city and building a new one was not yet considered—it was merely about expanding the housing stock. Houses were constructed in the area between today's Československé armády, Budovatelů, and Skupova streets.

district studies

From the 1950s, all expansion concepts for Most were guided by so-called “district studies,” which responded to the distribution of exploitable coal deposits around the city. The growing demand for strategic raw materials combined with the dynamic industrial growth increased the attractiveness of coal deposits located beneath the historic core of old Most. The uncertainty about the fate of the old city caused reluctance to invest in building repairs or new construction. Network reconstructions were not undertaken, with only essential expenditures for city operations maintained. As a result, the old town fell into disrepair, while new neighborhoods to the south continued to develop.

1955–1956
– Jaroslav Pokorný
100 000 inhabitants

In 1955–1956, architect Jaroslav Pokorný prepared a master plan for Most sized for 100,000 inhabitants. This plan was notable for officially counting, for the first time, with the demolition of old Most, while recommending the preservation of the historic core around the parish church.



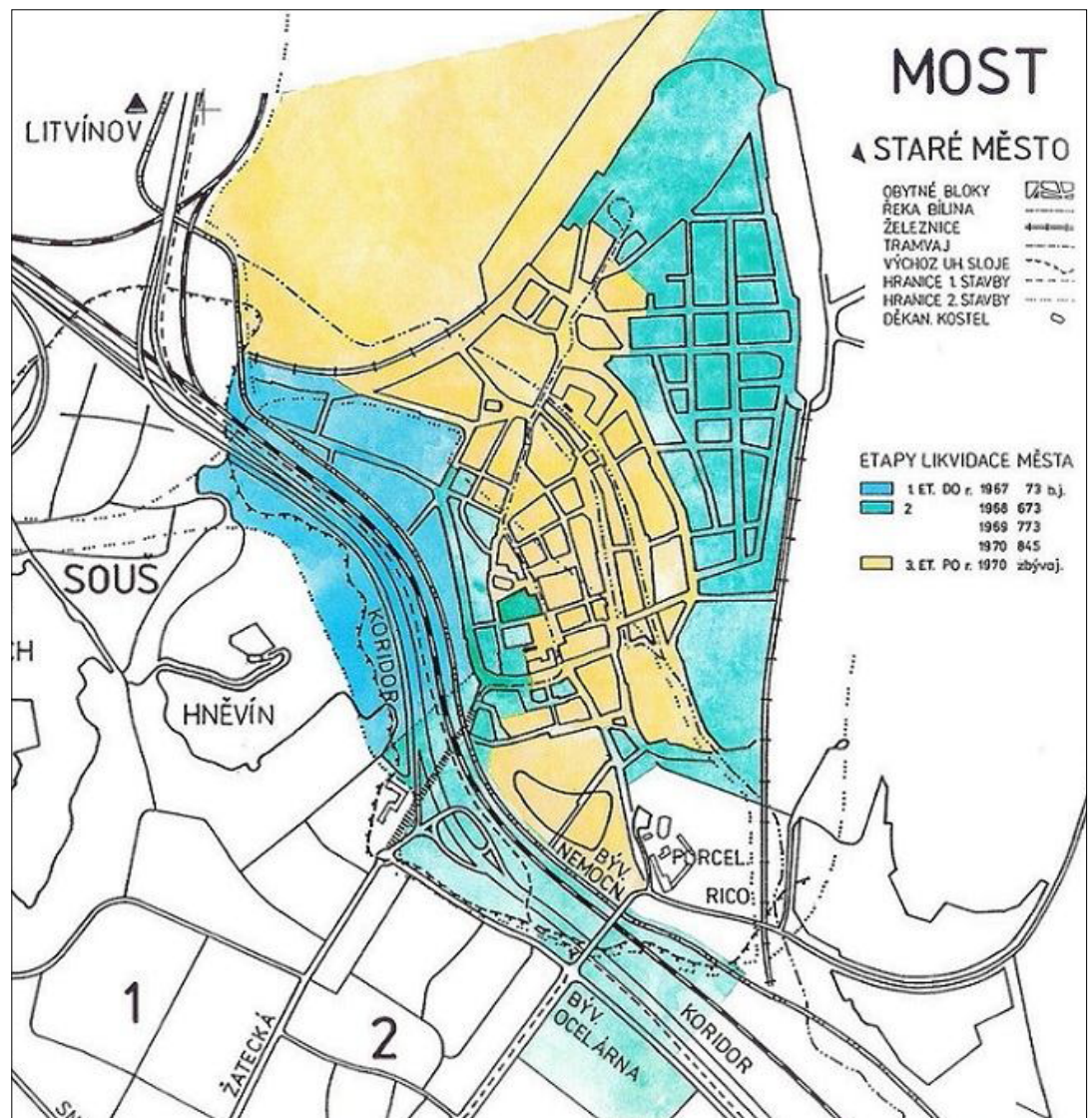
Concept master plan for Most, 1956–1957,
authors Jan Pokorný and Karel Necelím

**1964 – government
resolution**

Demise of Old Most and Planning of New Most

A decisive turning point in the life of the historic town came with Resolution No. 180 of the Czechoslovak Socialist Republic government dated March 25, 1964, concerning the completion of New Most and the liquidation of the old part of the town. From the late 1960s onward, the construction of New Most proceeded as an independently functioning entity without connection to the original historic structure, alongside preparations for the final demolition of the old town.

The decision to liquidate the old town particularly created an urgent need for rapid construction of new housing and civic facilities in New Most. The population of Old Most, at that time approximately 15,000, was gradually relocated in several stages to the newly built city, but all services and administrative functions remained in the old town. The replacement of these facilities was not realized as quickly as planned. By the end of 1965, the relocation of the first families to new apartments in the new parts of the city had already begun. The resettlement, demolition work, and city area were divided into three phases: Phase I: 1965–1967, Phase II: 1968–1970, and Phase III: 1970 until the complete liquidation of Old Most.



Stages of demolition of the Old Most
source: Krejčí, 2008

**1975 – relocation of
the church**

A symbolic moment in the demise of Old Most was the relocation of the Gothic Church of the Assumption of the Virgin Mary in 1975. The church belonged to the first phase of the town's liquidation, as it was situated in the path of the corridor for utility networks.

**1964 – Václav Krejčí
65 000 inhabitants**

Planning of the New Most

The concept for building the new city was entrusted to the Regional Design Institute in Ústí nad Labem, with its branch in Most. The intense pressure to fulfil the national economic plan and the requirement to double coal production led to repeated revisions of the previous master plan and constant changes in the city's planned capacity. These changes were caused by the unclear overall concept of the brown coal basin. Václav Krejčí replaced Jaroslav Pokorný as the chief designer of the master plan, and in 1964, the Master Plan was approved, envisioning a city of 65,000 inhabitants. It included the existing residents of both new and old Most, as well as inhabitants from the dissolved villages. The plan no longer accounted for the existence of the historic town. At that time, city districts 1–4 were already built, and the sectors 5 and 6 under construction stretched along the corridor, with district 7 planned. The last to be completed were sectors 8 and 9, awaiting reclamation work of the southern Velebudice spoil heap. Under the urgent demand for housing for the residents of the demolished city, the housing estates continued to grow, turning the new city temporarily into a "dormitory." Services, work, culture, and sports were still accessed in the old city, while construction of the new centre and city-forming elements lagged behind. A large portion of buildings was only completed in the 1980s.

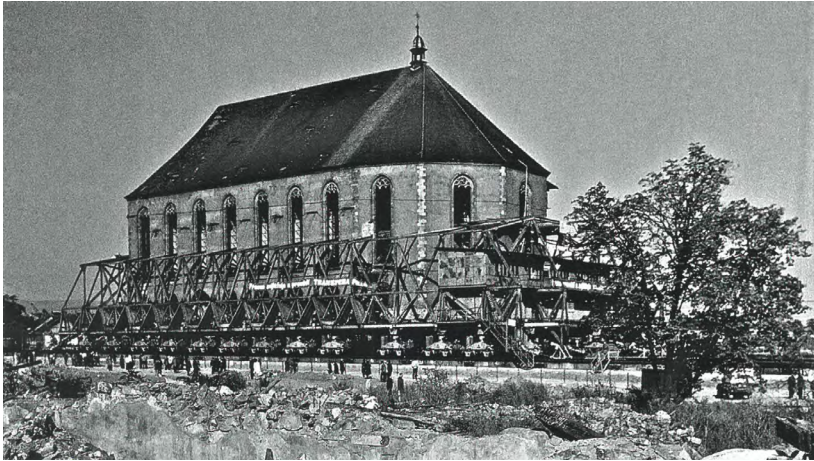
**1959 – Václav Krejčí
competition**

The lead architect of the Most reconstruction was Václav Krejčí, who in 1959, after winning a competition for the urban and architectural design of the new city centre, was entrusted with the project management. Krejčí's vision was utopian and modernist. He aimed to create a functionally divided, rationally organized city that would correspond to the socialist urbanism ideals of the time. The concept was based on separating residential, industrial, and recreational zones and included wide boulevards, a central square, and large housing estates designed to provide quality housing for inhabitants relocated from old Most. The city was meant to be a symbol of modernity and progress, which was reflected in its planning and architecture.

The New Most was designed as a compact residential area with additional functional zones, developing along the main urban communication axis — the north-south Budovatelů Avenue, running from the sports complex to Velebudice, and the east-west route leading from Souš through the Stalingrad district, ending at the ČSD main railway station in Rudolice.

Šibeník Hill became part of the newly built city centre, with new buildings planned to be constructed in connection to it. The emerging city was divided into seven districts. Districts 1, 2, 3, 4, and 6 were primarily residential, district 5 was focused on sports, and district 7 was designated for educational and recreational functions. Industrial complexes were located on the city outskirts in Velebudice and Sedlec. Important administrative, cultural, social, commercial, and administrative buildings were situated in the city centre.

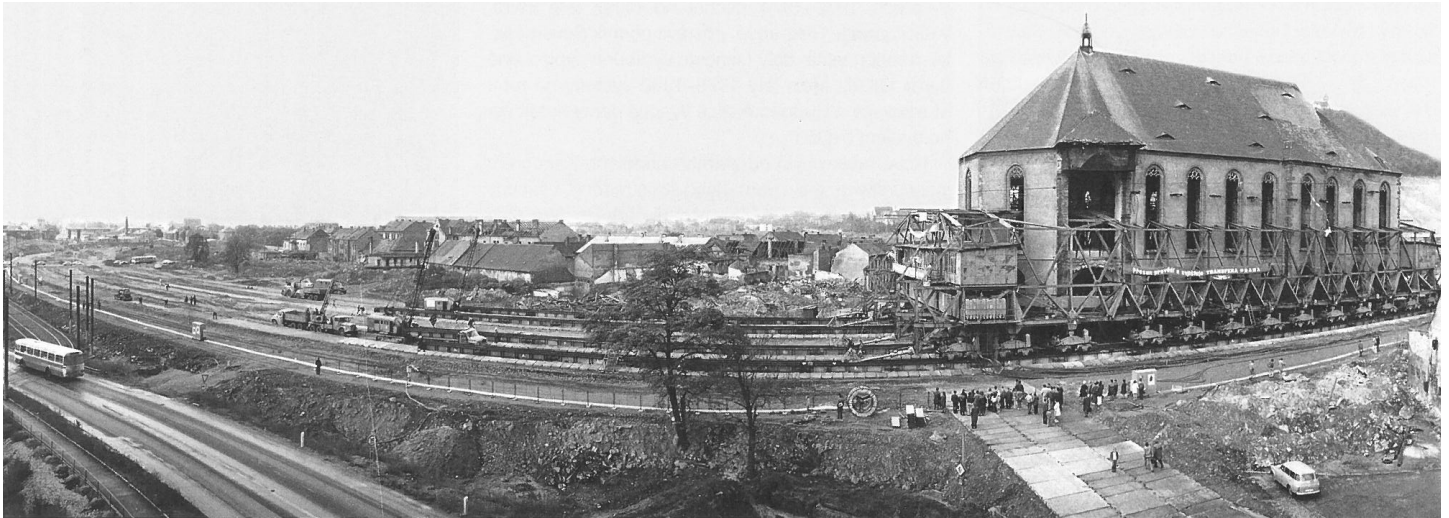
The dominant building of this mining town became the 24-story headquarters of the North Bohemian Brown Coal Mines. The sports complex was designed adjacent to the existing stadium. The hospital complex in district 1 was planned with potential for expansion of further medical facilities. Protection of green spaces on Hněvín, Široký vrch, and Ressler from further construction was required.



Old Most, church before relocation, 1975, photo by S. Stýs



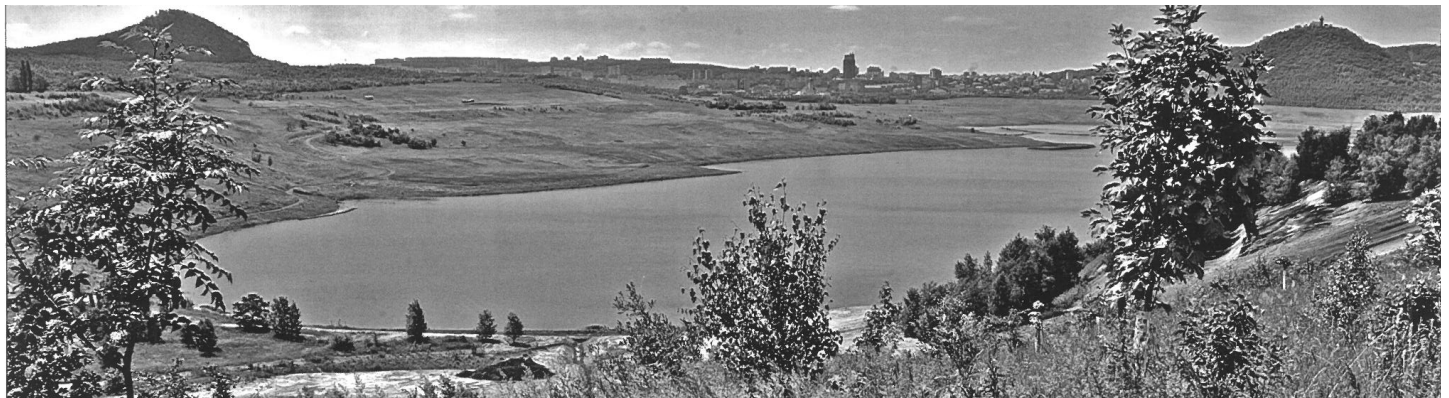
Old Bridge, church before relocation, 1975, photo by S. Stýs



Relocation of the Church of the Assumption of the Virgin Mary, 1975



Panoramic view of Most, 1910



Panoramic view of Most, 2012

**1980 – M. Gajda,
V. Votočková
75 000 inhabitants**

The city's public transportation system was planned to include trams and buses. The tram line ran from the ČSD railway station through the city centre to the Velebudice industrial area, while buses served the rest of the city. For technical infrastructure, a sewage treatment plant was planned in Chanov. The source of drinking water became the Fláje Dam, constructed between 1954 and 1961.

2002 – Antonín Olžbut

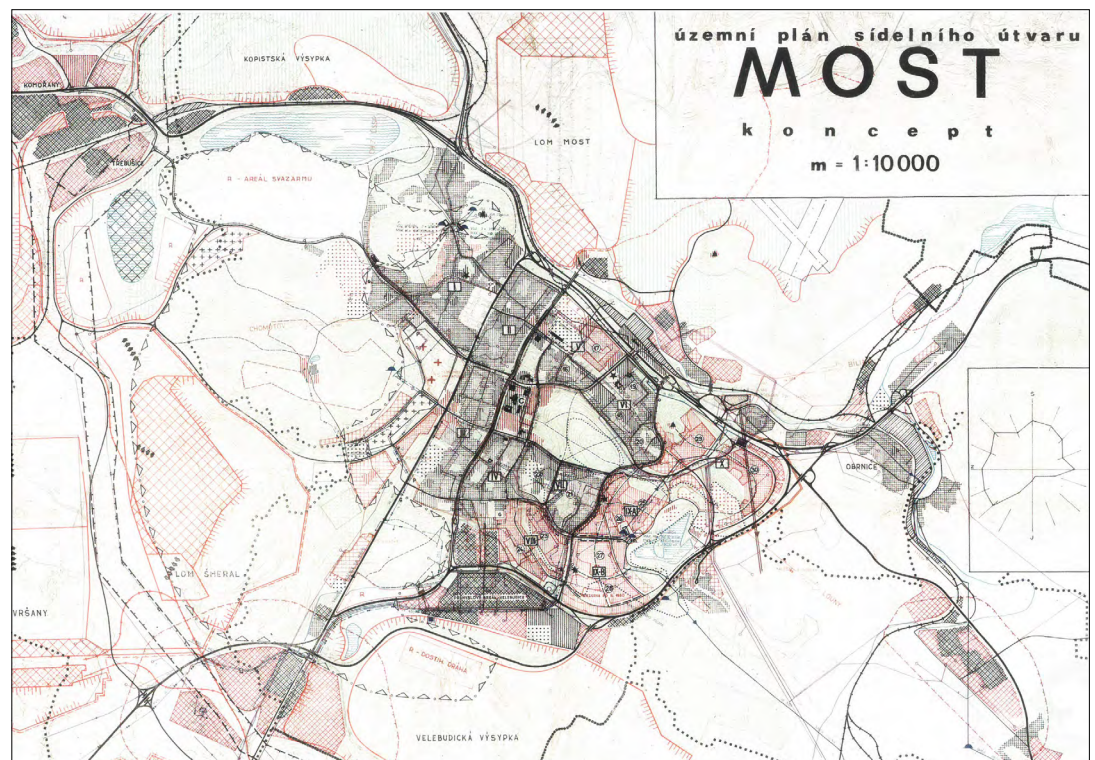
Over the years, construction continued as planned, but by the early 1970s, it was realized that the proposed city capacity of 65,000 inhabitants would not be sufficient. Districts 8 and 9 were intended as reserves for residential zones, as specified in architect Pokorný's spatial plan. In 1980, a new land-use plan was developed by Ing. M. Gajda and V. Votočková, which included comprehensive residential construction also in districts 8 and 9. This plan also featured a proposal for a tram route forming a circular line around the city and passing through the individual districts.

2012 – Atelier T-plan

The next zoning plan was from 2002 and underwent eight amendments. The plan was authored by Antonín Olžbut and his team. It focused on low-rise family housing, allocating 500 plots for this purpose. It also addressed the expansion of road I/27, the construction of two grade-separated intersections near Souš and Komořany, and the development of the airport. This plan was the first to deal with the restoration of the landscape devastated by brown coal mining.

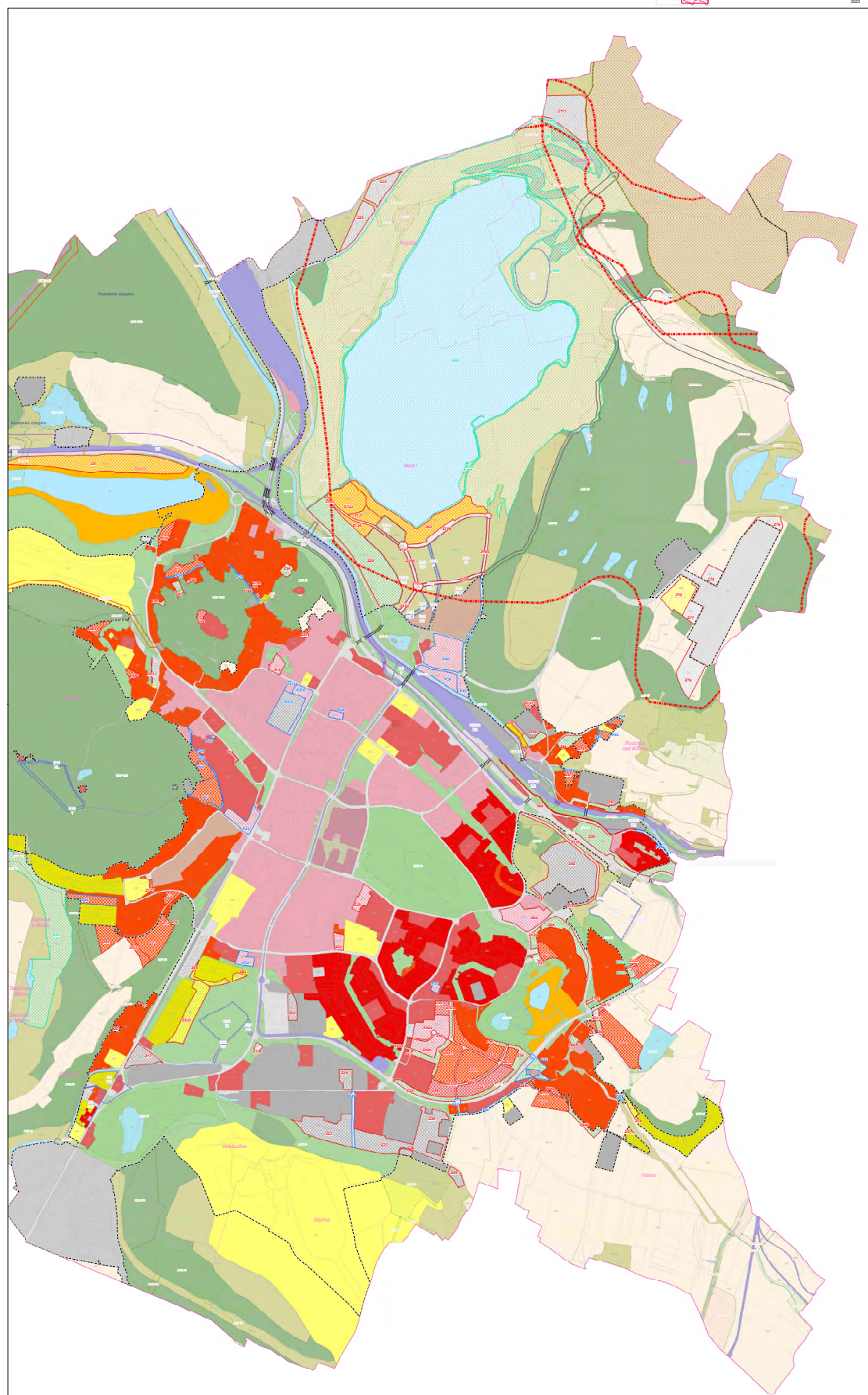
In 2012, the city council decided to prepare a new zoning plan. The current valid zoning plan, developed by Atelier T-plan, came into effect on January 29, 2021. Two valid amendments have since been made. The zoning plan for Most is published on the city's website: www.mesto-most.cz.

The construction of the new city of Most became a model showcase of the regime, demonstrating its strength and progressiveness. Initially, Most was a pioneer of new urban ideas. It features nearly all the urban planning concepts available from the 1940s to the 1980s, ranging from the first two-year housing estates, through monumental socialist realism, followed by simplified forms of functionalist urbanism in panel housing complexes, to postmodern attempts to define urbanity in the city centre.

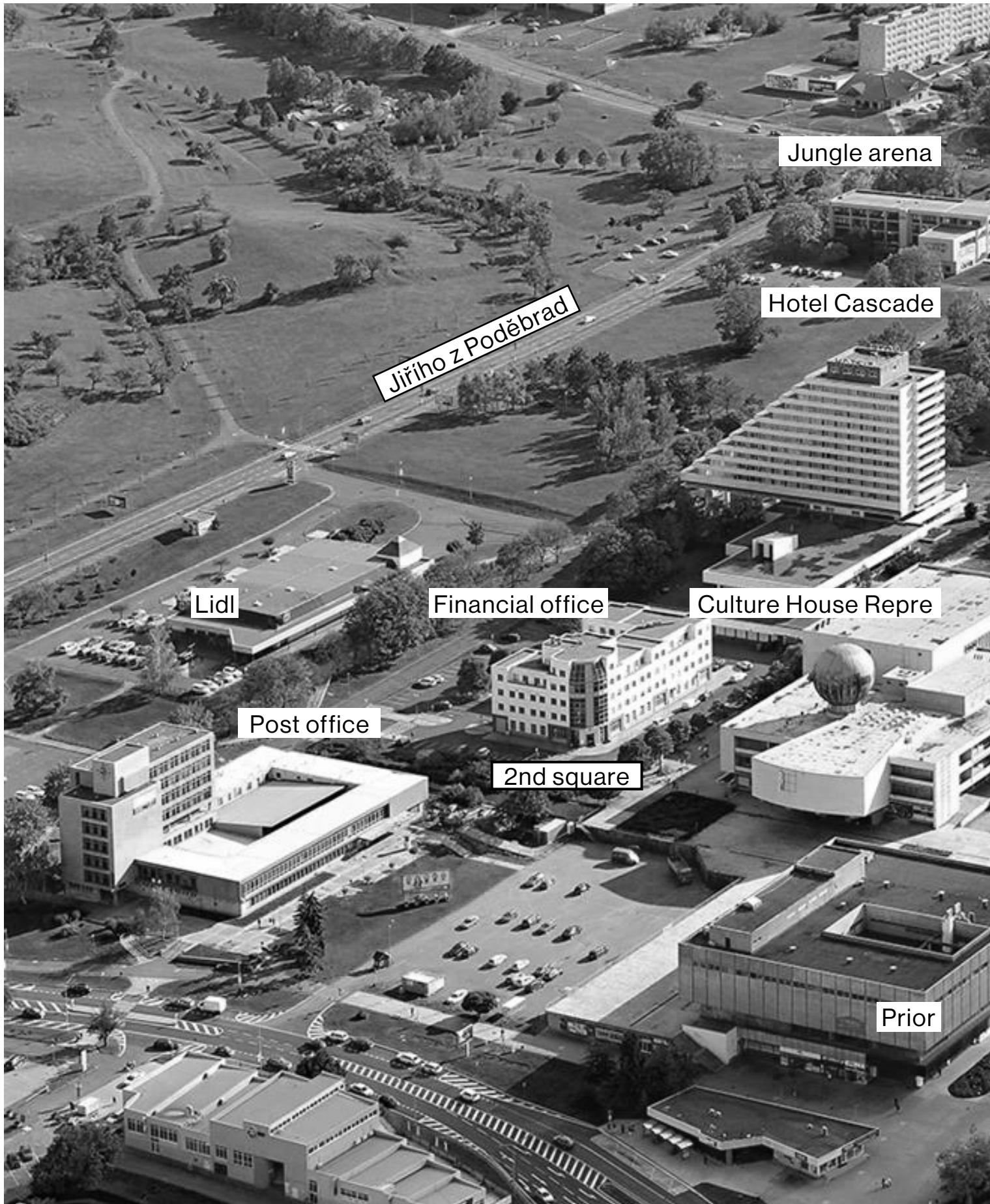


Land use plan for the city of Most, 1980, authors M. Gajda, V. Votočková

1:10 000 | ČÁST II



SuperMost – SuperCentrum Outline Brief





Centre of Most, photo by Petr Toman

**1959 – Václav Krejčí
competition**

**František Hanyk,
Jiří Hrůza, Rudolf
Spáčil, Štefan Svetko,
Vladimír Dědeček**

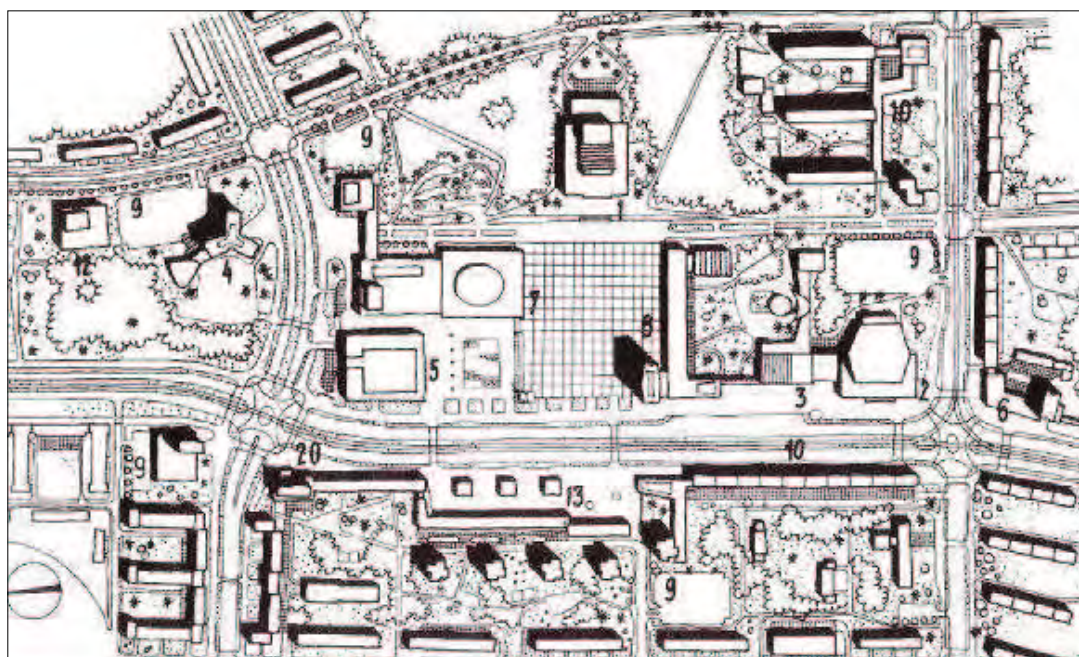
Centre of Most

Construction of the New City Centre

The city centre of the new Most forms a distinct chapter in the city's construction. It was planned simultaneously with the urban development plans since the 1960s. Following Jaroslav Pokorný's master plan for the city, in 1959 the Regional National Committee announced a nationwide limited two-stage non-anonymous competition for the urban and architectural design of the new city centre of Most.

The plan defined the city centre area by the intersection of two main urban axes: Budovatelů Avenue and Moskevská Street. The southern boundary of the centre is Jaroslav Průcha Street, adjoining the Šibeník Park from the east. The core of the city centre was thus essentially reduced to a single space, additionally surrounded on the northwest by new residential development and an already completed transport network.

Seven architectural teams entered the competition, and their projects in the first phase mainly helped to identify the problems of the Most central space. The variety of proposals demonstrated different approaches to its design. Participants included architects from Stavoprojekt in Ústí nad Labem as well as from Prague and Bratislava design institutes. The jury featured architectural personalities from across the country, such as František Hanyk, Jiří Hrůza, Rudolf Spáčil, Štefan Svetko, and Vladimír Dědeček. Besides adhering to the city's projected size—which at that time still anticipated 100,000 inhabitants—the proposals aimed to create an environment befitting a district town, an important political, economic, and cultural centre of the North Bohemian Brown Coal Basin. According to the program plan, the city centre was to include a theatre, hotel, restaurant and café, post office, department store, administrative building, cultural house, cinema, parking, and residential buildings. It was designed as a system of spaces rather than a single isolated square. Additional requirements included suitable spatial arrangement allowing interaction between public buildings and the creation of an adequate assembly space, accessible for demonstrations and ceremonial occasions. The submitted proposals were exhibited in the premises of the district museum to introduce them to the general public. Three designs were positively evaluated by the jury and advanced to the second phase: Václav Krejčí and Jaromír Vejl from Ústí nad Labem; Zdeněk Kuna and Zdeněk



Zoning study for the centre of Most, 2nd phase of the competition, 1959 — Václav Krejčí, Jaroslav Vejl

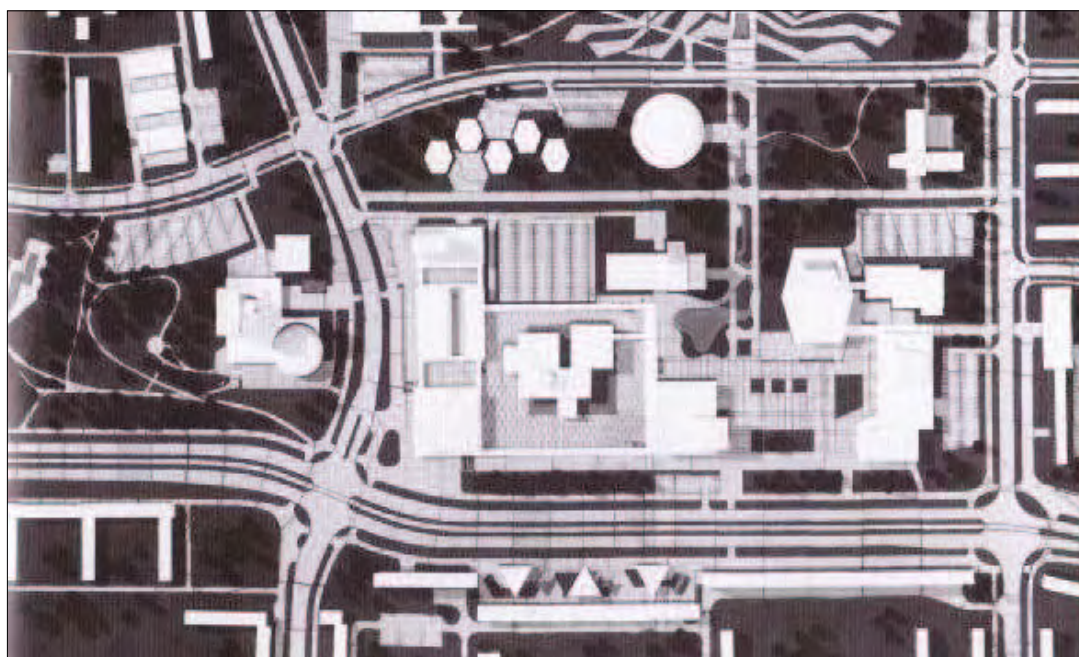
Stupka from Prague; and Ivan Matušík and Jozef Chovanec from Bratislava. The competition aimed to produce a satisfactory and final solution for the realization of the city centre. However, since none of the final proposals met the conditions well enough to be implemented without further changes or modifications, the jury awarded two second prizes, one third prize, and left the first place unassigned. The competition's result became decisive for the spatial preparation of the centre and determined that a detailed urban plan would be developed in two variants by the two highest-rated teams. This plan was to cover the entire area from the city stadium, through the so-called Sadové Square, to the southern boundary of the centre defined by Jaroslav Průcha Street. Unfortunately, this jury recommendation was not fulfilled. The Bratislava team withdrew from participating in the centre's development, so the final planning documentation and ultimately the entire new city centre were realized based on the proposal of the Ústí architectural team, Václav Krejčí and Jaromír Vejtl. The detailed urban plan itself was only submitted by the authors in 1967.

**1967 – Václav Krejčí
a kolektiv, plán centra**

Detailed Urban Plan of the Centre – Václav Krejčí's Working Group, 1967

The main compositional element remained the connection of the centre with Šibeník Park. Social buildings adjoin the recreational area with water features, from which the main promenade leads into the park. Gathering spaces are designed to be more enclosed, creating a sense of intimacy depending on their social importance. The terrain profile is addressed by a height gradation into three functionally differentiated levels. The first, northern level is dominated by the spatially developed cultural house, surrounded by compact blocks of a shopping centre, post office, national committee building, and a high-rise cascade of a hotel. In the second tier, the theatre building stands out strongly, contrasting with the simply designed forms of the cinema and restaurant in the southern part of the centre. The last space consists of relaxation areas at the foot of Šibeník, enriched to the north by exhibition pavilions and the new museum building, and to the south by the District Committee of the Communist Party building. Supply and parking are planned in underground spaces beneath the centre.

On the western side of Budovatelů Avenue, the centre's facilities are complemented by a lower distribution block enlivened by triangular-shaped pavilions, later popularly



Most City Centre – Final Design, 1967 – Václav Krejčí

high-rise landmark

called the “Three Seagulls,” and four high-rise residential buildings. One of the requirements for shaping the centre, already included in the competition brief, was to create a main high-rise compositional dominant that would clearly mark the location of the centre from any city viewpoint and refer to its importance and social function. Contemporary theory was well aware of this need, but it was unclear which building should fulfil this role within a modern centre. In historically developed cities, this role was naturally served by ideologically and symbolically important buildings such as town halls or churches, which recalled the spiritual and social content of the city’s central space. However, the placement of such buildings became incompatible with the socialist program for building the centre, so a building had to be found that could satisfactorily fulfil these functions.

**OŘ SHD
(Directorate
of North Bohemian
Brown Coal Mines)**

Architect Václav Krejčí chose as the main compositional and symbolically fitting focal point of the new city centre the building of the Regional Directorate of the North Bohemian Brown Coal Mines (OŘ SHD), which he placed in the greenery of the garden square in the northern part of the centre. This building, through its symbolic function, refers to the city’s most important significance and tradition—its very essence, which with the liquidation of the original historic Most became its only valuable asset.

**Prior department store,
Repre cultural centre,
National Committee
building and Murom
hotel**

The first step was to construct four buildings in the centre as one unified phase. These buildings replaced essential facilities lost with the liquidation of the old town. With each completed building, the corresponding part of the square and centre was planned to be opened simultaneously to fully operate these services. A five-year timeframe was set: 1969–1974. However, due to problematic negotiations with contractors, the completion of the centre’s buildings was delayed beyond the planned schedule for liquidating the old town and starting mining. The planned buildings included the Prior department store, the Repre cultural house, the national committees’ building, and the Murom hotel. The first buildings constructed in the centre were the Prior department store, finished in 1976; the national committees’ building (today the Most City Hall), with its administrative part completed in 1977 and the retail section in 1978; and the OŘ SHD (Regional Directorate of North Bohemian Brown Coal Mines) constructed between 1970 and 1984. Other buildings were realized in the early 1980s: the Murom hotel (1979–1983) and the Central Cultural House Repre (1980–1984). In 1967, a nationwide anonymous architectural competition was announced for the theatre, which was built between 1980 and 1985 according to the winning design by architect Klimeš. Alongside the first construction phase of the centre, other projects progressed simultaneously, such as the Rozkvět department store from 1970 by Josef Burda, the sports hall designed by Josef Rotyka (1971–1978), the post office building constructed from 1972 to 1975 by Antonín Malkus from Plzeň, the cleverly designed marketplace by architect and artist Václav Mezera, the Chapel of St. Václav by Prague architect Michal Sborwitz (1982–1989), and the hospital designed by Kamil Ossendorf.

theatre

Chapel of St. Václav

The buildings in the centre of Most were largely designed by architects from the Regional Design Institute in Ústí nad Labem. Already in Václav Krejčí’s original design, part of the detailed zoning plan for the centre from 1967, we can see an effort to treat each building as a unique standalone object, whose form dominates its surroundings. The new centre of Most thus appears as a system of alternating individualities, each aiming to shape and transform the character of the place. During the construction of the new Most, architects were influenced by the then-recent architecture of



Construction of SHD, 1970–1984, architects Václav Krejčí, J. Fojt, Míša Hejduk, in the foreground the construction of the Prior



Centre of Most, the '70s, construction of the Prior department store, architects M Böhm, J. Zbuzek; photo by Luboš Dvořák



Centre of Most, 1983; photo by Luboš Dvořák



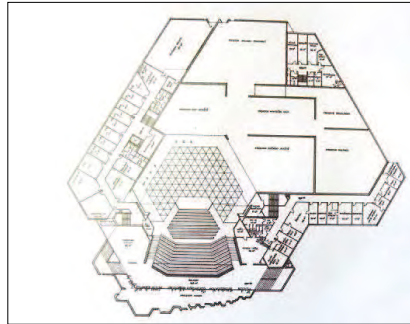
Centre of Most, construction around 1980, archive of the Regional Museum in Most

Oscar Niemeyer for the city of Brasília, built between 1956–1960 (shortly after the competition for Most's centre).

1967 – architecture competition

A vital element of Most's development were the ambitious architectural competitions. The key one, already mentioned above, was the 1959 competition for the new city centre. Equally significant was the 1967–1968 competition for the design of the city's theatre, which resulted in one of the best theatre buildings in the country and an excellent example of the era's sculptural architectural style.

Despite the architecturally valuable concept of the city centre, a classic urban square as the heart of city life was never fully realized. In Krejčí's original study, additional buildings were meant to complete the core structures and shape the centre including a square (a cinema and restaurant, cooperative offices, exhibition pavilions, multi-purpose halls, and a museum).



Competition design for a theatre building, 1967–1968, architect Ivo Klimeš



Construction of the theatre, 1983, photo by Luboš Dvořák



Municipal Theatre in Most, 1997, photo by Luboš Dvořák

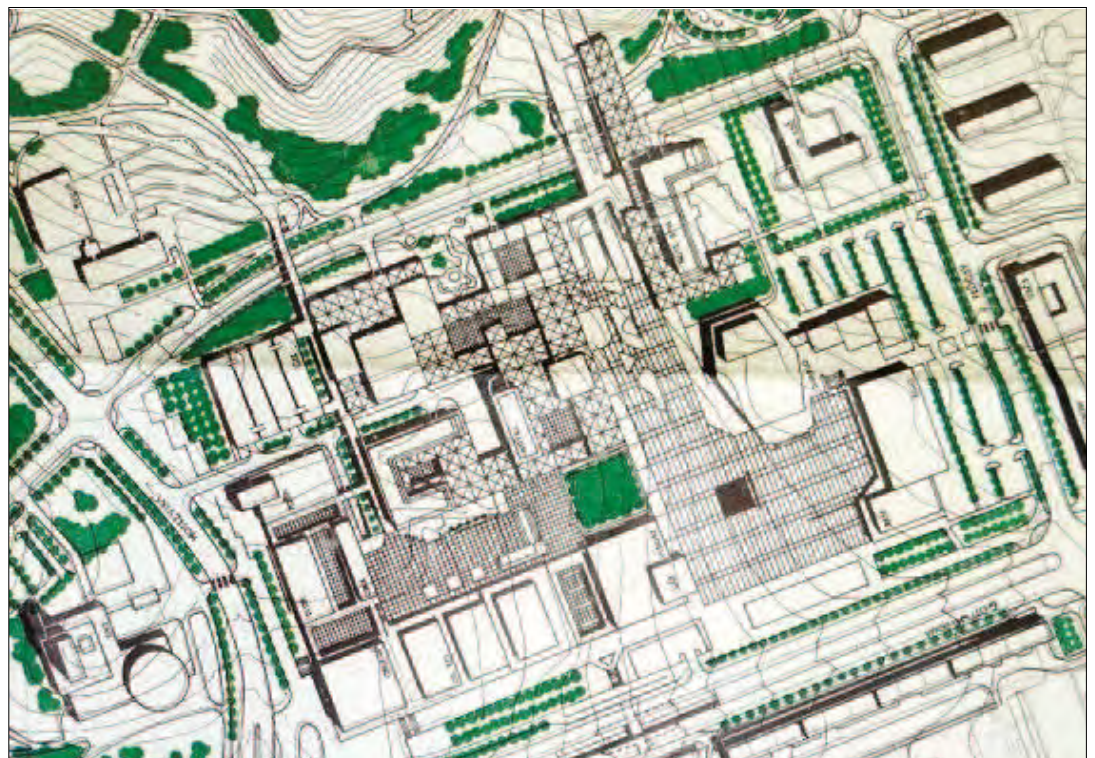
Completion and Redevelopment of the Unfinished Centre

The city of Most didn't fully receive its new centre until the mid-1980s. However, already in the 1970s—and more intensely during the following decade—a concept for its completion began to take shape, since Václav Krejčí's zoning plan still appeared noticeably unfinished even after twenty years of implementation. This process was influenced above all by conceptual changes in urban planning and in approaches to central public spaces. Some of these studies led to criticism of the prevailing urbanist practices based on the modernist principles established by the C.I.A.M. organization back in the 1930s.

**1975 – Luboš Doutlík,
Karel Marhold, Jan
Mužík a Luděk Todl**

One of the first proposals for completing the new city centre was commissioned by the Department of the City's Chief Architect as early as 1975, at a time when most buildings had not yet even begun construction. The completion study was prepared by a team of architects from the Department of Urbanism at the Faculty of Architecture in Prague—Luboš Doutlík, Karel Marhold, Jan Mužík, and Luděk Todl. The team finished the study in 1977, when the centre was still largely under construction and built as a system of separate solitaires. The study proposed traffic calming for the city centre, including sinking the tram line and diverting automobile traffic to Žatecká and Pod Šibeníkem Streets. This would create a quiet pedestrian zone across the entire square.

Although this study was never realized, it served as a foundation for further modifications and clarification of the centre's spatial structure. Conceptually, it pointed toward a more appropriate direction for future development. It criticized the outdated concept of a dispersed, monofunctional mass composition. As early as the 1960s zoning plan, the Šibeník hill had been designated as a park, with only a few buildings planned near its edge toward the city centre. In the 1970s, there were attempts to place housing developments in the park area. Fortunately, the park was preserved for its original purpose, and the planned centre-related buildings—such as the museum, the Monument to the Most Strike, and the House of Pioneers and Youth—were never constructed.



Study of the completion of the Most centre, 1977, architects Luboš Doutlík, Karel Marhold, Jan Mužík

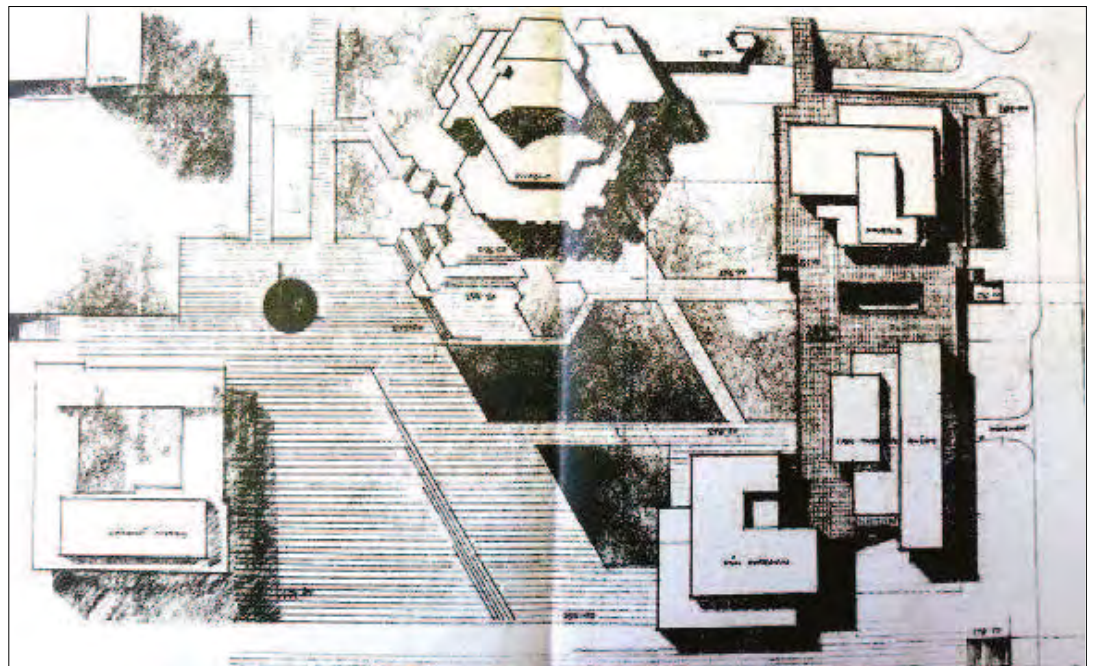
**Museum and Memorial
of the Great Most
Strike**

Unrealized Proposals

Archival documents from the 1980s also reveal ideologically driven concepts for the completion of the central urban space in the new Most. Among them was the idea of placing here the Museum and Memorial of the Great Most Strike (1932)—another monumental landmark meant to reference the historic significance of the revolutionary traditions and struggles of the mining proletariat in the Most region. For the fiftieth anniversary of the Great Most Strike in 1981–1982, the city announced a design competition for the memorial. Four architectural teams participated (including one from Prague's VUT—Luděk Doutlík, Karel Marhold, Jan Mužík—and another from the region—Václav Krejčí and Josef Rotyka), but once again, nothing was realized.

1980s

In the early 1980s, as the Most centre neared completion, the need to develop its southern part became more pressing. This was the area where the 1967 zoning plan had envisioned interconnected cinema and restaurant buildings. These functions had already been addressed in the 1968 theatre competition won by a design from Ivo Klimeš of Stavoprojekt Ostrava. However, only the theatre was built, and the adjacent site remained vacant. Archival materials from the State District Archive in Most contain several studies from this period. In 1984, for example, six new proposals were created. Besides architects Václav Krejčí and Mířa Hejduk, Jan Hasík, Martin Kubricht, Karel Polach, and František Kameník from the Regional Design Institute in Ústí nad Labem, Ivo Klimeš also submitted a revised version of his original project.



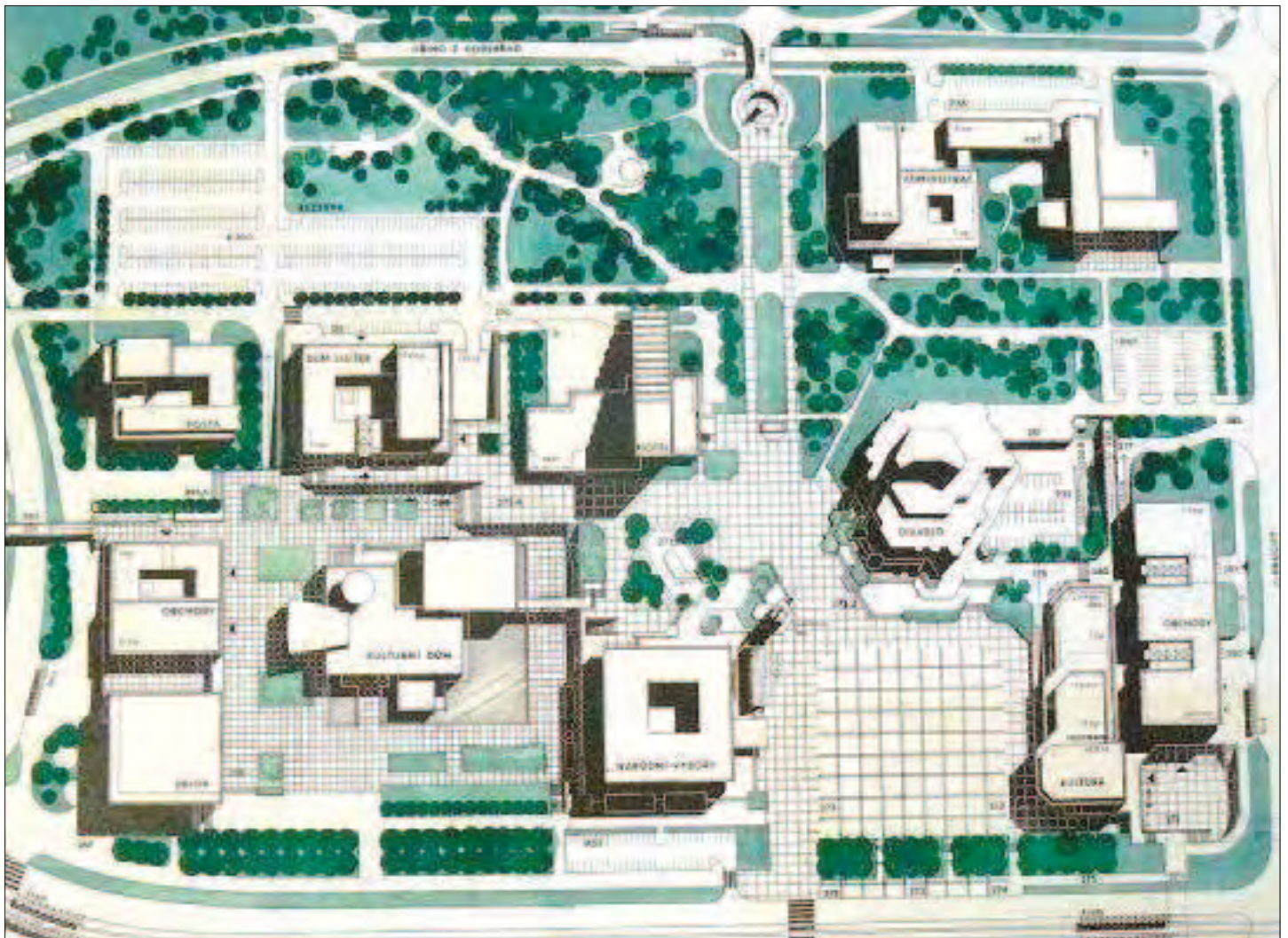
Study of the completion of the southern part of the centre of Most, 1984, author Ivo Klimeš



Study of the completion of the southern part of the centre of Most, 1984, author Ivo Klimeš

**1985 – conceptual
competition**

In 1985, the national committees announced a public anonymous competition for the conceptual urban-architectural completion of the city centre and central park in Most. The competition aimed to clarify the long-term possibilities and programmatic directions for the city centre in two phases: by the year 2000 and beyond. A total of eighteen architectural teams entered. The jury awarded three teams—two with second place and one with third. The highest-ranked was again a proposal by Ivo Klimeš from Ostrava, now working with Vladimír Křížek. Another second-place award went to the Prague team of Michal Hexner and Jaroslav Novák. Third place went to Václav Krejčí, author of the original Most centre concept, working with Teplice architect Milan Mišek, Jana Kallmünzerová, and Monika Mišková. The teams were then tasked with further developing designs for the cultural complex in the centre's southern section. Studies of these variations were produced through 1988. Yet again, none of the plans were realized, mainly due to a lack of investment resources.



Study of the completion of the centre of Most, 1985, author Ivo Klimeš, Vladimír Křížek

Kevin Lynch

Urban Planning Theories in the Development of New City Districts

In the 1970s, the city of Most became a demonstrative example of a clash between two opposing urban planning concepts that significantly influenced the form of its newly built core areas. On one side was a critique of the previously dominant ideal of a functionally zoned, dispersed city based on the principles declared by the C.I.A.M. (Congrès Internationaux d'Architecture Moderne) in 1928 and elaborated in the Athens Charter in 1933. On the other side stood a new theory of urban development as formulated in 1960 by the American environmental urbanist Kevin Lynch in his book *The Image of the City*.

The centre of Most was largely built during the 1960s, when the principles of C.I.A.M. were being strictly applied. However, the implementation of these plans was repeatedly delayed—sometimes by decades—due to shortages in contractors, finances, and building materials in the Czechoslovak construction industry. By the time they were completed, it had become evident that such environments no longer met evolving societal needs.

This situation, and a notable reflection of Kevin Lynch's theory, was addressed in a 1978 research study entitled *The Image of the City of Most* by Jiří Ševčík, Ivana Bendová, and Jan Benda, published in *Architektura a urbanismus*.

**1978 – obraz města
Mostu, Ševčík,
Bendová, Benda**

The Image of the City of Most – Jiří Ševčík, Ivana Bendová, Jan Benda

The title of the article refers directly to the theoretical and methodological framework of the authors' research. Using Lynch's typology, they systematically compare the old and new city of Most, while expanding their analysis with the latest theories of Christian Norberg-Schulz and Michael Trieb. One of the main issues they identify is the interaction between the built environment and society. The authors draw on research in modern psychology and sociology that views the urban environment not only from a functional or hygienic perspective but also as a crucial psychosocial factor. According to them, the results of such research should be integrated into both architectural theory and practice.

Lynch, Norberg-Schulz, and Trieb all arrive at essentially the same conclusions, though from slightly different angles. Kevin Lynch starts from the assumption that there exists an "image of the city"—a mental representation created by its inhabitants. Such an image can only emerge if the physical environment fulfils certain conditions, which Lynch defines through concepts like legibility, distinctiveness, and identity (imageability). A place with a clear and expressive character forms the basis for orientation in the environment, which in turn enables social communication and provides aesthetic satisfaction. People become consciously aware of their surroundings and are thus more actively engaged in it—be it politically, economically, socially, or culturally. As the article concludes: "Without an environment that can be meaningfully structured, orientation is impossible, and existential and emotional security is undermined."

Based on these theories, the authors argue that the image of the city depends on the quality of its elements, including its identity, legibility, individuality, and historical continuity. A city lacking elements rooted in its past and devoid of a rich diversity of signs and meanings becomes uninhabitable.

For Most—a city whose urban identity was disrupted by the total destruction of its historical centre—the planning of its new image must become a crucial step toward properly identifying issues that had previously been addressed only intuitively.

The study finds that transport infrastructure dominates the mental image of the new city. Its backbone—Budovatelů Avenue with a tram line—strictly divides Most into

two halves. Residents describe this spatial structure as follows: “You can’t draw the new Most, I have no mental picture of it. It’s a high-speed tramline with blocks to the right and blocks to the left. The heart of the old Most was the square; the heart of the new Most is the tramline.” The traditional square—once a space for social communication—has been replaced by a road, which now acts as an insurmountable barrier. Instead of streets and squares, individual buildings have become the main reference points. In interviews with residents, the concept of a “block” dominated their image of the entire city. A numerical orientation system proved to be the only effective way of navigating the urban space and locating oneself. The only remaining tool of identification between residents and their surroundings became the use of colloquial nicknames—often ironic or mocking—that allowed people to develop an emotional relationship with their environment. These nicknames, such as “U mrzáka” (By the Cripple), “Tři sejry” (Three Cheeses), “Hokejky” (The Hockey Sticks), “Kravíny” (The Cow Barns), “Plechové náměstí” (The Tin Square), or “Taškent”, covered nearly the entire area of new Most.



The ideal situation of the old and new Most in 1978, source: Image of the city of Most – Ševčík, Benda, Bendová

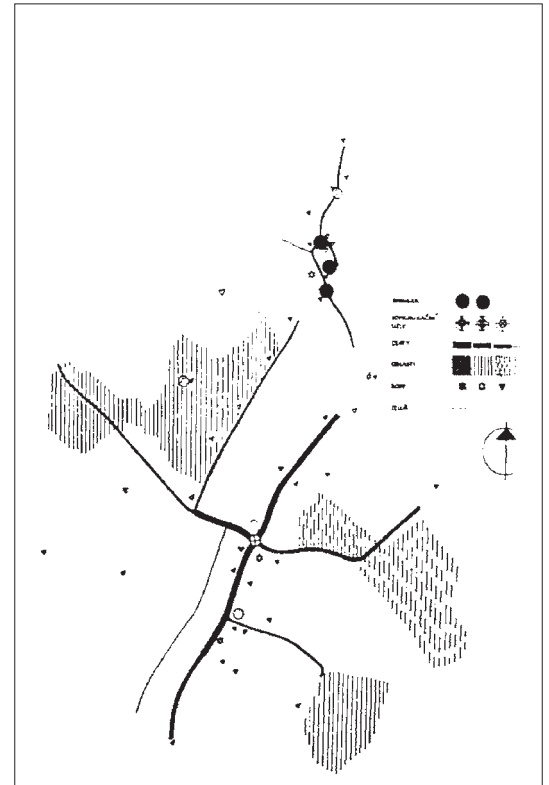


Image of Most according to respondents, 1978, source: Image of the city of Most – Ševčík, Benda, Bendová

1986 – urbanita 86

Urbanita 86

The city centre of Most also became the subject of one of the studies featured in the Urbanita 86 exhibition, organized in 1986 by Technický magazín (Technical Magazine). Technický magazín, commonly referred to as Téčko, had long focused primarily on innovations in the field of technology, but in the second half of the 1980s, it transformed into a critical platform that allowed the publication of texts which were almost impossible to print elsewhere. The editorial team also organized art exhibitions, initially held at the museum in Roztoky.

From 1979, Benjamin Fragner worked as a permanent editor of Téčko. He initiated a series of architectural exhibitions (Projects from the Archive, Painted Architecture, Urbanita 86, Urbanita 88, and Urbanita 90). All three Urbanita exhibitions were held at the Jaroslav Fragner Gallery, operated by the Union of Czech Architects. The exhibitions aimed to collect the designs and opinions of architects and urbanists on how to “fulfil the meaning of the word urbanita.”

The term urbanita was explained in one of the accompanying articles in Technický magazín, citing the Dictionary of Standard Czech as “neatness, politeness, and urbanity,” and the Slovak Dictionary of Foreign Words as “the effort to achieve a pleasant urban appearance of the human living environment.”

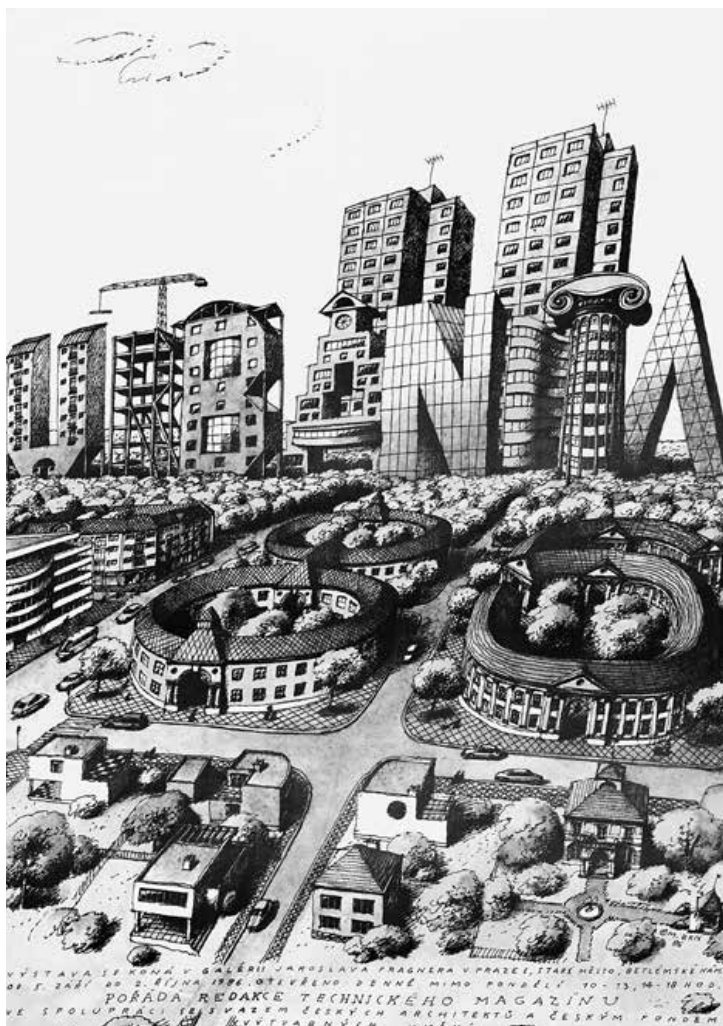
The projects submitted by eighty participants to the first Urbanita exhibition were meant to act as commentaries, completions, improvements, or humanizations of housing estates. They ranged widely—from artistic installations in public space, to small interventions in specific housing estate situations, to comprehensive urban redevelopment proposals. Calls for submissions were printed in Téčko, and the magazine later presented the individual projects at a joint exhibition that offered an extraordinarily pluralistic view of both architecture and society.

**1986 – Jiří Kučera
and Jaroslav Ouřecký**

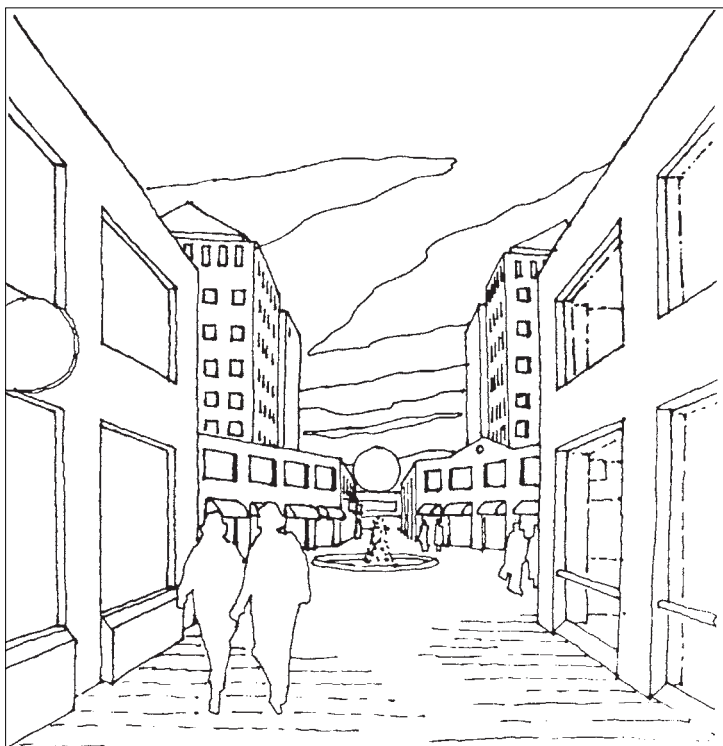
A more comprehensive definition of the concept of urbanita was formulated by the architectural duo Jiří Kučera and Jaroslav Ouřecký. Their vision of the form of an urban core and its public spaces was applied to a model of the centre of Most. They employed a method of comparing the plans of the demolished historical town centre with those of the newly constructed city core. Their project reflected the findings of the aforementioned seminal study by Jiří Ševčík, Ivana Bendová, and Jan Benda, *The Image of the City of Most*, which—drawing on Kevin Lynch’s concept of mental geography—examined the differing principles of spatial orientation among residents relocated from the old town to the new city of Most.

They followed a similar approach to Ševčík’s team in their analysis of Most. They discovered that although the old and new city centres covered nearly the same area, they were based on fundamentally different spatial relationships. Through plan comparison, core-area composition, and the use of a postmodern vocabulary, they created a proposal grounded in reminiscences of original spaces and informed by the scale of the traditional city.

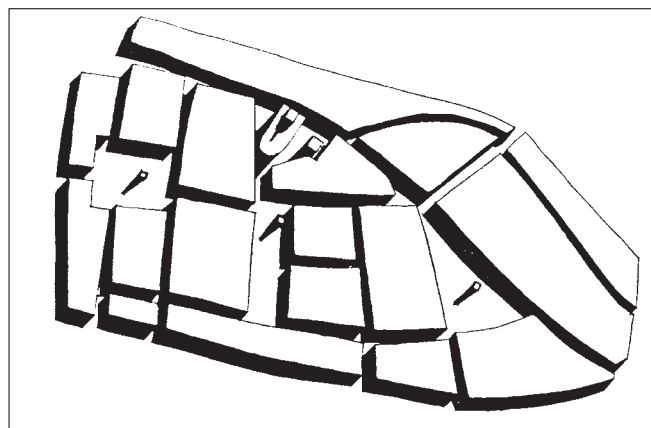
Based on these reflections, they proposed to reshape the new centre with a system of compact blocks that simulate the structure of the old town. Their architectural language evoked traditional elements, such as gable-fronted houses lining a square, arcades with shops and amenities, and sightlines toward existing landmarks—all in an effort to simulate the diversity and organic randomness of the environment, and to reintroduce a street network and symbolic meaning to previously undefined spaces. Their study also included a proposed relocation of the Dean’s Church of the Assumption of the Virgin Mary to a position within the city centre mirroring its original location. Unfortunately, however, this relocation was rendered unfeasible due to a significant elevation change in the area occupied by the utility corridor.



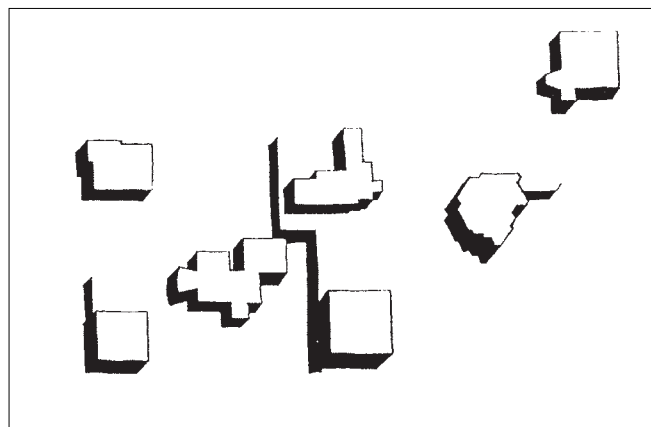
Poster for the Urbanita 86 exhibition, author Michal Brix



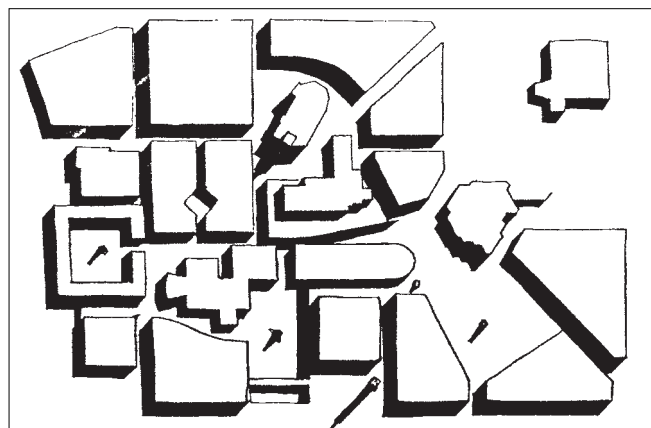
View of the street
Urbanita 86, a project by Jiří Kučera and Jaroslav Ouřecký



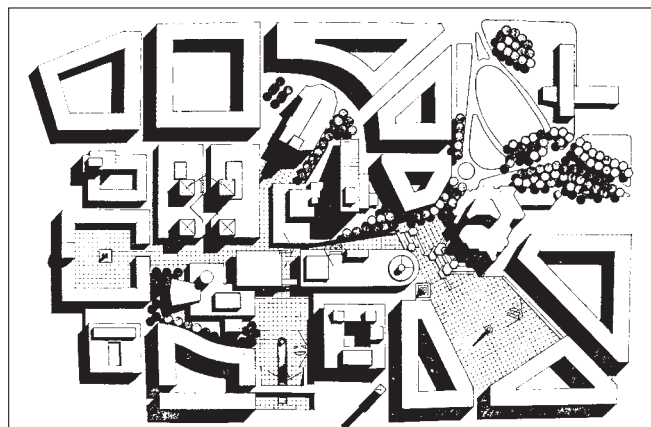
The situation of the historic centre of old Most



The situation in the centre of the new Most



The situation regarding the completion of the new Most centre



Proposed extension of the new Most city centre
Urbanita 86, project by Jiří Kučera and Jaroslav Ouřecký

**1989 – public square
project**

Post-Revolution Attempts to Complete the City Centre

The gathering square itself became the focus of a 1989 design by Václav Krejčí and Míša Hejduk. On the southern edge, the authors proposed a restaurant that would separate the square from a busy intersection. In the northwestern part, they placed the main compositional element: a freestanding sculptural fountain with a circular footprint. To divide the square from Budovatelů Avenue, they used a lightweight steel-and-glass structure shaped into a colonnade, inspired by a similar element in the Teplice park adjacent to the concert hall designed by Karel Hubáček and his colleagues from the Liberec-based studio SIAL. The project, however, was never realized.

**1991 – 1994
Czech Savings Bank,
Václav Krejčí, Josefa
Burda, Míša Hejduk**

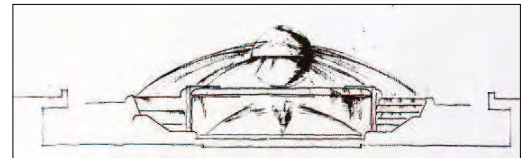
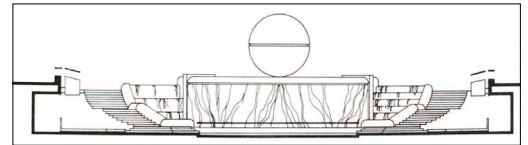
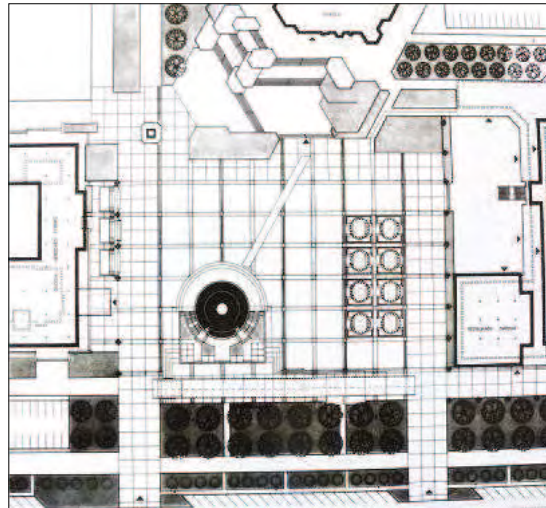
The year 1989 brought political transformation as well as a shift in the approach to building the new city of Most. The centralized planning system, previously driven by ideological imperatives, was replaced by the specific demands of individual investors. One example is the Czech Savings Bank (Česká spořitelna) building, designed by Václav Krejčí, Josef Burda, and Míša Hejduk and constructed between 1991 and 1994. The project was delivered as a turnkey solution, meaning it was executed as a direct commission according to precise specifications from the bank—an approach uncommon in either the Czech or Slovak architectural practice at the time. The new building was situated in the space between the theatre and J. Průcha Street. Following the formal language of the adjacent theatre by Ivo Klimeš, the architects elevated the new structure on a hexagonal floor plan, and its visual expression was based on similar principles—a combination of glass panels and stone cladding. At the same time, they sought to give the building a postmodern character, aiming to contribute to the coherence and visual harmony of the southern square. The Czech Savings Bank became the last building completed in Most at the beginning of the 1990s, remaining the city's final major architectural addition for many years.

**1992 – Pavel Šimeček
competition**

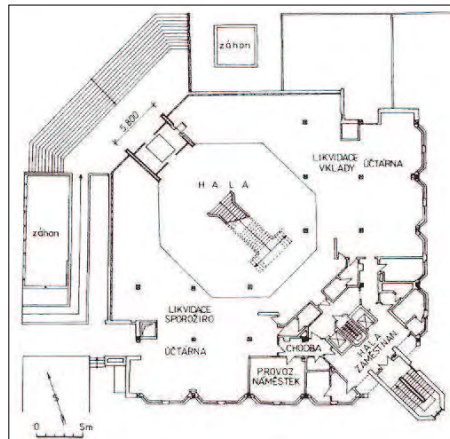
In 1992, a public anonymous urban design competition was announced to revise the concept and complete the unfinished city centre. The winning proposal was developed by architect Pavel Šimeček from Zlín. His design focused particularly on the gathering area between the theatre and the current city hall, where he proposed a triangular-shaped square—a form and name directly referencing the “1st Square” of the former historic city of Most. The project, however, failed to attract investors, and in 1997, the original plan was revised. Only the central square was ultimately implemented.

**1997 – 2004
Karel Chlouba, study**

Šimeček's original proposal for the completion of Most's city centre was further updated in 2004 in a new study by Karel Chlouba. This design focused on supplementing the existing buildings with new urban blocks, thereby creating a network of new streets and public squares. The construction of these new blocks was not only intended to fill the urban void but above all to establish a missing commercial and social ground layer—a functional and vibrant street-level environment that the city centre had previously lacked.



Completion of the southern part of the centre of Most – square, 1989, Václav Krejčí, Míša Hejduk



Design and construction of Česká spořitelna, 1991–1994, Václav Krejčí, Josef Burda, Míša Hejduk



Design for the completion of the city centre of Most, 1997–2004, Karel Chlouba

1997 – 1st square

The historic city of Most had three main squares. For a long time, the newly built city centre of new Most had no public square at all. It was not until June 1997 that the foundation stone of the 1st Square (1. náměstí) was laid, based on Pavel Šimeček's redevelopment plan for the city centre. Its triangular shape referenced a square of the same name in the former historic city and was clearly laid out in the terrain to define the future street grid. The triangular square, featuring a Renaissance fountain and a plague column relocated from the old city, was ceremonially opened in November 1998. At the time of its inauguration, residents noted that new Most had finally gained a square in the true sense of the word.

2008 – OC Central

However, the square remained spatially incomplete, as the neighbouring area known as “Plecháč”—used for public gatherings, later for demonstrations, and frequently as a parking lot—remained undeveloped for many years. The closure of the triangular square was not achieved until 2008, when the Central shopping centre and Odeon residential units were completed. This tall structure separated the Budovatelů Avenue from the 1st Square, thus undermining the original intent of softening the space through low-rise development..

2005 – 2nd square

The centre of new Most was originally meant to reflect its historic predecessor through the placement of three squares. After the completion of the tax office (2003), work began in November 2005 on the 2nd Square (2. náměstí), located between the Repre building, the tax office, and the terraced area beneath the Cascade hotel. Like its historical counterpart, it features a rectangular layout. Upon completion of this public space, a restored statue of St. Procopius from Souš was placed at its northern end. A pedestrian bridge was also added at the time, spanning the underground service entrance for the Repre and Prior buildings and linking the square to the nearby post office..

3rd square

The 3rd Square, intended to be located in front of the Prior department store and the Repre cultural centre, has not yet been constructed.

**2024 – renovation
of the Repre cultural
centre**

The most recent major construction in Most's city centre is the ongoing renovation of the Repre Cultural Centre, begun in 2024 and set to finish in 2027. The original building, designed by architects Mojmír Böhm, Jaroslav Zbuzek, and Luboš Kos, was constructed between 1978 and 1984, based on an urban concept developed after a 1959 national planning competition. Artists such as Stanislav Hanzlík and Miroslav Hora contributed to its visual identity.

The current renovation began without an open architectural competition, relying instead on consultations with regional architect Ondřej Beneš and original co-author Mojmír Böhm. The project faced public and professional criticism for lacking a clear architectural vision. The city justified the approach by citing time constraints and funding conditions. Despite some losses of original features, Repre is expected to once again become a key cultural venue. Its new primary function will be as the Municipal Library, ensuring daily public use. The building will also host social and cultural events—from film screenings to conferences—and, together with the adjacent Cascade Hotel, will support congress tourism. The renovation is being carried out by the architecture firm Artech, led by engineers Kroupa and Šavel.



Construction of OC Central 1998, photo by Miloš Žihla



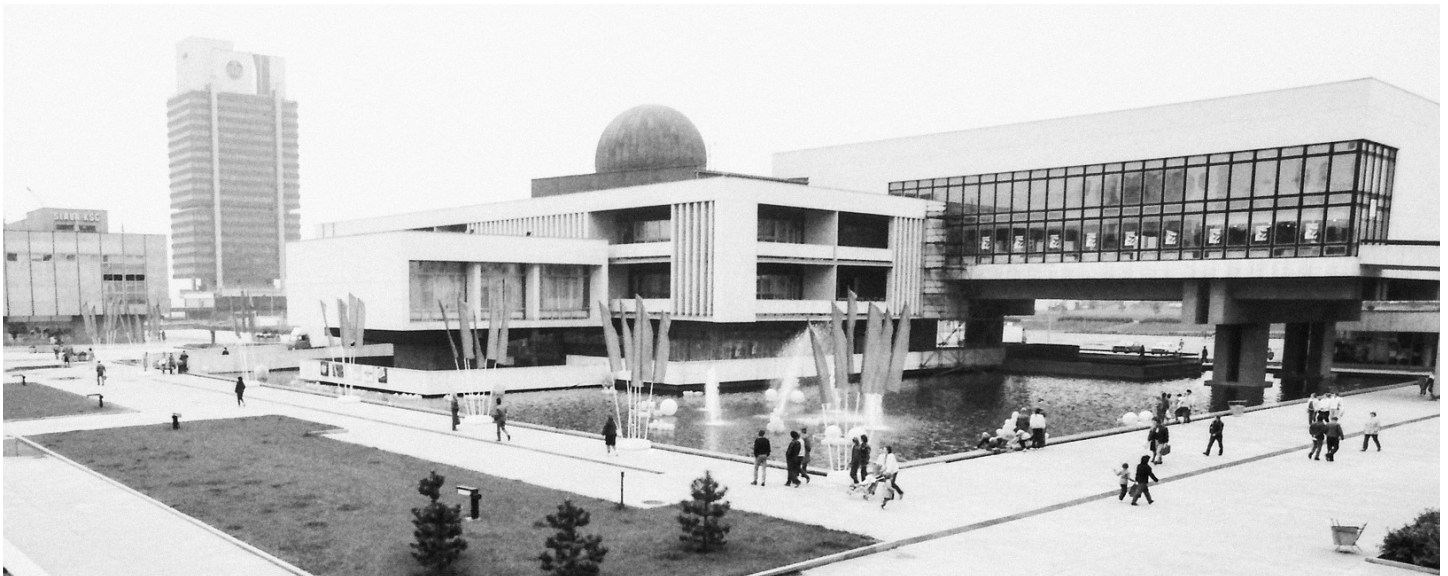
OC Central, photo by Miloš Žihla



1st Square 2022, photo by Petr Toman



2nd Square 2018



The Repra Cultural Centre building, the '80s, photo by Luboš Dvořák



The Repra Cultural Centre building, 1995, photo by Luboš Dvořák



Ongoing renovation of the Repra cultural centre, 2025

Demographics and Economy of Most

According to the 2021 population census, Most had 61,306 inhabitants—a nearly 15% drop from 70,670 in 1991. In recent years, population decline has slowed, and the city is now home to around 63,500 residents. The proportion of university-educated residents remains below the national average, a trend common across the Ústí nad Labem Region. A key challenge is how to attract and retain more educated inhabitants.

Because demographic strategies are shaped mainly at the regional and national levels, the city must take a creative approach, using local tools to appeal to a new generation of qualified residents, including those returning to the area.

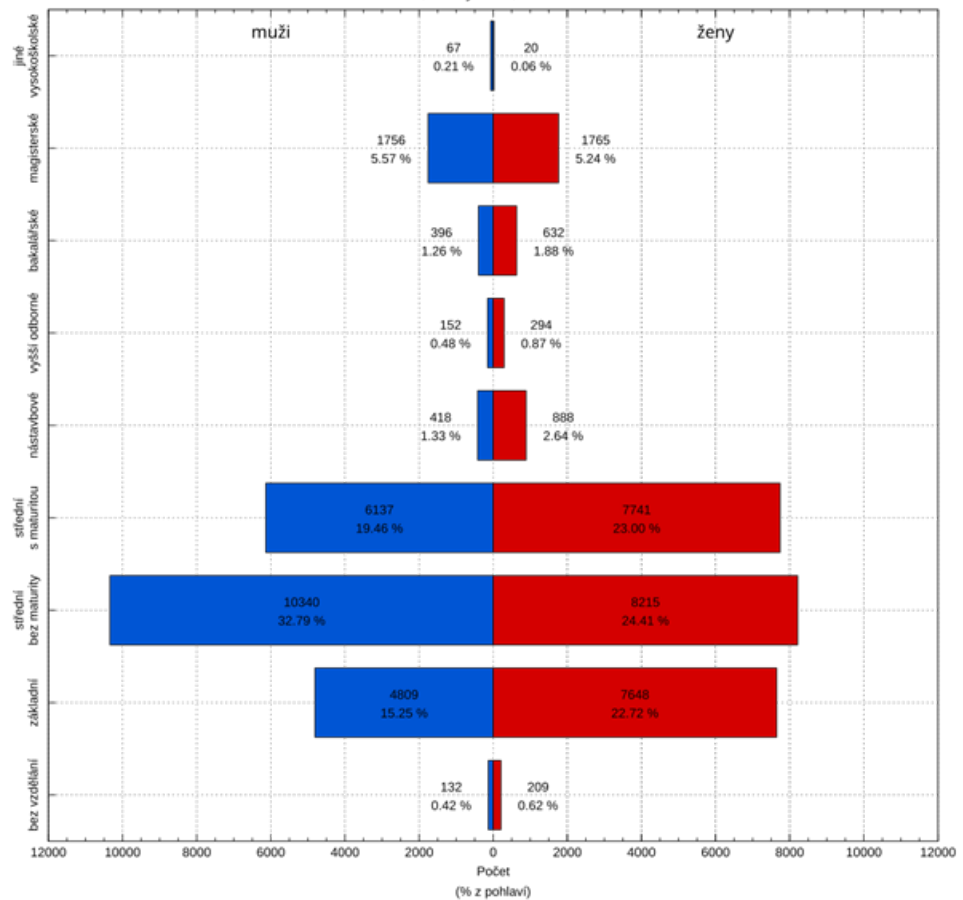
This demographic issue directly links to the city's economic outlook. Upcoming decades will require large investments in building renovations. Yet without a new, stable base of active users and residents, such investments risk losing long-term value. The city's economic planning must therefore align with a clear vision for its future population—their needs, lifestyles, and opportunities.

It is crucial to consider Most within a broader regional context, not only within the Ústí Region, but also in relation to national and Central European development. Most shares challenges with other cities of similar size and must navigate some issues through national legislation or regional coordination.

Still, each city must find its own path—attracting its own economic actors and residents. Participants should critically evaluate Most's qualities and competitive advantages and propose strategic tools to attract investors, new inhabitants, and economic activity. These may include Lake Most, strong architectural landmarks, new institutions of regional significance, or other catalytic strategies to be developed with the competition's winning team.

We do not ask participants merely to estimate costs, but to present a coherent economic strategy: what kind of investments make sense, and what returns they bring. While municipal budgets are limited, long-term planning and national or EU funding—especially for former mining regions—offer additional support. However, the city's future cannot rely solely on public funding. Attracting private investment—which currently often prefers other Czech cities—will be critical to Most's success.

Highest level of education attained by residents of Most aged 15 and over
obec: Most, zdroj: ČSÚ, sčítání lidu 2011



City budget

The approved budget of the City of Most for 2025 anticipates expenditures of CZK 3.05 billion (approx. €122 million) and revenues of CZK 2.77 billion (approx. €110 million). The budget gap will be covered from financial reserves accumulated in previous years.

Nearly CZK 1 billion (approx. €40 million) is earmarked for investments, with the largest item being the co-financing of the ongoing renovation of the Repré Cultural Centre (approx. CZK 440 million). However, such a high level of investment is not sustainable every year. The city's realistic long-term annual investment capacity is closer to CZK 750 million (approx. €30 million).

This makes it essential to manage public funds strategically—prioritising projects with long-term impact, the ability to attract additional resources, and the potential to activate both local and external capacities. The architectural proposals emerging from this competitive dialogue should reflect these financial constraints while demonstrating how Most can become a smart investor in its own future.

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