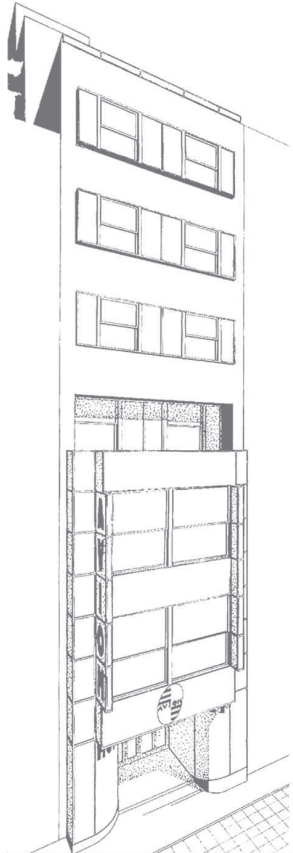


IPAR TANSZÉK KIRÁNDULÁS BRNO - ZLIN - HRADEC KRALOVÉ 2014.05.01. - 2012.05.04.



PROGRAM

IPAR TANSZÉK KIRÁNDULÁS BRNO-ZLIN-HRADEC KRALOVÉ 2014.05.01. - 2014.05.04.

1. NAP - CS		PROJEKT	ÉPÍTÉSZ	CÍM / GPS
7:30	BUDAPEST	INDULÁS - GEO BUSZ		MŰEGYETEM RKP. 3. 47°28'54.24"É - 19° 3'22.07"K
9:30	RAJKA	MAGYAR - SZLOVÁK HATÁR		
13:00 - 14:00	BRNO	CHECK IN - CITY HOTEL		VIDENSKÁ 183/124 49° 8'18.06"É - 16°36'9.61"K
14:15 - 17:30	BRNO	CERNA POLE / TUGENDHAT		
	C306	CERNÁ POLE LAKÓHÁZ (1932)	KEREKES / BLUM	MERHAUTOVA 931/13 49°12'15.47"É - 16°37'17.23"K
	C336	CERNÁ POLE LAKÓHÁZ (1931)	POLASEK	JANA SVOBODY 510,508 49°12'14.30"É - 16°37'37.48"K
	C337	CERNÁ POLE JELENLEG TŰZOLTÓSÁG (1928)	KRÁLIK	ZUBATÉHO 685/1 49°12'19.67"É - 16°37'38.62"K
	C311	CERNÁ POLE ÁLTALÁNOS ISKOLA (1931)	KYSELKA	STARÁ 24 49°11'58.78"É - 16°37'3.12"K
	C320	CERNÁ POLE ERA KÁVÉZÓ (1929)	KRANZ	ZEMÉDÉLSKÁ 30 49°12'38.03"É - 16°37'8.81"K
16:30 (!)	C327	CERNA POLE VILLA TUGENDHAT (1928)	MIES VAN DER ROHE	CERNOPOJNI 45 49°12'26.20"É - 16°36'58.02"K
18:00 - 19:15	BRNO	SOUTH		
	C364	SOUTH ÁLTALÁNOS ISKOLA ÉS ÓVODA (1939)	FUCHS / POLASEK	NÁDVORNÍ 513/1 49°11'12.64"É - 16°36'1.13"K
	0001	SOUTH ÖREGEK OTTHONA (2006)	DRNH	HYBESOVA 65-66 49°11'18.59"É - 16°35'58.61"K
	0002	SOUTH SZOCIÁLIS LAKÁSOK (1968)	RULLER	VIDENSKÁ 55 49°10'48.27"É - 16°35'43.40"K

PROGRAM

IPAR TANSZÉK KIRÁNDULÁS BRNO - HRADEC KRALOVÉ - ZLIN 2014.05.01. - 2014.05.04.

2. NAP - P		PROJEKT	ÉPÍTÉS	CÍM / GPS
(7:30) - 8:30		REGGELI		CITY HOTEL
8:45		INDULÁS		
9:00 - 12: 15	BRNO	CENTRE		
C123	CENTRE	POSTA (1938)	FUCHS	NÁDRAZNÍ 7 49°11'20.26"É - 16°36'32.79"K
C072	CENTRE	WITTREICH - HÁZ (1931)	EISLER	MASARYKOVA 19 49°11'34.48"É - 16°36'36.67"K
C078	CENTRE	MORAVIAN SAVINGS BANK (1939)	BLUM, POLÁSEK	JÁNSKÁ 4-10 49°11'38.54"É - 16°36'35.09"K
0003	CENTRE	DIVADLO NA ORLI	RAK, REZNÁ ARCHTEAM	
C083	CENTRE	ALFA PALACE (1937)	FUCHS, HRDINA	POSTOVSKÁ 4-10 49°11'41.45"É - 16°36'36.31"K
0004	CENTRE	OMEGA PALACE (2005)	KUBA, PILAR	NÁMESTI SVOBODY 9 49°11'41.36"É - 16°36'31.79"K
C086	CENTRE	MORAVIAN BANK (1930)	FUCHS, WIESNER	NÁMESTI SVOBODY 21 49°11'42.39"É - 16°36'26.69"K
C087	CENTRE	DEPARTMENT HOUSE (1930)	BROUK, BABKA	ČESKÁ 4 49°11'44.24"É - 16°36'25.09"K
C091	CENTRE	CONVALARIA (1937)	PORISKA	VESELÁ 170/26 49°11'47.47"É - 16°36'20.94"K
C092	CENTRE	AVION-HOTEL (1927)	FUCHS	ČESKÁ 20 49°11'47.77"É - 16°36'21.69"K
C109	CENTRE	BATA ÜZLETHÁZ (1931)	KARFÍK	KOBLIZNÁ 24 49°11'42.74"É - 16°36'45.79"K

PROGRAM

IPAR TANSZÉK KIRÁNDULÁS BRNO - HRADEC KRALOVÉ - ZLIN 2012.05.01. - 2012.05.04.

2. NAP - P		PROJEKT	ÉPÍTÉS	CÍM / GPS
9:00 - 12: 15	BRNO	CENTRE		
	C102	CENTRE ZEMAN CAFÉ (1926, 1995)	FUCHS	JEZUITSKÁ 6 49°11'50.84"É - 16°36'48.94"K
	C114	CENTRE MŰVÉSZETEK HÁZA REKONSTRUKCIÓ (1946)	FUCHS	MALINOVSKÉHO NÁMESTI 2 49°11'46.09"É - 16°36'53.34"K
13:00	C117	ZÁBORDVICE ZSINAGÓGA (1936)	EISLER	SKOREPKA 13 49°11'33.63"É - 16°37'3.55"K
14:00 - 15:00	C185-192	ZABOVRESKY NEW HOUSING ESTATE (1928)	FUCHS / GRUNT / KROHA FOLTYN / PUTNA / VISEK	SMEJKALOVA / BRÁTOVA 49°12'21.17"É - 16°34'16.16"K
15:30 - 17:30	BRNO	MASARYK		
	C033	MASARYK LAKÓHÁZAK (1937)	KUMPOST	REZKOVA 429-447 49°12'4.31"É - 16°34'22.07"K
	C037	MASARYK PETRÁK VILLA (1936)	FUCHS	MARIE PUJMANOVÉ 4 49°11'52.56"É - 16°34'13.96"K
	C038	MASARYK LÖW - BEER VILLA (1935)	BAUMFELD / SCHLESINGER	KALVODOVA 8 49°11'53.74"É - 16°34'14.17"K
	0005	MASARYK "BLUE CUBES" LAKÓHÁZAK (2001)	PILAR	NEUMANNOVÁ 29 49°11'44.75"É - 16°34'35.33"K
	C051	MASARYK BASS - VILLA (1932)	KEREKES	LIPOVÁ 22 49°11'39.90"É - 16°34'38.38"K
	C053	MASARYK VESNA KÖZÉPISKOLA (1930)	FUCHS	LIPOVÁ 18 49°11'40.19"É - 16°34'43.33"K
	C060	MASARYK SAJÁT LAKÓHÁZ (1935)	ZÁCEK (P.A.W.)	LIPOVÁ 17 49°11'39.67"É - 16°34'56.24"K

PROGRAM

IPAR TANSZÉK KIRÁNDULÁS BRNO - HRADEC KRALOVÉ - ZLIN 2014.05.01. - 2014.05.04.

3. NAP - SZ		PROJEKT	ÉPÍTÉS	CÍM / GPS
(7:30) - 8:30		REGGELI		CITY HOTEL
8:30		INDULÁS		
11:15 - 12: 40	HR	HRADEC KRALOVÉ - XX. SZÁZAD		
C123	CENTRE	POSTA (1938)	FUCHS	NÁDRAZNÍ 7 49°11'20.26"É - 16°36'32.79"K
0006	XX. SZÁZAD	HUSZITA TEMPLOM (1929)	J. GOCÁR	AMBROZOVA 729 50°12'33.36"É - 15°49'20.38"K
0007	XX. SZÁZAD	KÖZÉPISKOLA ÉS SPORTKOMPLEXUM (1927)	J. GOCÁR	TYLOVO NÁMESTI 690-92 50°12'31.55"É - 15°49'25.65"K
0008	XX. SZÁZAD	SIDLO POLICIE CR (1933)	J. GOCÁR	ULRICHOVO NÁMESTI 50°12'36.95"É - 15°49'20.66"K
0009	XX. SZÁZAD	FINANCE OFFICE (1931)	J. GOCÁR	MUNICIPAL COUNCIL
0010	XX. SZÁZAD	VÍZIERŐMŰ (1912)	F. SANDER	
13:00 - 15:45	HR	CENTRE		
0011	CENTRE	FEHÉR-TORONY (RENEZÁNSZ CAMPANILE)		
0012	CENTRE	SZENTLÉLEK KATEDRÁLIS		
0013	CENTRE	SZŰZ MÁRIA MENNYBEMENETELE – TEMPLOM		
0014	CENTRE	PÜSPÖKI – PALOTA (MODERN MŰVÉSZETEK MÚZEUM)		

PROGRAM

IPAR TANSZÉK KIRÁNDULÁS BRNO - HRADEC KRALOVÉ - ZLIN 2014.05.01. - 2014.05.04.

3. NAP - SZ		PROJEKT	ÉPÍTÉSZ	CÍM / GPS
13:00 - 15:45	HR	CENTRE		
	0015	CENTRE VÁROSHÁZA		
	0016	CENTRE KLICPERA - SZÍNHÁZ		
16:00 - 16:30	HR	XXI. SZÁZAD		
	0017	XXI. SZÁZAD KÖNYVTÁR (2008)	PROJEKTIL	HRADECKÁ 1250/2 50°12'18.78"É - 15°49'53.03"K
16:45		VISSZAINDULÁS BRNOBA		
	0018	ÚTKÖZBEN ÉMIAI FAKULTÁS + SPORTKÖZPONT (2008)	KUBA / PILAŘ	PARDUBICE KUNETICKÁ
20:30		ÉRKEZÉS		CITY HOTEL

PROGRAM

IPAR TANSZÉK KIRÁNDULÁS BRNO - HRADEC KRALOVÉ - ZLIN 2014.05.01. - 2014.05.04.

4. NAP - V		PROJEKT	ÉPÍTÉSZ	CÍM / GPS
(7:30) - 8:30		REGGELI		CITY HOTEL
8:30		INDULÁS		
9:45 - 15:30		ZLIN		
Z8	ZLIN	N21 IRODAHÁZ (1939 / 2004)	KARFÍK	
Z101	ZLIN	N23 BUSINESS INNOVATION CENTRE (2006)		
Z36	ZLIN	MOZI (1932)	GAHURA	
Z37	ZLIN	MOSZKVA – HOTEL (1933)	LORENC – KARFÍK	
Z29	ZLIN	ÜZLETHÁZ (1932)	GAHURA	
Z25	ZLIN	T. BATA EMLÉKHÁZ (1933)	GAHURA	
Z46	ZLIN	JELENLEG KÉPZŐMŰVÉSZETI GALÉRIA TÍPUS LAKÓHÁZ (1935)	BENS / JECH	
Z47	ZLIN	TÍPUS LAKÓHÁZ (1935)	KARFÍK	
Z48	ZLIN	TÍPUS LAKÓHÁZ (1935)	SVEDLUND	
Z49	ZLIN	TÍPUS LAKÓHÁZ (1935)	VÍTEK	
Z103	ZLIN	KONGRESSZUSI KÖZPONT (2008)	JIRICNÁ	

PROGRAM

IPAR TANSZÉK KIRÁNDULÁS BRNO - HRADEC KRALOVÉ - ZLIN 2014.05.01. - 2014.05.04.

4. NAP - V

9:45- 15:30

ZLIN

PROJEKT

ÉPÍTÉSZ

CÍM / GPS

Z54

ZLIN

KOLOSTOR ÉS ÁRVAHÁZ (1938)

LORENC

Z39

ZLIN

JAVORSKY - HÁZ (1932)

LORENC

Z35

ZLIN

PELCÁK - HÁZ (1932)

LORENC

ZÁLESNÁ – PODVESNÁ - LESNÍ - LAZY LAKÓNEGYEDEK BUSSZAL

Z53

ZLIN

EVANGÉLIKUS TEMPLOM (1937)

KARFÍK

15:30

INDULÁS BUDAPESTRE

21:00

BUDAPEST

MŰEGYETEM RKP. 3.
47°28'54.24"É - 19° 3'22.07"K

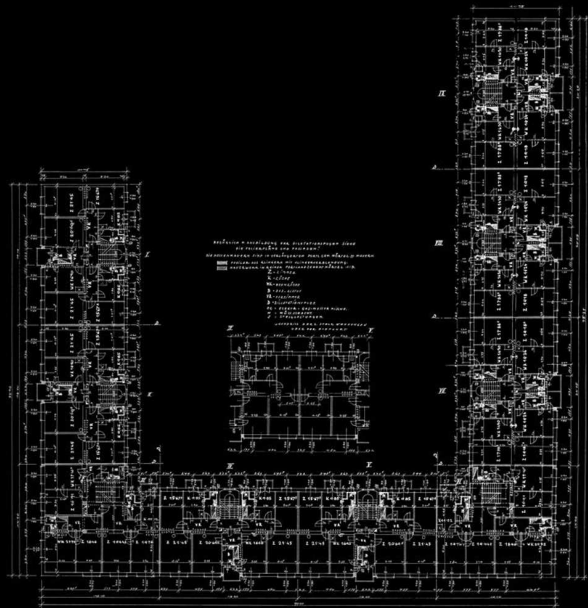
TÉRKÉP

IPAR TANSZÉK KIRÁNDULÁS BRNO - HRADEC KRALOVÉ - ZLIN 2014.05.01. - 2014.05.04.









The early 1930s witnessed an expansion of the activities of Freundschaft, an civic building association, which both funded and built several apartment buildings offering affordable housing. After financing the building of Ernst Wiesner's apartment building in Rybářská Street in 1931-32, the association addressed other Brno architects of Jewish origin – Heinrich Bloom and Zikmund Kerekes – with a request to design an apartment building to occupy a large plot in Merhautova Street. Their design served as the basis for a vast six-storey complex consisting of three wings and a spacious yard accessible from Merhautova Street. The entire residential complex features the minimalistic aesthetics so typical for the work of these architects for the purpose of maximum cost effectiveness. The street facades, protected today under heritage regulations, are therefore very simple - the axes of standardized windows alternate with lines of smallish balconies. The horizontality and monumentality of the edifice are enhanced by the prominent cornice. The architects succeeded in lightening the rear facades looking out on the yard mainly by means of balconies that rhythmically alternate with window axes and vertical staircase windows. Each floor of the residential parts housed two two-room apartments with a balcony overlooking the yard and a smaller flat with a residential kitchen and a balcony facing the street. The fact that the building was erected on slightly sloping ground enabled the incorporation of basement commercial spaces on the eastern side. The residential tracts are accessible from the yard, a spacious public park, as was typical of Viennese residential complexes ("Wiener-Hofhaus-Typus").

● C306

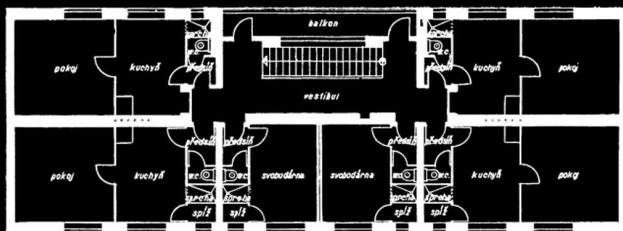
Zikmund Kerekes
Heinrich Blum
Apartment building
Project: 1931-32



The economic crisis forced Czechoslovakia to amend the act on state support for the construction of buildings with affordable apartments in 1930. The city of Brno embraced this initiative and commissioned the construction of several buildings with small apartments. Josef Polášek was chosen to prepare a housing project for the land between Vranovská, Jana Svobody, Trávníčkova and Zubatého streets, where more than 200 new flats were to be built. However, his original design of a row of eight houses facing east and west, one that anticipated the urban development in the 1930s, was rejected. The design that was actually implemented draws upon a more traditional semi-open block with free corners.

The entire urban complex features 4 five-floor slab houses surrounding a shared playground. The fronts of the individual apartment sections are dominated by the central lines of elongated loggias accessible from a shared corridor. The facades overlooking the inner yard are divided by grids of standardised windows whose mass production helped reduce building costs. Polášek was also the first architect to use a flat roof with this type of house to serve as a shared terrace for all tenants. Each house contained 60 apartment units, mostly with a floor space of around 30 m² and consisting of a small hall, kitchen and bedroom. All apartments, including studio flats, featured separate sanitary facilities as well as basement cubicles. The topmost retracted level housed a common laundry, drying room and ironing room. The monthly rent in these affordable housing buildings was between 150 and 160 Czechoslovak crowns in the early 1930s.

At present, the new coloured facades of some of the buildings disrupt the unity of the architectural whole; however, the buildings have not undergone any major reconstruction work. Only Polášek's idea for shared amenities has been lost. The terraces are no longer a place where inhabitants come together and sunbathe; the laundries are virtually unused and a parking lot continues to swallow up an ever-growing piece of the common green space.



● C336

Jozef Polasek

Apartment building
Project: 1930-31



In 1918 the Czechoslovak government created the Czechoslovak Tobacco Directorate to take over the Austro-Hungarian tobacco factories and tobacco shops in the country. The new company retained a monopoly in this domain and the right to appoint the managers of individual plants and tobacco shops (tobacco shops were mostly awarded to veterans).

Brno became the site of the new Czechoslovak Tobacco Directorate building in 1928; the author of the design was Emil Králík, a professor at the Czech University of Technology. He designed a building with minimal means of expression on the rectangular facade, the horizontal lines of which were enhanced by darker bands with narrow windows. The industrial aesthetic was enhanced by the railings of the roof terrace as well as the posts; the subtle inscription and the country's coat of arms above the main entrance were additional artistic elements on the facade.

However, the appearance of the building has been altered by numerous reconstructions and changes to the facade. The building was occupied by the firm Potraviny Brno until 1989; today it is the seat of the regional firefighters' directorate. Undergone any major reconstruction work. Only Polášek's idea for shared amenities has been lost. The terraces are no longer a place where inhabitants come together and sunbathe; the laundries are virtually unused and a parking lot continues to swallow up an ever-growing piece of the common green space.

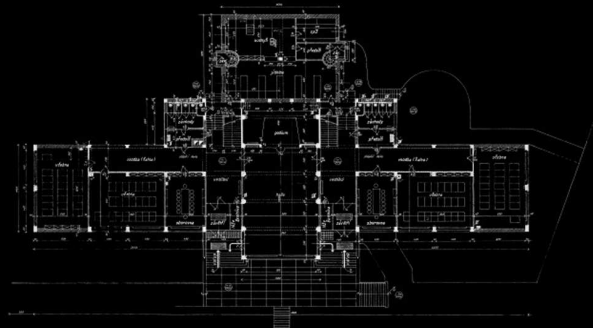
● C337

Emil Králík

Administrative building, multi-purpose building
Project: 1927-28

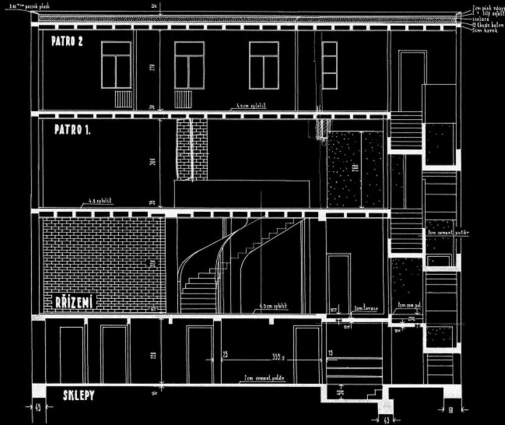


The early 1930s saw two school buildings designed by Mojmir Kyselka erected in the new northern part of Černá Pole. Zemědělská Street was selected as the site of the Masaryk School for Boys and Girls, whose sophisticated layout and interior furnishings were designed in accordance with the latest hygienic and operating requirements. The subtle functional layout of the interior produces the unique formal appearance of the structure with its elegant facades and large windows in delicate frames. The main front of this four-storey building is, with respect to the boys' and girls' sections, symmetrical with two entrances. The middle of the facade is divided by the glazed risalit of the common ceremonial hall and gym on the second floor. The rectangular volume of the structure consists of two tracts with a wide corridor and classrooms or staffrooms facing south. The school also featured an outdoor and indoor swimming pool as well as a cafeteria on the ground floor facing north. The building, which has not undergone any major modifications, still serves its original purpose under the name of Masaryk Primary School.



● C311

Mojmír Kyselka
Masaryk primary school for boys and girls
Project: 1931



Architect Josef Krantz designed a residential building with a café for Josef Špunar in 1927. The young graduate from the new Faculty of Architecture at the Czech University of Technology drew upon his knowledge of Dutch architecture, mainly the De Stijl avant-garde movement. This artistic platform established in 1917 by architect J. J. Pieter Oud and painter Theo van Doesburg sought to express the natural manifestations of nature as well as humans by means of elementary shapes based on horizontal and vertical axes and on basic colours (white, black, yellow, red and blue). In architecture and painting these ideas were displayed in abstract compositions of rectangular forms; the ideas also exerted an enormous influence upon the further development of architecture towards functionalism. The building is conceived as a system of intersecting right-angled areas which open up to the exterior.

World War II did not bring about any significant changes; which cannot be said about the years following the Communist takeover. The building was seized and converted into a beer pub managed by the company Restaurants and Cafeterias Brno II. Further modifications were made by the next user - the University of Agriculture in the 1970s and 1980s, in spite of the fact that the building was declared an object of cultural heritage in 1977. The most critical moment, when the very existence of the structure was endangered, came when the house was returned to its rightful heirs after 1989. Unheated and uncompleted, the building was in danger of collapsing. The house decayed for several years until a suitable investor was found to return this unique building to its original function and appearance in 2011.

● C320

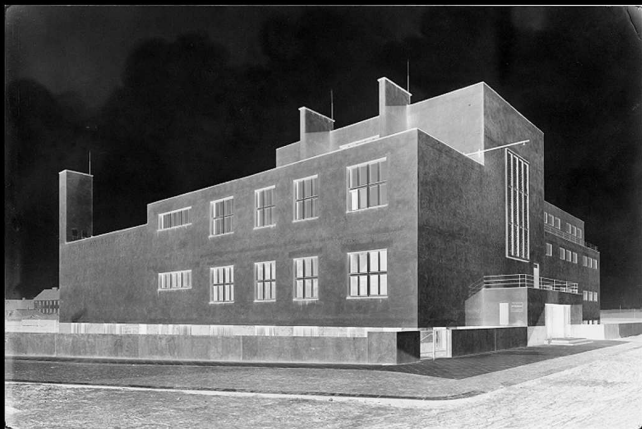
Jozef Krantz
ERA Café
Project: 1929



The young married couple, Greta and Fritz Tugendhat, decided to build a residence for themselves that would fully accommodate their ideas of modern living in 1928. His design was based on the concept of Germany's pavilion for the international exhibition in Barcelona, which he adapted to the needs of his customers in Brno. The uniqueness of the design lies in the use of a steel support structure (the first time it had been used for a detached house), which enabled unlimited ways of handling the interiors as well as the generous glazing of the facade. The design produces the free-flowing space in the main residential hall and its merging with the exterior through large sliding windows. The construction company of Mořic and Artur Eisler of Brno commenced the work in June 1929 and, under the architect's supervision, completed the villa in eighteen months. Before the house fell into state hands in 1950, it housed a ballet school, then the rehabilitation department of nearby Children's Hospital. Thanks to restoration efforts championed by Brno-based architect František Kalivoda, the villa was listed as an object of cultural heritage and has been protected since 1963. In 1968, an exhibition presenting the works of Ludwig Mies van der Rohe was held in Berlin and part of the exhibition could also be seen at the Brno House of Arts. The Brno exhibition also presented reconstruction plans for the villa; these were not implemented until 1985, based on designs by Kamil Fuchs and Jarmila Kutějová. The last time the villa served political purposes was in 1993 when it was the site for the signing of the agreement to separate Czechoslovakia. The villa was declared an object of national cultural heritage and was also inscribed on the UNESCO World Heritage List in 2001.

● C327

Ludwig Mies van der Rohe
Villa Tugendhat
Project: 1930



The 1920s witnessed new teaching demands (for example, the presence of specialised workshops in the school building) and hygienic requirements (smaller, well ventilated and lit classrooms) being asserted in the modernist designs of school complexes. Architects emphasised the placement of the school building in relation to the cardinal directions and surrounding development. Fuchs' design for the school in Křídlovická Street originally included two buildings - a boys' school and a girls' school - with a shared gym and cafeteria. However, only the boys' school was built in 1927; the girls' part was not completed until 1938-39 according to the design by Josef Polášek.

The addition of Polášek's girls' school from the late 1930s does not respect the original design by Fuchs. Polášek chose an entirely different design for attaching the wing with the classrooms to the volume of the gym, thus enclosing the complex with sports grounds in the inner court. The main four-level building of the girls' school consists of a plain block with a grid of large windows facing southeast and providing for optimal natural classroom lighting in the morning. The elliptical risalit on the first floor of the yard facade is the only prominent feature. The school was equipped with built-in furniture designed by the architect and also featured modern workshops.

A nursery school was later added to the girls' school. The single-level building was composed of cubes linked sideways to the girls' school and adjoining the wing housing a specialised children's advisory centre. The playroom and cafeteria have glazed walls facing south and overlooking a small yard with a sandpit, where children could play in the safe haven of the closed yard.

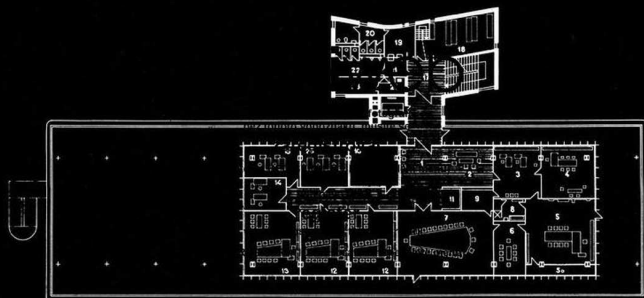
● C364

Bohuslav Fuchs,
Josef Polášek
Primary School and Nursery
Project: 1937



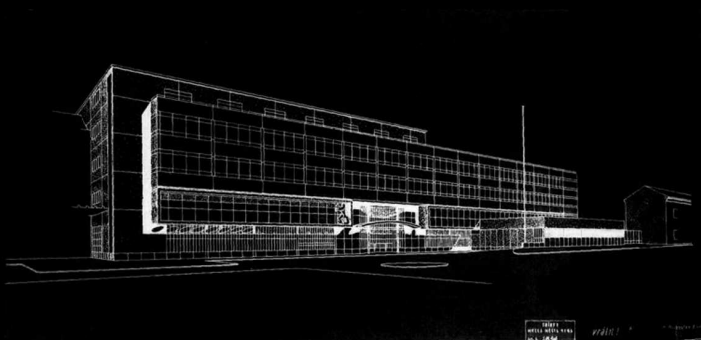
● 0008

Burian, Krivinka
Social Housing, Twilight home
Project: 2006



● 0010

Ruller
Ingstav Office Building
Project: 1968



Bohuslav Fuchs designed the building of the railway station post office, whose position and technology are accommodated to the needs of rail post transport and which was built close to the Art Nouveau Brno railway station in 1937-1938. The builders had to cope with adverse subsoil conditions at the site originally occupied by the town's ramparts; therefore, in cooperation with Boleslav Bloudek, a statics expert, they designed a two-level ferro-concrete basement creating a solid base. The post office building itself is supported by a light steel structure which enables the variability of interior partitions as well as easy the removal of the entire building. The idea of the removal was included in the intention to move Brno railway station half a kilometer to the south, which, as a number of urban development studies claimed, should facilitate the city's development in its empty southern part.

The front of the post office is distinctively horizontal with two rows of ribbon windows whose regularity is only disrupted by the curved marquee sheltering the entrance. The original design involved more luxurious stone facing, but this intention was abandoned for economic reasons. The interior is dominated by the main lobby with counters, supported by a frame riveted structure with a suspended gallery of the first floor. One can still admire the paternoster as well as the brass details of the counters still serving their original purpose

● C123

Bohuslav Fuchs
Brno Railway Station, Post Office
Project: 1938



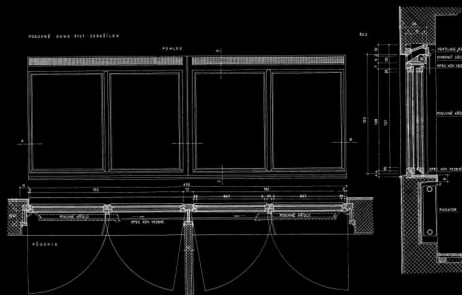
In 1931-32 textile industry entrepreneurs, Herbert and Friedrich Wittreich had a commercial and apartment block built on the corner of Orlí and Masarykova streets in the centre of the city. This multi-purpose urban building required a variety of layouts.

The six-level building is situated on a distinct corner location emphasized by the corner entrance and corner windows in the upper stories. The glassed-in ground floor housed Wittreich's and Deutsch's commercial areas and a snack counter accessible from Masarykova Street. The first floor was occupied offices of Union, a Prague-based insurance provider, and Deutsch's sales department, designed by architect Eisler, including the built-in furniture. The spatial variability of the layouts on individual floors was made possible by the ferro-concrete skeleton, the smooth pillars of which represent a distinctive esthetic feature on the ground and first floor. The upper floors featured apartments; the facade (originally also pale blue) is only segmented by the regular grid of windows.

This moderate and purist variation of the international style has its intriguing counterpart in a preserved earlier design by Eisler, dominated by ribbon windows on the upper floors. This functionalist element, together with neon lights and expressive stylization, induces the impression of a bustling city. The different, rational conception of the actual implementation is likely to have been demanded by economic as well as practical reasons respecting private apartments above the commercial areas.

● C072

Otto Eisler
Commercial and apartment
building of the company Wittreich
Project: 1931



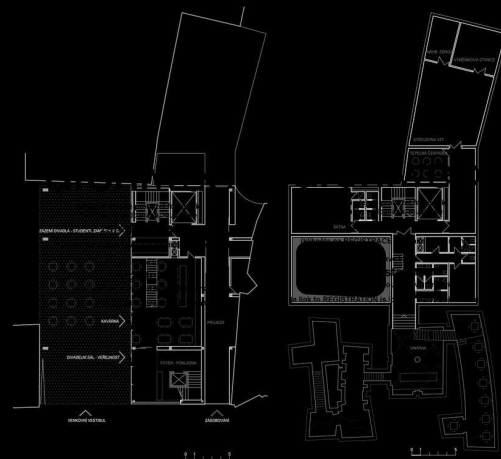
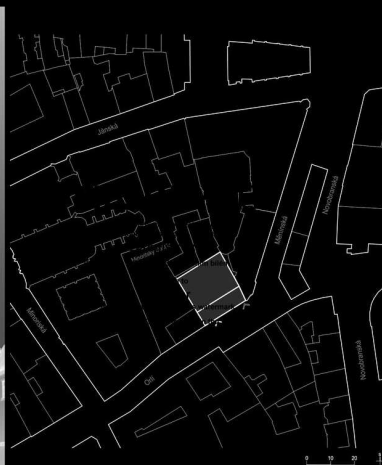
The First Moravian Savings Bank found its original headquarters, i.e. the historicist building in Jánská Street, no longer adequate in the mid-1930s. The architectural competition announced in 1936 for a new building was won by Otakar Oplatek and Josef Poláček. The savings bank's board of directors eventually decided to select both architects and also to invite Heinrich Blum, whose design was purchased after the competition. The company's crucial requirement was that the office should remain in operation during the entire construction. Therefore, the architects designed two buildings, one of which was built earlier and served as a temporary seat that was converted into office and commercial areas after the completion of the second part with the central hall. The assignment also involved a commercial ground floor and apartments in the upper stories.

The fronts of both buildings are harmonized by the light ceramic cladding and are dominated by the concavely curved horizontal of the travertine risalit with ribbon windows.

This building with its unique architectural and functional facilities is currently the seat of the Czech Savings Bank. As its reconstruction in 2008 again made use of both adjoining buildings, the full interruption of operations was once more avoided. The authentic condition of the building has been preserved to a large extent, except for the insensitive replacement of the original steel window frames with plastic. Svoboda (Liberty Square). i

● C078

Blum, Poláček
Moravian Savings Bank
Project: 1936
Completion: 1939



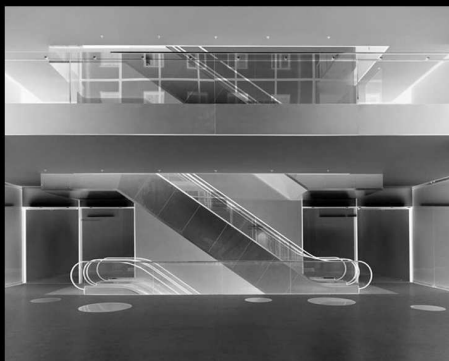
● X010

ARCHTEAM
Rak, Rezná
Divadlo na Orlí
Project: 2010-2012



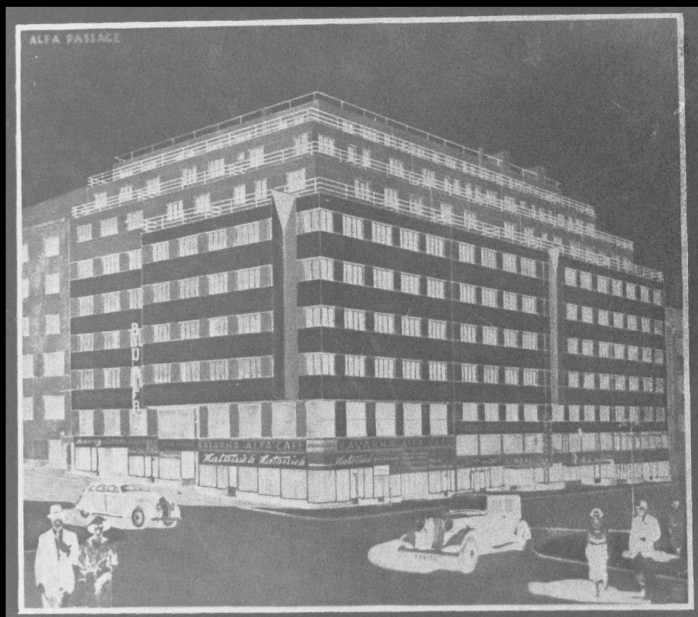
Department store Omega, Svobody sq., Brno
architectural competition 2001 - 1st prize
realization 2006
photo Filip Šlapal

- nomination for European prize for architecture Mies van der Rohe Award 2007



● 0003

Kuba, Pillar
Department store Omega
Project: 2005



The multi-purpose complex of the Alfa Palace grew on the site formerly occupied by Baroque aristocratic houses owned by the Mitrovský family and Baron von Freyenfels in present-day Po tovská Street. The property was purchased in 1930 from the owners at the time by Brno builder František Hrdina, who had the decrepit buildings demolished. He approached architect Bohuslav Fuchs with a request to design a grand apartment block with a retail arcade and a cinema. His design involved a turret in the corner, opaxite cladding and pronounced horizontal segmentation of the structure by means of ribbon windows. However, Fuch's design was re-worked by Hrdina's Technical Office. The builder may have been enchanted by the idea of the first American-style skyscraper to appear in Brno and decided to raise the corner tower up to 14 floors. However, strict regulations and complicated stability issues resulted in the construction of a more moderate nine-level version. The construction of the palace progressed in several stages up to 1937. However, the first screening of the White Enchantment took place at the Alfa Cinema in the basement on 28 February 1932.

The eight-story Alfa Palace is situated on the corner of Jánská and Po tovská streets and its arcade is linked to the buildings facing náměstí

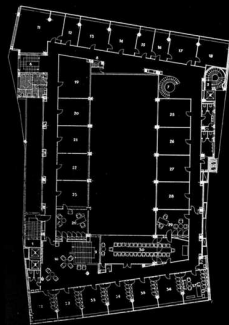
● C083

Fuchs, Hrdina, Bezrouk

The Alfa Palace

Project: 1937

Completion: 1937



In 1928, Moravian Bank initiated the construction of a building that has had a great influence on the appearance of náměstí Svobody to this day. Architects Bohuslav Fuchs, Miloslav Kopřiva, Emil Králík, Jaroslav Syříšř, Jaroslav Stockar-Bernkopf, Jan Vřšek and Ernst Wiesner submitted entries in the architectural competition. The original Kounic Palace was replaced by a building co-designed, as the jury had requested, by architects Ernst Wiesner and Bohuslav Fuchs. The structural part was designed mainly in Fuch's studio, while Wiesner and his studio focused on the designs of detailed parts. The uniqueness of the Moravian Bank building stems mainly from its structural concept. Both street facades (the side overlooking náměstí Svobody as well as the other facing Veselá Street) are suspended on protruding roof panels, with the supporting ferro-concrete pillars drawn into the interior. This concept produced an airy facade broken only by the vertical elements of the suspension system and the horizontal elements of windows with opaxite ledges. The central lobby with bank counters is situated on the first floor with a ceiling of glass blocks. The entrance foyer with the staircase as well as the ferro-concrete pillars in the interiors are clad with white marble. However, neither the original elegant counters nor most of the other

● C086 Boruslac Fuchs, Ernst Wiesner
Moravian Bank
Project: 1928
Completion: 1930



The company set up in 1908 by two business academy schoolmates, Jaroslav Brouk and Josef Babka, operated until being nationalized in 1948. The business enjoyed its heyday in the interwar period, when Brouk and Babka department stores were built throughout Czechoslovakia (e.g. the White Swan in Prague), primarily in the functionalist style. The stores' technical equipment was also progressive and included pneumatic mail, elevators as well as customer service offering a self-service shop, mail order service and credit sales. The stores frequently featured children's playrooms and relaxation areas for the staff.

Brno's B+B department store built in 1934 was designed by Miroslav Kopřiva. This five-level building in Česká Street in the centre of the city features, like most of the company's department stores, a partially open ground floor on pillars with display windows situated perpendicular to the axis of the street. The individual floors are lit through large ribbon windows; the topmost level is retracted and forms a terrace. The department store is used today by Bata, which was originally based in a building in Koblížná Street (today the Centrum department store). Eva Jiříčková recently presented a project for the reconstruction of the hotel; up for sale, the fate of the hotel is now un-

● C087

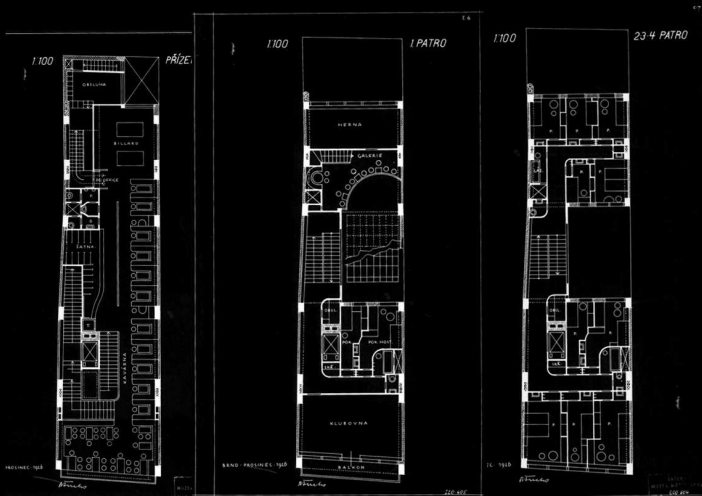
Miroslav Kopřiva
Brouk and Babka department store
Project: 1934
Completion: 1934



An apartment building and department store designed by Oskar Poříska was erected in 1937 at the site where Česká and Veselá streets meet. The six-level structure, which also features the shortest arcade in Brno, stands at the site of a former city gate and is a prominent modern landmark at the entrance to the historic center. The building boasts a number of sophisticated functionalistic details such as the light ceramic cladding on the facade with its rounded corners, glazed ground floor and ribbon windows on the first floor with revealed ferro-concrete pillars and the display windows on the individual levels of the corner facade. Typical functionalistic features include the nautical terrace railing on the retracted top floor. The building was named Convalaria after the perfumery located on the ground floor until the end of the 20th century. Until the 1970s the first floor housed the Alois Dorořík Café, a place favoured by Brno students and intellectuals alike. The entire building was reconstructed in 2008 according to designs by the architects Krabal and Grym from the P.A.W. Studio. They succeeded in renewing a number of original details and preserving the authentic expression of the building while modifying the interiors to suit the needs of the editorial staff of dailies published by the Mafra media group, the current building tenant.

● C091

Oskar Poříska
Apartment building with shops and cafe
(Convalaria)
Project: 1937
Completion: 1937



Miroslav Kostecký, a restaurant owner, decided to modernize his restaurant in Česká Street in 1926 and had a new hotel designed by Bohuslav Fuchs built in place of a former ground-floor inn. The architect had to deal with the extremely narrow, originally medieval parcel (8 x 34 m). Fuchs use of a ferro-concrete skeleton resulted in remarkable spatial effects in the interior.

The street facade is lightened by the large windows and light ceramic and opaxite cladding. The central entrance to the café, skirted by the cylindrical display windows of the hotel's restaurant and reception area, is situated underneath the Avion Hotel logo by Emanuel Hrbek. The café was situated on the first and second floor and is highlighted by a horizontal, two-level oriel. Its space connected by the rounded bulk of the staircase is segmented by galleries and different levels of floors and ceilings. Fuchs adopted this vertical mingling of spaces from Le Corbusier. The spatial diversity was also enhanced by mirror walls and light coming in through the large windows and glass block skylights. The upper stories, retracted away from the street so they do not disrupt the uniform height of adjacent buildings, house fifty hotel rooms accessible via a separate staircase; the top floor housed the hotel owner's apartment with a terrace.

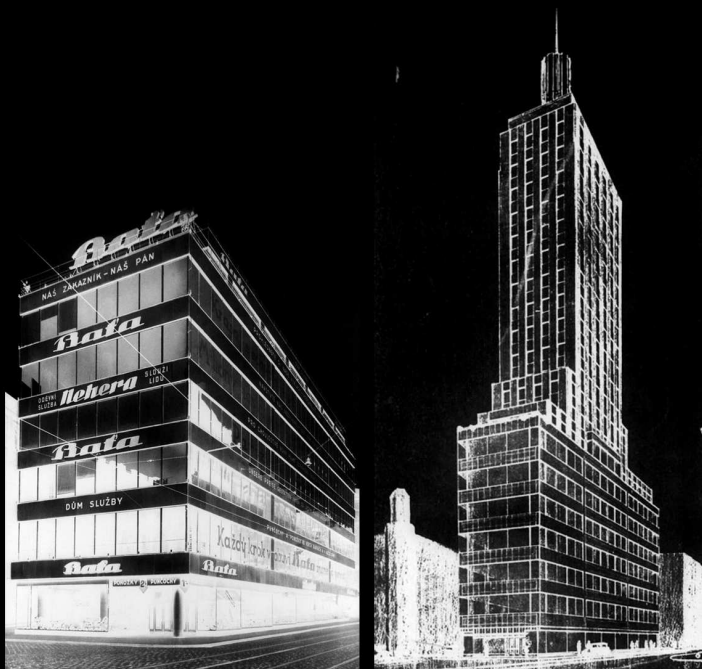
● C092

Bohuslav Fuchs

Avion Hotel

Project: 1926

Completion: 1927



The Tomáš Bata shoemaking firm achieved such prosperity that he decided to build a network of large department stores throughout the entire Czechoslovakia. The company purchased the plot between Jánská and Koblížná streets, where Europe's first skyscraper was to have replaced the historic low buildings. After the unsuccessful architectural competition, Tomáš Bata addressed architect Vladimír Karfík, who could profit from his experiences from the studio of American Frank Lloyd Wright, and design the final appearance of the building. The building consisted of the rectangular and horizontally segmented mass of the department store and the lean tower of the administrative facilities.

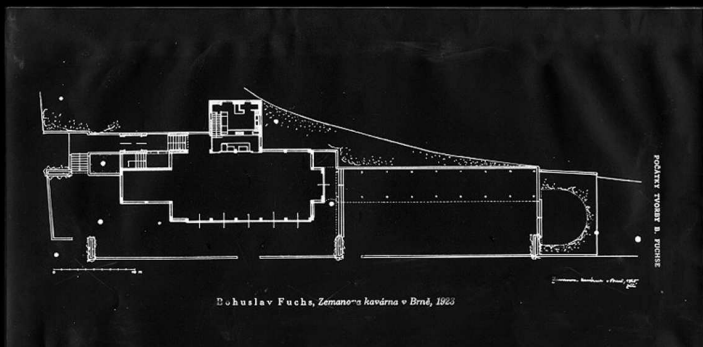
Highly publicized and anticipated, the construction of Europe's tallest building commenced in 1930. Bata's House of Services featuring twenty-three floors could never be erected without a great deal of attention to foundations in the rather unsuitable subsoil in this part of Brno; the beam structure was built on 245 ten-meter pilots. Nevertheless, there were problems with ground water and the building authority, which found deficiencies in the reinforcement of the supporting pillars. Construction was forced to stop at the eighth floor, with the resulting building amounting to a mere fragment of the planned skyscraper.

In 1944 the facade was damaged by a bomb blast near the department store during an Allied air raid. The present modified appearance of the facade is the result of the reconstruction of the building in 1966 involving the only available materials, so-called Boletice panels, which entirely disrupted the original horizontal segmentation of the facade.

● C109

Bata Department store

Vladimír Karfík
Project: 1931



Koliště Park along Brno's ring road and near the present-day Janáček Theatre, was the site of a wooden pavilion known as the Schopp Café in the early 20th century. It was purchased by Josef Zeman, a café owner, who decided to build a new café made of brick. Therefore, he selected Bohuslav Fuchs, a young Brno architect, who designed the first rigidly functionalist building in Brno opened under the name of Pavillon in 1926.

The café operated until 1948, when it was nationalized and converted into a nursery school. The café was demolished in 1964. The happening entitled Second delimitation of the Zeman Café organized by young architects Zbyněk Pech and Jana Janíková on 16 November 1991 was the first post-revolution remembrance of this famous café. At this event, the participants delimited the original ground plan of the café with pegs and bands, suggested its original mass by inflated balloons and invited passers-by to sit down over a cup of coffee. This artistic provocation gradually matured into a real idea to build a replica of the café; an investor was found and the Atelier ERA studio (architects Pech and Janíková) prepared an architectural project on a more suitable plot farther away from the Janáček Theatre. Unlike the original appearance of the café, the new building was extended with one underground level occupied by a club. Relying on preserved photographs and other buildings designed by Fuchs, the architects even reconstructed the interior and its furnishings. The nearly perfect replica of the Zeman Café was ceremonially opened on 24 March 1995, the 100th anniversary of Bohuslav Fuchs' birth, and has been in operation as a café and restaurant ever since.

● C102

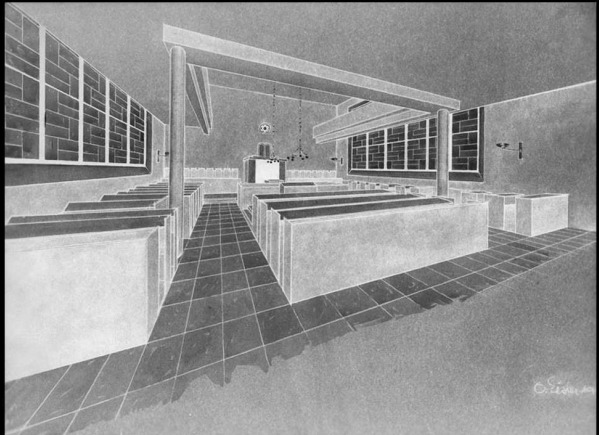
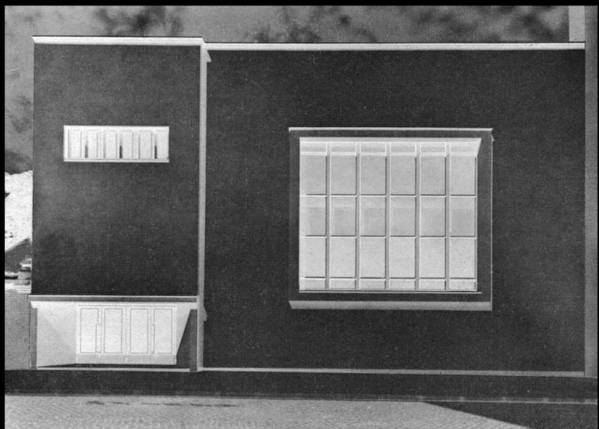
Boruslav Fuchs
Zeman Café
Project: 1926
Rebuilt: 1995



The German House of Artists, designed by Heinrich Carl Ried, was built on the Brno ring road in 1911. This historicist building suffered serious damage in World War II and had to be reconstructed in 1946; the reconstruction was managed by Bohuslav Fuchs. He decided to cleanse the facade by removing the decorations and replacing the originally round entrance risalit with a cubic shape in order to approximate the building to the esthetics of functionalist architecture. The building was reconstructed according to a design by Petr Hruša in 2009.

● C114

Bohuslav Fuchs
The reconstruction of
the Brnos House of Arts
Project: 1946



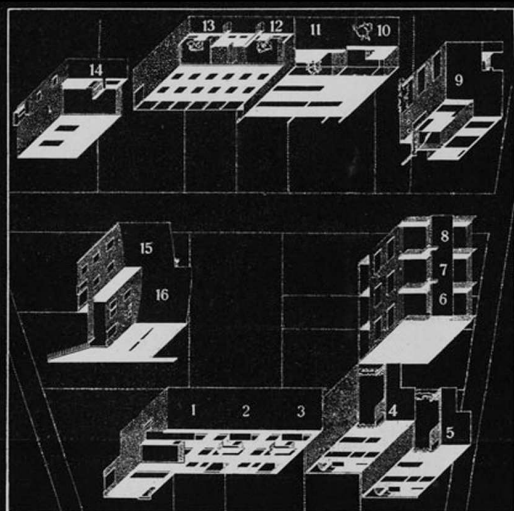
Several national cultures coexisted in Brno during the First Republic. In addition to the Czech and German inhabitants, there was also a Jewish community, which, owing to enlightened investors and skilled architects, played an important role in the city's architectural development. The activities of this community were very rich: there were professional associations, sporting and students' clubs as well as women's clubs, where the religious issue did not matter much; there were Zionists interested in politics as well as orthodox circles mainly engaged in maintaining the religious traditions and creating space for the specific needs of Jewish spiritual life. Around 1929 several orthodox associations formed the Agudas Achim (Union of Brethren) and organized a public fund-raising collection for the construction of another synagogue where traditional liturgy would be practised. In 1935, the new place of worship designed by Otto Eisler was completed in Skořepka Street.

Today's only operating synagogue in the territory of Moravia and Silesia is a unique example of modern Jewish sacred architecture, which had always favoured rather traditionalist and historicist tendencies. The building is an example of the extreme position of Eisler's architectonic purism attaining the maximum effect with minimal means of expression. The internal layout of the prayer hall respects the traditional central ground plan with the platform in the middle and the ark for the Torah at the eastern wall.

The synagogue was used as a warehouse during World War II. The religious function of the building was restored and the synagogue re-consecrated on 6 September 1945.

● C117

Otto Eisler
Synagogue
Project: 1936



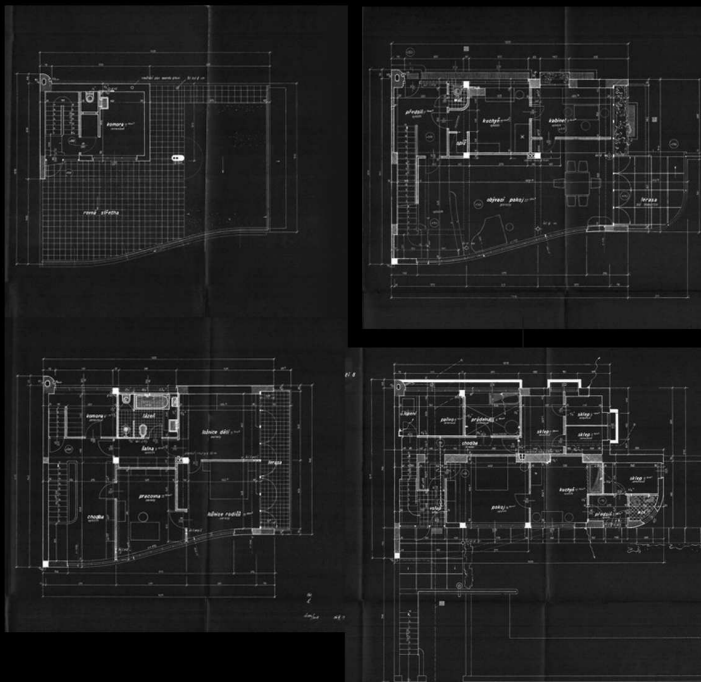
Isometrischer Lageplan der Gesamtsiedlung

Hausnummern	Architekten
1 2 3	Bohuslav Fuchs - Brünn
4 5	J. Stepanek - Prag
6 7 8	Jaroslav Grunt - Brünn
9	Prof. Ing. J. Kroha - Brünn
10	Hugo Foltyn - Brünn
11	Miroslav Putna - Brünn
12 13	Jan Visek - Brünn
14	Prof. Ing. J. Syriste - Brünn
15 16	Arnost Wiesner

In 1928 the newly built Country exhibition grounds in Brno hosted the Exhibition of Contemporary Culture in Czechoslovakia held on the occasion of the tenth anniversary of the formation of the Republic. This huge architectural project also involved the construction of an exhibition estate entitled New House in Brno - Žabovřesky, where a group of sixteen small single-family houses with minimal structural requirements designed by the country's leading architects were erected. The colony drew upon similar European projects such as the Weissenhofsiedlung estate designed by Ludwig Mies van der Rohe and presented at the Die Wohnung exhibition in 1927.

Brno's estate, initiated by private builders Čeněk Ruller and František Uherka and supported by the Czechoslovak Work Association, was meant to present modern and cost-effective individual housing for the middle class, while the height and cubic shapes of the houses were set in advance. One of the organizers' aims was to open space for experimental development attempting to tackle the issues of new materials, structures as well as dispositional innovations in relation to individual housing. Bohuslav Fuchs and Jaroslav Grunt thus determined the layout of the estate on the selected plot below Wilson Wood according to the ground plans of the houses designed by nine architects. The houses were arranged freely along the perimeter of a wedge-shaped plot with a shared inner parking area, which is at present divided into private and fenced gardens. The lack of heritage protection for single buildings as well as the urban complex of the estate played an important role, too. Nowadays, its original appearance is changed totally and the individual houses are difficult to recognize.

● C185-189 Bohuslav Fuchs, Grunt,
Kroha, Foltyn, Putna, Visek
"New House Estate"
Project: 1928



The Pod vodojemem (Below the Cistern) colony in the Masaryk Quarter in Brno is a location where several villas designed by leading Brno architects grew in the mid-1930s. Regarding the villas built in Rezkova Street according to designs by Kumpošt we should mention the Krejčí house at No. 40, which stands out for its graceful curve of the street facade and the nautical motive of the rounded ribbon windows.



● C033

Jidrich Kumpostr

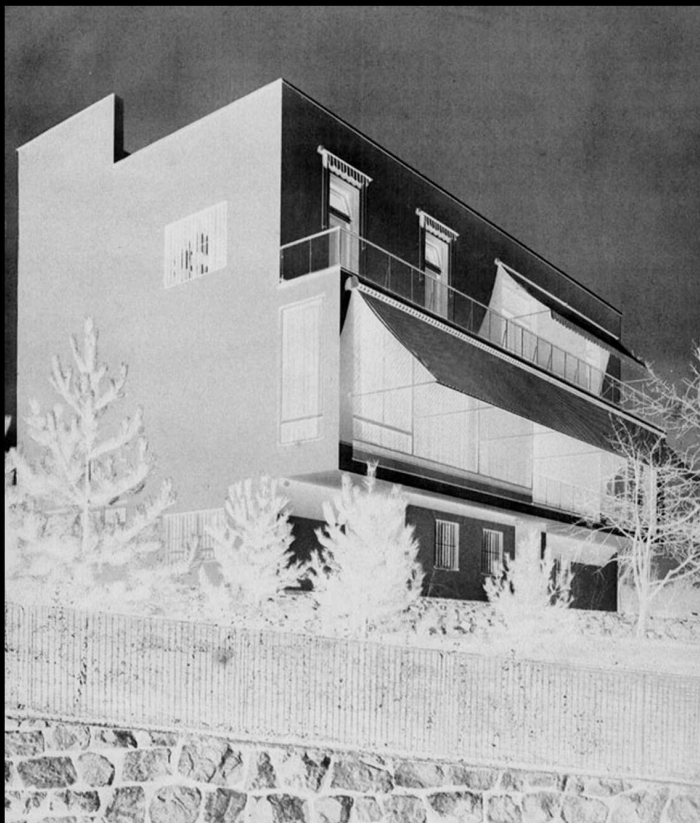
Residential house, villa
Project: 1935-37



In the design of the villa for the Petráks from 1936, Bohuslav Fuchs clearly draws on the legacy of Hans Scharoun, one of the most prominent representatives of the organic tendencies in architecture. He could become familiar with his works at the Flat and Workshop (Wohnung und Werkstatt) exhibition held in Wrocław by the German Werkbund in 1929. Scharoun's designs are dominated by curves and nautical details; he would often use natural materials, which inspired Fuchs's design of this villa situated on the slope of Pisárky in Brno. The facade of the villa appears inconspicuous at first sight; viewed from the street it looks like a plain block segmented by rows of horizontal windows of different sizes. However, the southern corner is cleaved deeply, which makes room for a suspended staircase and segment terrace whose shape is copied by the roof. The terrace and roof are supported by a ferro-concrete pillar, which enhances the impression of the lightness of the entire structure; a cylindrical bulk of a spiral staircase protrudes from the smooth western facade. The round windows, amply used in the exterior and the interior as well as on the wall fence of the plot enhance the nautical nature of the building. Given the sloping terrain, the common residential rooms are untypically situated on the first floor, bedrooms occupy the ground floor and the basement conceals the janitor's apartment, roommaid's apartment and service facilities. Nowadays, the villa is one of the best-preserved examples of organic functionalism in Brno.

● C037

Bohuslav Fuchs
Petrák villa
Project: 1936



Ernst Löw-Beer, who had a villa built in Kalvodova Street by Viennese architects Baumfeld and Schlessinger, was a cousin of Greta Tugendhat, the owner of the spectacular Villa Tugendhat by Ludwig Mies van der Rohe. Like other prominent villas in the neighbourhood, this house also makes use of the southern slope; all the main residential areas overlook Pisárky Valley. The facade reveals the living room, library and conservatory by the glazed loggia on the first floor, whose volume forms the running balcony of the upper storey with bedrooms. The main entrance with the graceful portico is situated on the northern facade along with the windows of the dining room and kitchen and the corner roof terrace with a pergola. The interiors are dominated by the linked areas of the dining room, living room, conservatory and library, only separated by glass walls. The house was air-conditioned to prevent the windows from steaming up; it also featured wooden built-in furniture.

The Löw-Beer family as well as Rudolf Baumfeld, the villa's architect, were forced to flee to the USA because of their Jewish origin. During the reign of the Communist party the house was divided into four apartment units, which still serve residential purposes.

● C038

Rudolf Baumfeld,
Norbert Schlessinger
Löw-Beer villa
Project: 1935



● 0005

Pilar
"Two Blue Cubes", Housing
Project: 2001

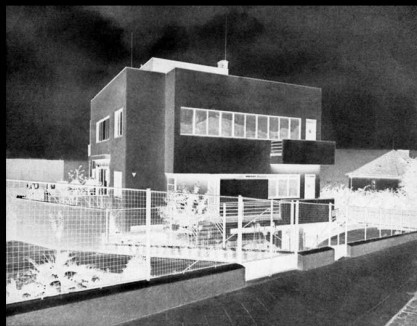


Respecting the needs of the client's large family, Kerekes designed a two-storey villa consisting of two tracts and housing four nearly separate apartment units. The entrance to the villa is situated in the northern garden facade and leads to the entrance lobby with an adjacent staircase which divides each floor into two two-room units with their own bathrooms, kitchens and larders. The bedroom with a bay window and terrace also accessible from the salons and studies of both rooms faces south. The second floor houses two more separate apartments; the ground floor provided the necessary space for service facilities. The southern facade is vivified by the gray Eternit facing of the terrace and the bay as well as a semicircular balcony on the second floor.

Soon after the outbreak of World War II Bedřich Bass fled abroad and enlisted in the army in the Middle East. He then joined the Czechoslovak troops in the Soviet Union under the command of General Ludvík Svoboda and took part in the liberation of Slovakia. After the war he returned to Brno and resumed his legal practice. During the war the villa was confiscated as Jewish property by the Emigrant Fund for Bohemia and Moravia and was transferred to national administration in 1945. It was returned to the Bass family a year later and sold as two separate parts in 1948. The years 2000–2001 saw the villa reconstructed according to a design by architect Jan Šapák, who attempted to restore the original condition of the villa while meeting the requirements raised by the new owner who used the villa as both a residence and an office. This is an example of a high quality restoration project with a wealth of well-preserved architectural detail and original furnishings.

● C051

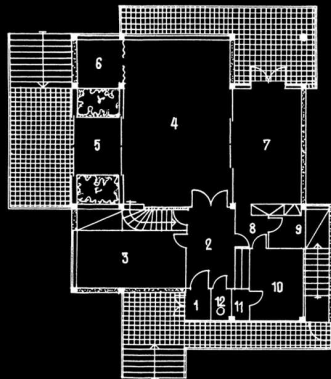
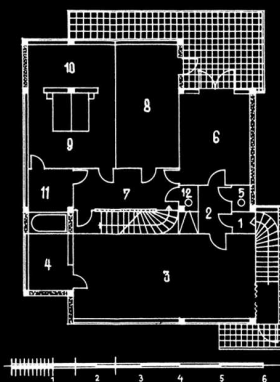
Zikmund Kerekes
Bass villa
Project: 1932



In 1935 Eduard Žáček built his own house with a large architecture studio in Lipořská Street. The varied composition of the interiors is designed so that the residential and office areas are completely separated while still forming a single compact whole. The studio is shaded as it faces north, whereas the residential areas and bedrooms face south and look out on the garden.

The villa is designed as a three-level building, the basement of which was presumably intended for service facilities. The main entrance from the street is situated on the villa's first floor, which was used entirely as the family's residence. Inspired by the Dutch Neo-Plasticism, Žáček attempted to open up the interiors and connect them with the exterior, which is achieved by numerous terraces, balconies and conservatories. The influence of the De Stijl group is also seen in the use of red paint on the lower side of the balconies, the blue doors and window frames on the street-side facade. The architecture office composed of a studio, accounting room and the manager's office, is revealed by the ribbon window on the second floor of the street-side facade. This part of the house was accessible separately up a sidewall staircase and was separated from the bedrooms facing south.

At present, these interiors are used by the PAW Studio (architects Ludvík Grym and Jindřich Škrabal), which focuses on the restoration of functionalist buildings, including the successful reconstruction of this villa.



● C060

Eduard Žáček
own house
Project: 1935



The Congregation of the Priest Ambrož is also the work of the architect J. Gočár and was built in 1926–1929 together with the construction of the school complex in the Elbe Basin. The set of buildings, which comprise of a church, episcopacy, parsonage and columbarium is of a triangle-shaped ground plan and designed in the Constructivist style. The structures are made of concrete, exposed brickwork alternate with the white plaster on the façades. The Congregation of the Priest Ambrož has recently undergone a reconstruction, which has enabled the organising of cultural events, particularly exhibitions of fine art, concerts – etc.

● HK001

J. Gočár
Hussite Church

Project: 1926-1929



The complex was built according to an impeccable urban concept on Tyl's Embankment. Tyl's (originally Rašín's) Grammar School was founded in 1925–1927 and comprises of a school building, gymnasium and the director's mansion. In front of the entrance on a high base stands a bronze statue of the "Winner" by J. Štursa which was presented at an international exhibition in Paris in 1925, as well as the state emblem of the Czechoslovak Republic by O. Gutfreund on the southern wing of the building, which bears the years of 1925–1927. Next to the Grammar School there is a complex of elementary and council schools, including a nursery school. This set of buildings date back to 1928 and in its time was unrivalled in Czechoslovakia. The design is the work of J. Gočár, but the west wing of the schools was erected as late as the 1950s according to plans by V. Rohlíček, however keeping to Gočár's original dispositional layout.

● HK002

J. Gočár
School Complex

Project: 1925-1927



● HK003

J. Gocár

Sídlo Policie ČR
Project: 1933



This, as one of the most beautiful Art Nouveau structures in the city, was built according to the design of the architect F. Sander in 1910–1912; however it was not fully completed before some time after World War I. It also includes a radial gate and a bridge called Hučák. Even today the power station is still a functioning technical monument. The two-wing building is dominated by a clock tower decorated with a relief city emblem in the plaster. The bridge is 5 m wide and 56 m long and is equipped with lighting and technical facilities placed in booths. In 1996 an overall reconstruction took place and a new impressive illumination system was installed. In 2008 the Renewable Sources Information Centre was opened in Hučák Hydroelectric Power Station, which can also be viewed.

Address: Renewable Sources Information Centre, Křížkova 233

● HK005 F. Sander
Hydroelectric power station on the Elbe

Project: 1910-12



The 71.5 m high Renaissance belfry was completed in 1589 and served the town as a fire and watch tower. It was named after the building material from which it was made – white stone. The tower houses the third largest and heaviest bell in the Czech Republic. The Augustine Bell was cast by Hradec Králové bell-founder Ondřej Žáček in 1509 and originally was placed on a wooden base near the Church of St. Clement and the foundations of the White Tower. It weighs 10 tonnes and its diameter is more than two meters. On important occasions no fewer than eight men were needed to ring the bell. The former astronomical clock made by the clockmaker Laurence in 1591, which had been located on the tower, was replaced by Josef Božek's clockwork in 1829. This clock measures time in a most extraordinary way – the large hand points to hours and the small one to minutes.

● HK006

White Tower

Project: 1589



Originally, this was the Church of the Holy Spirit until the establishment of the Episcopate in 1664 when it was promoted to a cathedral. It is a Gothic brick construction founded by Queen Elizabeth Richeza in 1307. In 1424 Jan Žižka of Trocnov was buried there. In 1864–1874 it was reconstructed in the Neo-Gothic style while the towers were adapted in 1901. The cathedral is 56 m long and the nave reaches a height of 33 m. The central roof bolting of the organ loft bears the oldest depiction of the town emblem dating back to 1463. The interior contains valuable relics, such as a pewter baptismal font from 1406 and also a Gothic triptych originating from 1494, which is inserted in the Neo-Gothic altar. The sandstone pulpit is decorated with reliefs of four evangelists – an early work of the Czech sculptor J. V. Myslbek.

Built originally from bricks in Gothic-Style, the cathedral was later rebuilt in Baroque and then regothicized in 19th century. So now the exterior is original – Gothic, the interior is Neogothic with the Baroque vault. The church was promoted to a Cathedral on the occasion of settling the episcopate in 1664 by the pope Alexander VII. The towers are 39.5 meters high, the cathedral is 56 metres long. The attraction is the wonderful calcite pastofory stationed on the top of a column by Matej Rejsek, well known sculpturer, who worked for the Czech king in the 15th century. Then you could be interested in the richly ornamented tin font, which was taken here by the Hussites from a catholic monastery. The four bells of the cathedral – Dominique, Michael, Wenceslas and Clement are from the period 1480 – 1510. The Cathedral is open every day for the evening mass.

● HK007

Holy Spirit Cathedral

Project: 1307



This Baroque church was built by Jesuits according to the plans of the renowned Italian architect Carlo Lurago in 1654–1666. In 1762 it was seriously damaged by fire, and only the frescoes in the Chapel of St. Ignatius and the painting – Glorification of St. Ignatius of Loyola by Petr Brandl were preserved from the original decorations. Other decorations date back after 1765, such as the altar painting of the Assumption of the Virgin. The church houses the oldest organ in Hradec Králové – a Baroque instrument from 1765 (Kralice organ maker Josef Streussel). The church towers were built as late as 1857; the interior was rearranged many times, most noticeably in the early 20th century.

● HK008
Church of the Assumption of the Virgin

Project: 1654-1666



This beautiful Baroque building was erected in 1709–1716. In the second half of the 18th century the residence was extended by another floor. A stone entrance portal is the work of Jan Blažej Santini-Aichel. The chapel of this building is the place where the Czech historian Josef Dobrovský was ordained as a priest.

● HK009

Episcopal Residence

Project: 1709-1716



Now in baroque and classicist style after being rebuilt from late Gothic, it is a prestigious building, used by municipality for official purposes. You can see there a model of the city (in the scale 1:500) that was presented on the occasion of Millenium celebrations. In the ground floor is the cafeteria Slunecni cajovna. In the square you could notice the Plague Pillar, which was built as an expression of gratitude to the Virgin Mary in 1717. In 1716 the town was not hit by the pandemy of plague, which decimated European population. dispositional layout.

● HK010

City Hall



The complex was built according to an impeccable urban concept on Tyl's Embankment. Tyl's (originally Rašín's) Grammar School was founded in 1925–1927 and comprises of a school building, gymnasium and the director's mansion. In front of the entrance on a high base stands a bronze statue of the "Winner" by J. Štursa which was presented at an international exhibition in Paris in 1925, as well as the state emblem of the Czechoslovak Republic by O. Gutfreund on the southern wing of the building, which bears the years of 1925–1927. Next to the Grammar School there is a complex of elementary and council schools, including a nursery school. This set of buildings date back to 1928 and in its time was unrivalled in Czechoslovakia. The design is the work of J. Gočár, but the west wing of the schools was erected as late as the 1950s according to plans by V. Rohlíček, however keeping to Gočár's original dispositional layout.

The commencements of theatre in the whole region are closely connected to Jesuit college in 17th century, in the beginning of 19th century the officers of Austro-Hungarian Empire brought the German theatre, which was later driven out by the rising influence of Czech movement for national revival. One of their representatives was Vaclav Kliment Klicpera (1792-1859), playwright, author, and poet. In 1885 a new theatre was built, later named „Klicpera Teatre" in his memory. At present, it takes part in many cultural actions, e.g. festival Theatre of European Regions.

In June, during the Open Air Program, you can see many of world's most known plays in performance of Czech actors.

● HK011

Viktor Weinhengst
Klicpera - Theater

Project: 1844-45



The Research Library in the Czech Republic was designed by the Prague-based architectural studio Projektil architekti.

Opened in September 2008, the new library is the result of the winning proposal in an open architectural competition in 2002. It is situated on a river bank in the Eastern Bohemian town of Hradec Králové, near the secondary school building designed by famous Czech architect Josef Gočár (1880-1960).

The five-storey building represents a concrete construction with the final visual in the form of a monolithic concrete façade. The original shape of the building is the pre-cast concrete letter "X".

The building is cut through in the parterre. One can walk through the building without entering the institution – library. The building creates an open public urban space, which complies with the ideas of architects (Projektil) about openness of public buildings, as far as architecture is concerned.

From the path, one can enter the library, the café (on the south side), and the exhibition hall (north side, by the river).

Entry library hall is situated in the center of the X-shaped building. There is the main vertical communication (open stairways, and elevator) illuminated by a circle roof light. The distribution of visitors, librarians, and books takes place from the central vertical point to the four wings of the X building.

Public space is located in the two eastern wings and occupies three floors. There are bookshelves, study rooms, individual study rooms, and a service counter. In other wings there are offices, storage and on the fifth floor of office wings there is a conference hall.

The interior is also made from concrete. The colored floor plays an important role for the indoor atmosphere. Each floor has a different color. Architects invited artists and graphic designers for collaboration on the interior design. Inside, there are two big wall paintings and a new navigation and information system.

The structure is made from in situ cast concrete – both inside and outside. For heating we use the BKT system (radiant/ concealed heating/cooling inside the concrete construction). Interior finishes are made from exposed concrete, colored floors, colored doors, white or maple acoustic panels, wooden tables and chairs, and the bookshelves are made from galvanized sheet.

● HK012

Projektil Architekti

REsearch Library
Project: 2004-2008



The mass volume concept of the FCT buildings reflects the grid pattern of the surrounding built-up area and their arrangement corresponds to the irregularity of the construction plot. The ground plan areas of the individual buildings do not rest fully on the ground surface – instead, the ground surface horizontally flows underneath and the ground floor is freely passable for walkers, and on the other hand the buildings are interconnected by corridors at the second floor level.

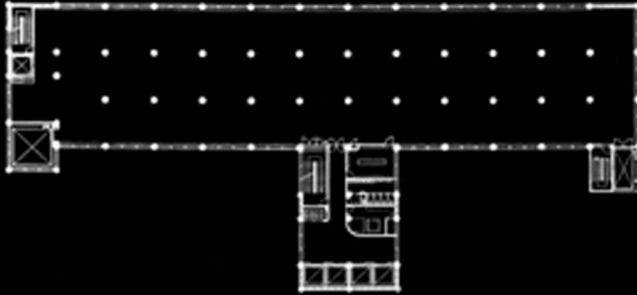
The complex consists of three buildings: the axis is formed by a two-storey horizontal building that passes through the whole area in north – south direction. The dynamic translucent mass of the axial building defines, together with the building of the Library, the area of the academic square.

The flank buildings of the individual Departments are connected to the axis by continuously fenestrated bridges whilst their first and second storeys form a horizontal basis for the bodies of the Departments' buildings that make up a pronounced spacial composition above the level of the second floor.

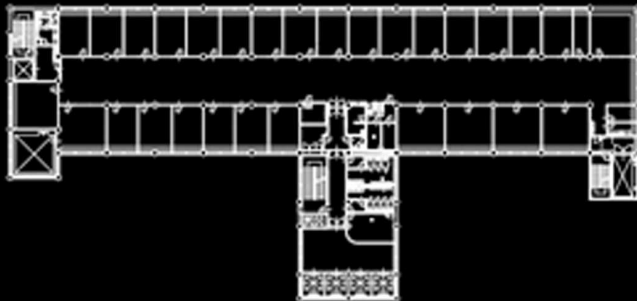
● HK013

Kuba / Pilar

Faculty of Chemistry and Technology and Gymnasium of Pardubice University
Project: 2008

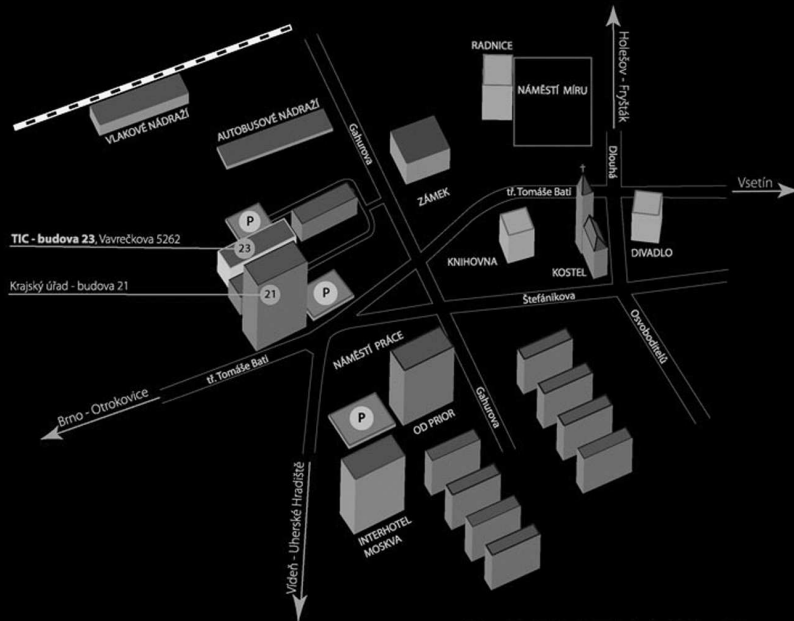


The office as 'open space', floor plan of a typical floor in Building No 21, by Vladimír Kafrík, 1938.



Floor plan of a typical floor in Building No 21 after reconstruction, by Ivan Bergmann and Ladislav Pastorek, 2004.

'Bata's Skyscraper', an icon of modern Czechoslovak architecture, was built in the years 1936-39 as the headquarter of Bata's international organization. The work of the young architect Vladimír Kafrík who had been influenced by his training in Paris and the United States, it was probably the second-tallest civic building in Europe at that time. The renovation, carried out in the years of 2003-2004 by the Zlín National Government, set itself the daunting task of being the flagship of the transformation of the factory complex and the symbol of the newly-established region and its government. There are several key deviations in the layout from the original concept of the building, in particular the decision to abandon the large open workplaces in favour of separate offices. Nonetheless, it provides a welcome example of the rigorous rehabilitation of a large building. A number of methods and technologies employed during the renovation were and are still unique on that scale in the Czech Republic. From the perspective of the factory as a whole, one should mention the pious restoration of the architecturally sophisticated outer shell of the building as a contextual reference of commemoration of industry.



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● Z 101

Vladimír Kafrík

Building No 23 - Business Innovation Centre
Project: original: 1939 renovation: 2006



The rise of the small town Zlín in the east of the Czech Republic to the centre of the biggest European shoe manufacturer Bat'a is a unique economic and social, but also an architectural phenomenon.

Zlín is a "model town of Modernism", since many architectural and social ideals that politicians, entrepreneurs and architects propagated as visionary after World War I, had been realized there. Thus the town, that Le Corbusier described as a "shining phenomenon", became a kind of pilgrimage site for all kinds of proponents of progress in the 1930s. At the turn of the century, the small place in which Tomáš Bat'a had founded a shoe factory together with his brother and sister in 1894, had 3,000 inhabitants, steadily developing to 43,000 by 1938. Thrilled by the ideas and production methods of the most successful car manufacturer of the time, Henry Ford, and the founder of the science of management, Frederick W. Taylor, the entrepreneurs Tomáš and Jan Antonín Bat'a had the small place systematically developed into a kind of huge laboratory for communal life and work, establishing a system in which the entire town and all its inhabitants were only serving one single purpose – the increase of shoe production. Not only the division of labour, timekeeping and conveyor belts, but also captive social facilities such as nurseries, schools and a hospital as well as a department store, a sports club and a large cinema, aimed at this target. Architecture should also contribute to forming new and better-working people.

The town is divided into zones assigned to the areas of working, living, spare time and traffic – a separation of functions corresponding to the key concepts of modern town building that were later propagated in the „Charta of Athens“. Decisively influenced by the architects František L. Gahura and Vladimír Kalfík, almost all public buildings were developed on a planning grid of 6.15 by 6.15 metres, a uniform measurement which literally served as a standardization of work and life. Starting out from Zlín, Bat'a had factories and towns erected in other countries and continents as a smaller version of Zlín using modern architecture to convey a company-related identity and modernity.

● Z 36

Frantisek L.Gahura

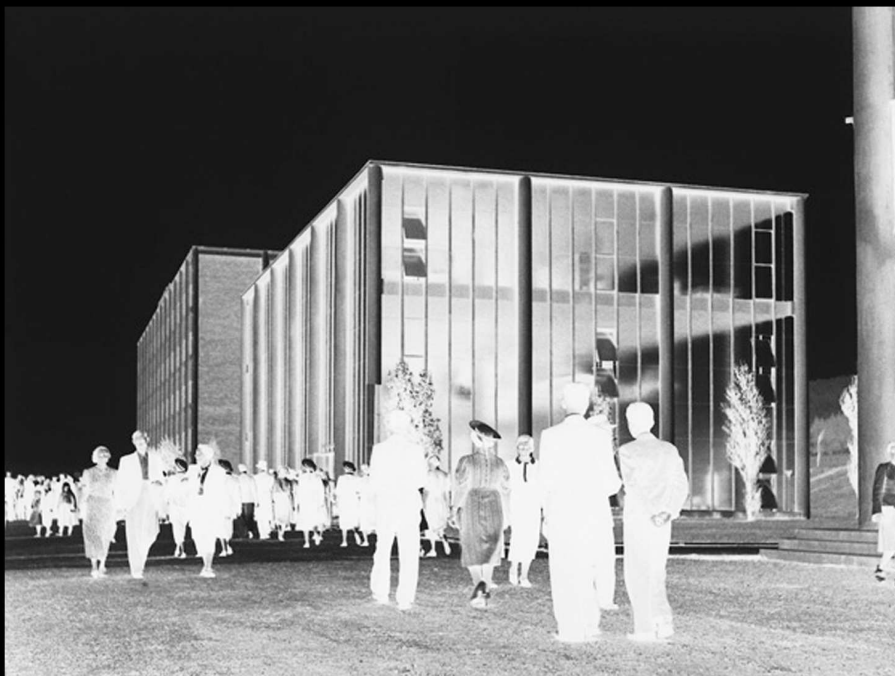
Cinema
Project: 1932



● Z 37

Lorec - Karfík

Moskva hotel
Project: 1933



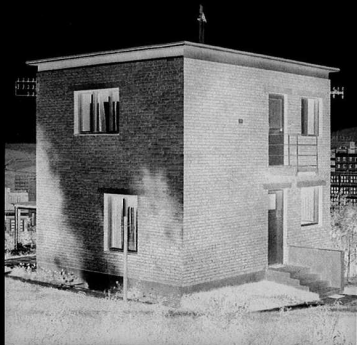
● Z 25

Gahura

Tomás Bata Memorial (Regional Gallery of Fine Arts in Zlín)
Project: 1938



37



38



PRŮZEMÍ

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● Z 48

Svedlund

Housing
Project: 1935