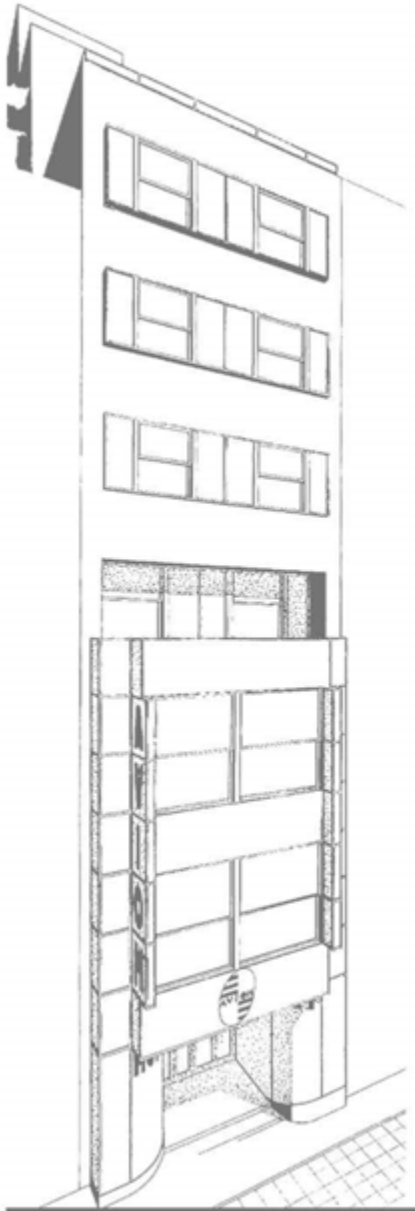


IPAR TANSZÉK KIRÁNDULÁS BRNO 2012.05.03. - 2012.05.06.



PROGRAM

IPAR TANSZÉK KIRÁNDULÁS BRNO 2012.05.03. - 2012.05.06.

0. NAP - CS

		PROJEKT	ÉPÍTÉS	CÍM / GPS
14:00	BUDAPEST	INDULÁS - PIZOLIT BUSZ		MŰEGYETEM RKP. 3. 47°28'54.24"É - 19° 3'22.07"K
16:00	RAJKA	MAGYAR - SZLOVÁK HATÁR		
18:30 - 19:00	BRNO	CHECK IN - HOSTEL FLÉDA		STEFÁNIKOVA 24 49°12'35.45"É - 16°36'11.85"K
19:30 -	BRNO	KÖZÖS VACSORA - U BILÉHO BERÁNKA		STEFÁNIKOVA 16 49°12'32.53"É - 16°36'13.47"K

PROGRAM

IPAR TANSZÉK KIRÁNDULÁS BRNO 2012.05.03. - 2012.05.06.

1. NAP - P		PROJEKT	ÉPÍTÉSZ	CÍM / GPS
(7:30) - 8:30		REGGELI		HOSTEL FLÉDA
8:30	INDULÁS	CENTRE / CERNA POLE / TUGENDHAT / KELET		
8:30 - 14:00	0001	CENTRE KÖNYVTÁR MU FACULTY OF ARTS (2001)	KUBA, PILAR	ARNÉ NOVÁKOVÁ 1 49°12'2.51"É - 16°35'55.06"K
8:30 - 14:00	0002	CENTRE IPB IRODAHÁZ (1998)	PAW	KOLISTE 27 49°11'55.92"É - 16°36'46.28"K
8:30 - 14:00	C091	CENTRE CONVALARIA (1937)	PORISKA	VESELÁ 170/26 49°11'47.47"É - 16°36'20.94"K
8:30 - 14:00	C092	CENTRE AVION-HOTEL (1927)	FUCHS	CESKÁ 20 49°11'47.77"É - 16°36'21.69"K
8:30 - 14:00	C089	CENTRE APARTMAN, ÜZLETEK (1937)	KUBA	CESKÁ 17 49°11'46.33"É - 16°36'22.39"K
8:30 - 14:00	C087	CENTRE DEPARTMENT HOUSE (1930)	BROUK, BABKA	CESKÁ 4 49°11'44.24"É - 16°36'25.09"K
8:30 - 14:00	C086	CENTRE MORAVIAN BANK (1930)	FUCHS, WIESNER	NÁMESTI SVOBODY 21 49°11'42.39"É - 16°36'26.69"K
8:30 - 14:00	0003	CENTRE OMEGA PALACE (2005)	KUBA, PILAR	NÁMESTI SVOBODY 9 49°11'41.36"É - 16°36'31.79"K
8:30 - 14:00	0004	CENTRE KAPITOL IRODAHÁZ (2000)	PAW, SAPÁK	RASINOVA 4 49°11'45.70"É - 16°36'28.87"K
8:30 - 14:00	C083	CENTRE ALFA PALACE (1937)	FUCHS, HRDINA	POSTOVSKÁ 4-10 49°11'41.45"É - 16°36'36.31"K
8:30 - 14:00	C078	CENTRE MORAVIAN SAVINGS BANK (1939)	BLUM, POLÁSEK	JÁNSKÁ 4-10 49°11'38.54"É - 16°36'35.09"K
8:30 - 14:00	C102	CENTRE ZEMAN CAFÉ (1926, 1995)	FUCHS	JEZUITSKÁ 6 49°11'50.84"É - 16°36'48.94"K

PROGRAM

IPAR TANSZÉK KIRÁNDULÁS BRNO 2012.05.03. - 2012.05.06.

1. NAP - P		PROJEKT	ÉPÍTÉSZ	CÍM / GPS
8:30 - 14:00	C109	CENTRE BATA ÜZLETHÁZ (1931)	KARFÍK	KOBLIZNÁ 24 49°11'42.74"É - 16°36'45.79"K
8:30 - 14:00	C113	CENTRE MORAVA - PALACE (1933)	WIESNER	DIVADELNI 1-3 49°11'41.76"É - 49°11'41.76"É
8:30 - 14:00	C114	CENTRE MŰVÉSZETEK HÁZA REKONSTRUKCIÓ (1946)	FUCHS	MALINOVSKÉHO NÁMESTI 2 49°11'46.09"É - 16°36'53.34"K
8:30 - 14:00	C072	CENTRE WITTRICH - HÁZ (1931)	EISTER	MASARYKOVA 19 49°11'34.48"É - 16°36'36.67"K
8:30 - 14:00	C067	CENTRE ÜZLET (1931 - 35)	EGRI	MASARYKOVA 37-39 49°11'28.98"É - 16°36'40.14"K
8:30 - 14:00	C068	CENTRE ÜZLET (1931 - 35)	EGRI	JOZEFSKÁ 21 49°11'30.38"É - 16°36'41.66"K
8:30 - 14:00	C069	CENTRE ÜZLET (1931 - 35)	EGRI	MASARYKOVA 26-30 49°11'30.88"É - 16°36'37.62"K
8:30 - 14:00	C123	CENTRE POSTA (1938)	FUCHS	NÁDRAZNÍ 7 49°11'20.26"É - 16°36'32.79"K
8:30 - 14:00	C115	CENTRE LAKÓHÁZ (1936)	EISLER	CEJL 4 49°11'46.34"É - 16°36'58.90"K
8:30 - 14:00	C117	CENTRE ZSINAGÓGA (1936)	EISLER	SKOREPKA 13 49°11'33.63"É - 16°37'3.55"K
14:45 - 15:45	C311	CERNÁ POLE ÁLTALÁNOS ISKOLA (1931)	KYSELKA	STARÁ 24 49°11'58.78"É - 16°37'3.12"K
14:45 - 15:45	C320	CERNÁ POLE ERA KÁVÉZÓ (1929)	KRANZ	ZEMÉDÉLSKÁ 30 49°12'38.03"É - 16°37'8.81"K
16:00 - 17:30	C327	CERNÁ POLE VILLA TUGENDHAT (1928)	MIES VAN DER ROHE	CERNOPOJNI 45 49°12'26.20"É - 16°36'58.02"K
17:30 - 18:00	C347	EAST DÉLPE LAKÓ- ÉS ÜZELTHÁZ (1926)	VÁCLAVEK	CEJL 83 49°11'57.86"É - 16°37'28.55"K
19:00 -		BRNO KÖZÖS VACSORA - U BILÉHO BERÁNKA		STEFÁNIKOVA 16

PROGRAM

IPAR TANSZÉK KIRÁNDULÁS BRNO 2012.05.03. - 2012.05.06.

2. NAP - SZ		PROJEKT	ÉPÍTÉSZ	CÍM / GPS
(7:30) - 8:30		REGGELI		HOSTEL FLÉDA
8:30	INDULÁS	ZABOVRESKY / EXHIBITIONCENTER / MASARYK / VEVERI		
9:00 - 11:00	C165	EXHIB. C. KÉPZŐMŰVÉSZETEK PAVILON (1928)	GOCÁR	VYSTAVISTÉ 1 49°11'20.10"É - 16°35'2.56"K
9:00 - 11:00	C167	EXHIB. C. MOZI ÉS KÁVÉZÓ (1928)	KRÁLIK	VYSTAVISTÉ 1 49°11'20.99"É - 16°34'56.29"K
9:00 - 11:00	C168	EXHIB. C. KILÁTÓTORONY (1928)	FRANTISEK / CERMÁK	VYSTAVISTÉ 1 49°11'23.34"É - 16°34'40.99"K
9:00 - 11:00	C169	EXHIB. C. BRNO VÁROS PAVILON (1928)	FUCHS	VYSTAVISTÉ 1 49°11'15.39"É - 16°35'7.13"K
9:00 - 11:00	C176	EXHIB. C. APARTMAN HÁZ	WIESNER	RYBÁRSKÁ 10 49°11'14.13"É - 16°35'18.94"K
11:45 - 12:45	C185-189	ZABOVRESKY "NEW HOUSE ESTATE" (1928)	FUCHS / GRUNT / KROHA	SMEJKALOVA / BRÁTOVA 49°12'21.17"É - 16°34'16.16"K
11:45 - 12:45	C192	ZABOVRESKY SORHÁZ (1928)	FUCHS / GRUNT	PETRVALDSKA 6-10 49°12'20.78"É - 16°34'15.40"K
13:00 - 14:00	C210 - 215	ZABOVRESKY LAKÓHÁZAK (1929 - 35)	DVORÁK / KUBA	ZABRANSKÉHO 49°12'26.65"É - 16°35'3.73"K
13:00 - 14:00	C216	ZABOVRESKY SAJÁT LAKÓHÁZ (1928)	FUCHS	HVÉZDARENSKÁ 2 49°12'24.84"É - 16°35'1.70"K
13:00 - 14:00	C219	ZABOVRESKY SLAVIK - VILLA (1932)	KRANZ	TUMOVA 15 49°12'21.79"É - 16°34'59.24"K
14:15 - 17:00	C012	MASARYK STEIN - VILLA (1926)	WIESNER	BARVICOVA 25 49°11'48.69"É - 16°34'52.88"K
14:15 - 17:00	C014	MASARYK SAJÁT LAKÓHÁZ (1933)	POLÁSEK	BARVICOVA 56 49°11'52.62"É - 16°34'50.44"K

PROGRAM

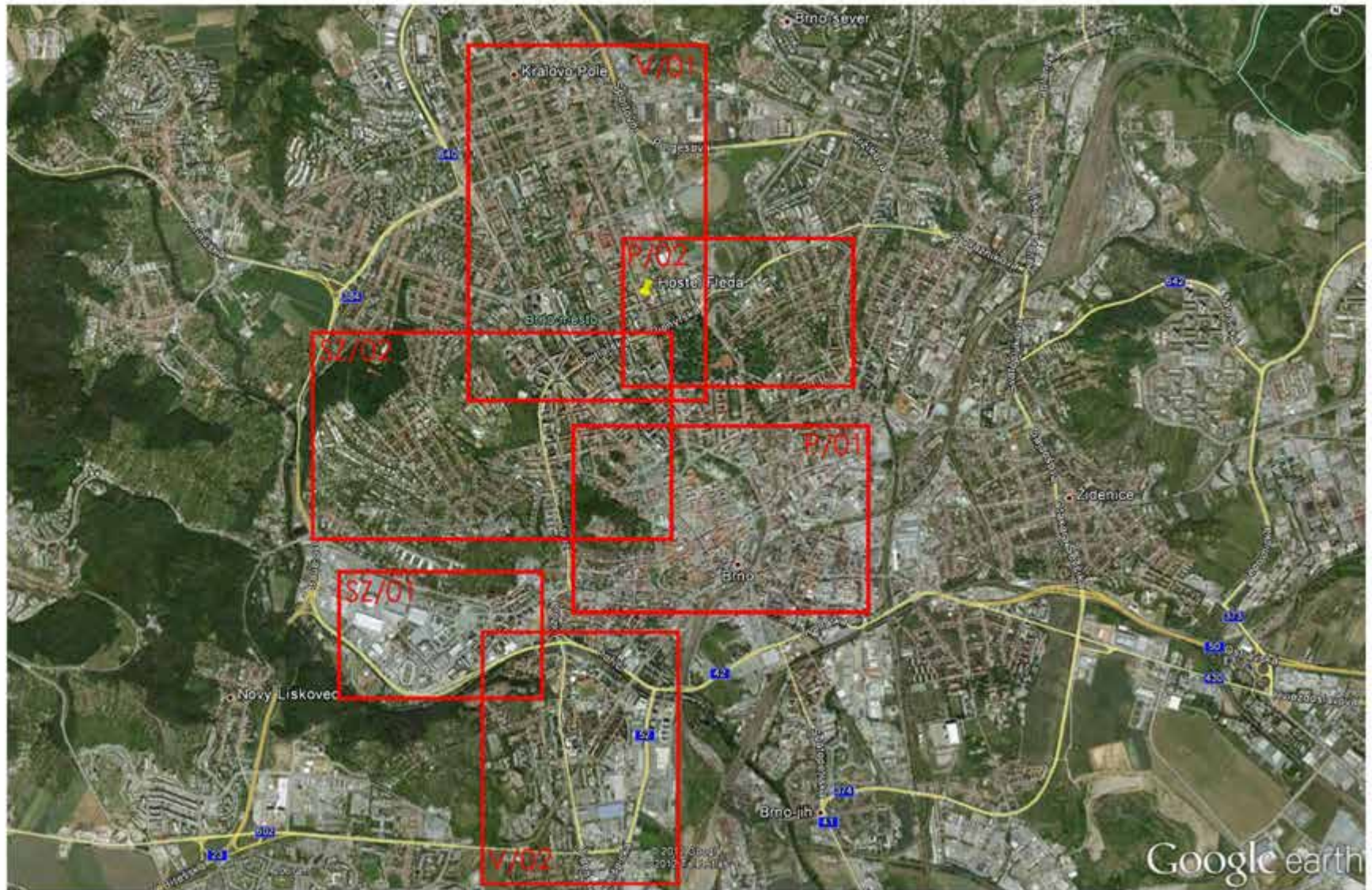
IPAR TANSZÉK KIRÁNDULÁS BRNO 2012.05.03. - 2012.05.06.

2. NAP - SZ		PROJEKT	ÉPÍTÉSZ	CÍM / GPS
14:15 - 17:00	C021	MASARYK ISKOLA (1928)	FUCHS / POLÁSEK	NÁMÉSTI MIRU 3 49°12'8.93"É - 16°34'48.18"K
14:15 - 17:00	C026	MASARYK SAJÁT LAKÓHÁZ (1931)	KROHA	SEDLÁKOVA 45 49°12'6.97"É - 16°34'37.75"K
14:15 - 17:00	C037	MASARYK PETRÁK - VILLA (1936)	FUCHS	MARIE PUJMANOVÉ 4 49°11'52.56"É - 16°34'13.96"K
14:15 - 17:00	C038	MASARYK LÖW - BEER VILLA (1935)	BAUMFELD / SCHLESINGER	KALVODOVA 8 49°11'53.74"É - 16°34'14.17"K
14:15 - 17:00	C045	MASARYK STIASSNY - VILLA (1929)	WIESNER	HROZNOVÁ 14 49°11'49.54"É - 16°34'21.87"K
14:15 - 17:00	0005	MASARYK "BLUE CUBES" LAKÓHÁZAK (2001)	PILAR	NEUMANNOVÁ 29 49°11'44.75"É - 16°34'35.33"K
14:15 - 17:00	C051	MASARYK BASS - VILLA (1932)	KEREKES	LIPOVÁ 22 49°11'39.90"É - 16°34'38.38"K
14:15 - 17:00	C053	MASARYK VESNA KÖZÉPISKOLA (1930)	FUCHS	LIPOVÁ 18 49°11'40.19"É - 16°34'43.33"K
14:15 - 17:00	C058	MASARYK LAKÓHÁZ (1931)	EISLER	NEUMANNOVÁ 10 49°11'37.30"É - 16°34'55.66"K
14:15 - 17:00	C060	MASARYK SAJÁT LAKÓHÁZ (1935)	ZÁCEK (P.A.W.)	LIPOVÁ 17 49°11'39.67"É - 16°34'56.24"K
17:15 - 18:00	C240	VEVERI HUSZITA TEMPLOM (1928)	VISEK	BOTANICKÁ 1 49°12'12.81"É - 16°36'11.92"K
17:15 - 18:00	C241	VEVERI MASARYK KOLLÉGIUM (1930)	FUCHS	CIHLÁRSKÁ 21 49°12'17.12"É - 16°36'9.62"K
19:00 -	BRNO	KÖZÖS VACSORA - U BILÉHO BERÁNKA		STEFÁNIKOVA 16 49°12'32.53"É - 16°36'13.47"K

PROGRAM

IPAR TANSZÉK KIRÁNDULÁS BRNO 2012.05.03. - 2012.05.06.

3. NAP - V		PROJEKT	ÉPÍTÉS	CÍM / GPS
(7:30) - 8:30		REGGELI		HOSTEL FLÉDA
8:30	INDULÁS	VEVERÍ / SOUTH		
9:45 - 12:00	0006	VEVERÍ	VFU "HYGIENE PAVILION" (2006)	BURIAN / KRIVINKA PALACKEHO 1-3 49°13'5.31"É - 16°35'52.15"K
9:45 - 12:00	0007	VEVERÍ	INFOTECHNOLÓGIAI TANSZÉK VUT (2007)	BURIAN / KRIVINKA BOZETECHOVA 1 49°13'33.53"É - 16°35'46.20"K
9:45 - 12:00	C259	VEVERÍ	NYUGDÍJINTÉZETI IRODAHÁZ (1922)	KUMPOST KOUNICOVA 63 49°12'23.33"É - 16°35'45.51"K
9:45 - 12:00	C261	VEVERÍ	BETEGBIZTOSÍTÓ KÖZPONTI ÉPÜLETE (1924)	KUMPOST NERUDOVA 11 49°12'22.79"É - 16°35'42.66"K
9:45 - 12:00	C263	VEVERÍ	JÁRÓBETEG RENDELŐ (1928)	KUMPOST ZAHRADNIKOVA 2 49°12'21.64"É - 16°35'37.68"K
9:45 - 12:00	C264	VEVERÍ	REGIONÁLIS HONVÉDELMI KÖZPONT (1937)	FUCHS KOUNICOVA 65 49°12'26.95"É - 16°35'42.24"K
12:15 - 14:00	C364	SOUTH	ÁLTALÁNOS ISKOLA ÉS ÓVODA (1939)	FUCHS / POLASEK KRIDLOVICKÁ 30 49°11'13.45"É - 16°36'5.42"K
12:15 - 14:00	0008	SOUTH	SZOCIÁLIS LAKÁSOK - ÖREGEK OTTHONA (2006)	DRNH HYBESOVA 65 - 66 49°11'17.80"É - 16°36'0.41"K
12:15 - 14:00	0009	SOUTH	LAKÓHÁZ (2005)	HRUSA / PELCÁK VIDENSKÁ 28 49°10'58.43"É - 16°35'40.90"K
12:15 - 14:00	0010	SOUTH	INGSTAV IRODAHÁZ (1968)	RULLER VIDENSKÁ 55 49°10'48.19"É - 16°35'43.29"K
12:15 - 14:00	C372	SOUTH	KREMATÓRIUM (1930)	WIESNER JIHLAVSKÁ 1 49°10'20.58"É - 16°35'21.08"K
12:15 - 14:00	C373	SOUTH	RAVATALOZÓ (1926)	FUCHS / POLASEK VIDENSKÁ 96 49°10'14.58"É - 16°35'50.06"K
14:00 - 18:45		UTAZÁS HAZA		MŰEGYETEM RKP. 3.

















Faculty of Arts Library, Masaryk University, Brno
architectural competition 1998 - 1st prize
realization 2001
photo Filip Šlapal

- Grand Prix Obce architektů (National Architecture Award) 2002 - Main prize
- Grand Prix Obce architektů (National Architecture Award) 2002 - Award in New building category
- Grand Prix Obce architektů (National Architecture Award) 2002 - Award in Interior category
- Grand Prix Obce architektů (National Architecture Award) 2002 - Honorary mention for the investor
- Interior of the Year 2002 - Main prize
- Union of Artists Award 2002
- Ministry of Industry and Trade of CR Award
- nomination for Building of the Year 2002
- nomination for European prize for architecture Mies van der Rohe Award 2003



● 0001

Kuba, Pillar
Faculty of Arts Library,
Masaryk University, Brno
Project: 2001



● 0002

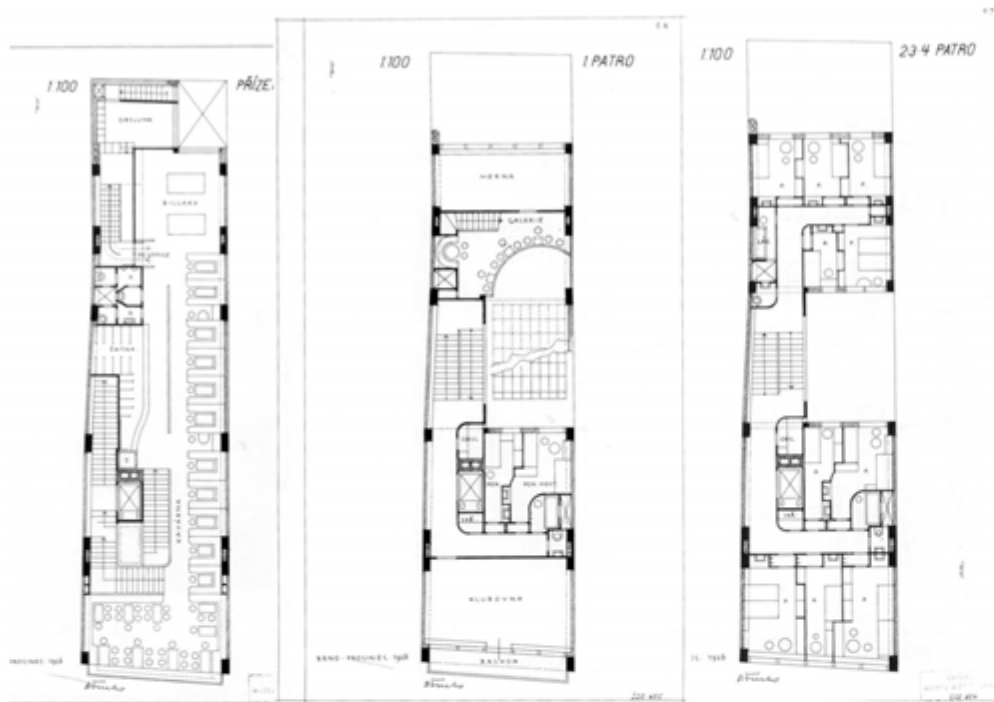
PAW
IPB Office Building
Project: 1998



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 Dorošák 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



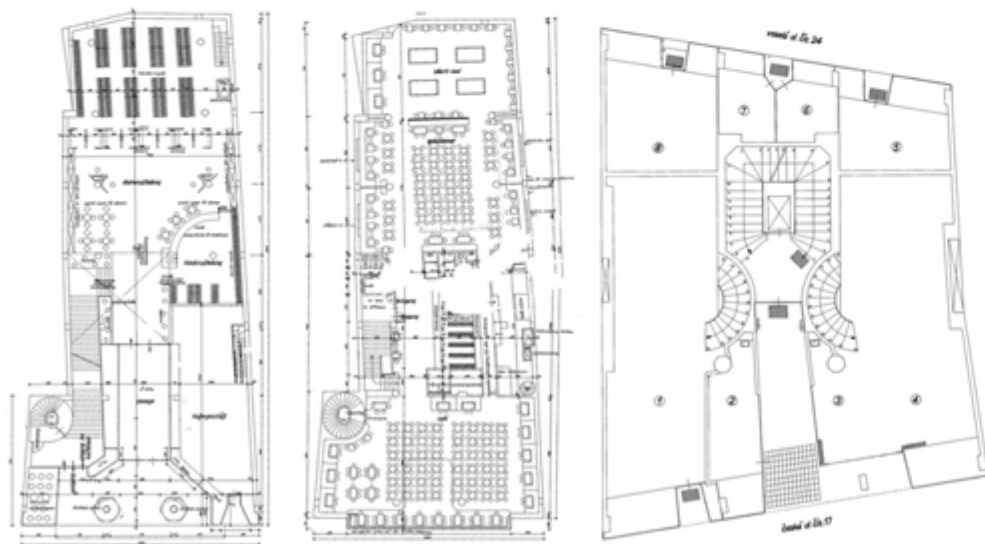
Miroslav Kostecký, a restaurant owner, decided to modernize his restaurant in Česká Street in 1926 and had a new hotel designed by Bohuslav Fuchs built in place of a former ground-floor inn. The architect had to deal with the extremely narrow, originally medieval parcel (8 x 34 m). Fuchs use of a ferro-concrete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



Although several designs for department stores by Vilém Kuba have been preserved, only one was ever built: an apartment building overlooking Česká and Veselá streets with a ground floor that is still used for commercial purposes. The symmetrically conceived front of the building is vertically divided by three polygonal alcoves emphasized by contrasting white and black opaxite cladding. Although the design of the facade makes this project unique in Kuba's body of work, the building pales in comparison with his other (unbuilt) plans for the centre of Brno. Such were also the designs of an apartment building in Skrytá Street or the Nehera department store inspired by the Prague avant-garde architectural environment with reference to bustling big-city boulevards awash with neon lights, modern cars and stylish pedestrians. Although the hotel, café and restaurant are three separately accessible units, their service facilities are interconnected. The Avion Hotel, owing to its sophisticated structural design, inspired a number of Fuchs' contemporaries (e.g. the Juli Hotel in Prague designed by Pavel Janák in 1933). Though the building was granted landmark status as early as the 1960s, this failed to prevent the devastation of the original furnishings of the interiors, which continued to fall into disrepair throughout the 1990s. Architect

● C089

Vilém Kuba
 Apartment building with shops
 Project: 1937
 Completion: 1937



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 Miloslav 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 Jiříčná recently presented a project for the reconstruction of the hotel; up for sale, the fate of the hotel is now un-

● C087

Miloslav Kopřiva
Brouk and Babkadepartment store
Project: 1934
Completion: 1934



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 Syříšřtě, Jaroslav Stockar-Bernkopf, Jan Víšek 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



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



● 0004

PAW, Sapák
Kapitol Office Building
Project: 2000



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 Franti ek 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

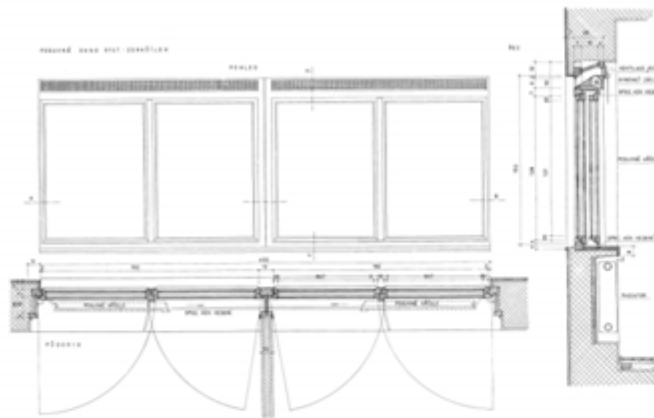
● C083

Fuchs, Hrdina, Bezrouk

The Alfa Palace

Project: 1937

Completion: 1937



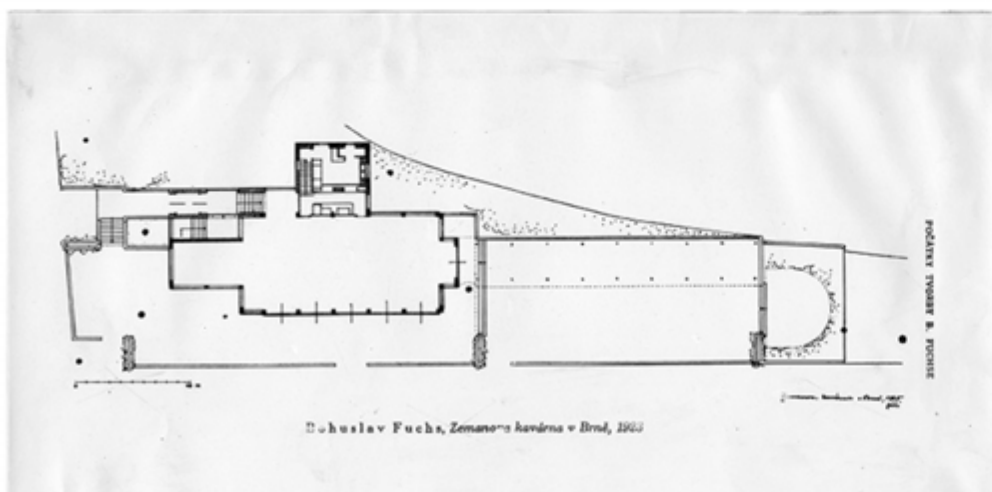
The First Moravian Savings Bank found its original headquarters, i.e. the historicist building in Jánská Street, no longer adequate in the mid-1930s. The architectural competition announced in 1936 for a new building was won by Otakar Oplátek and Josef Poláček. The savings bank's board of directors eventually 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. Svobody (Liberty Square). i

● C078

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

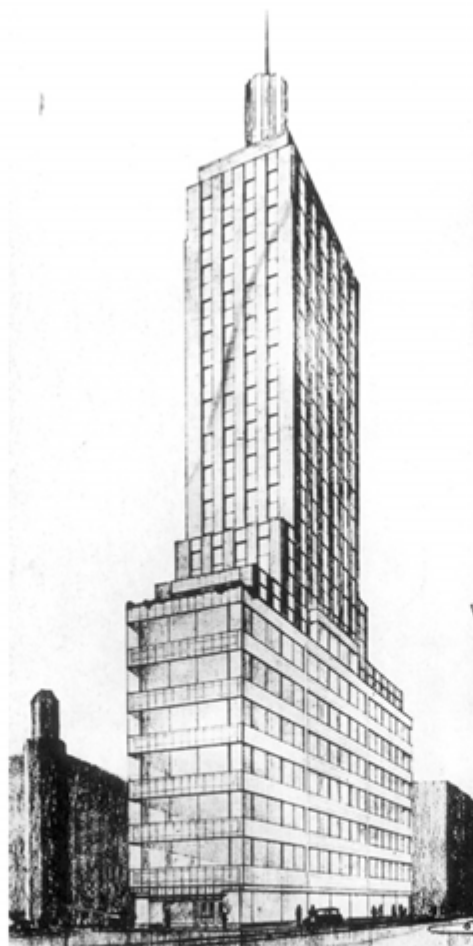


Koliště Park along Brno's ring road and near the present-day Janáček Theatre, was the site of a wooden pavilion known as the Schopp Café in the early 20th century. It was purchased by Josef Zeman, a café owner, who decided to build a new café made of brick. Therefore, he selected Bohuslav Fuchs, a young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

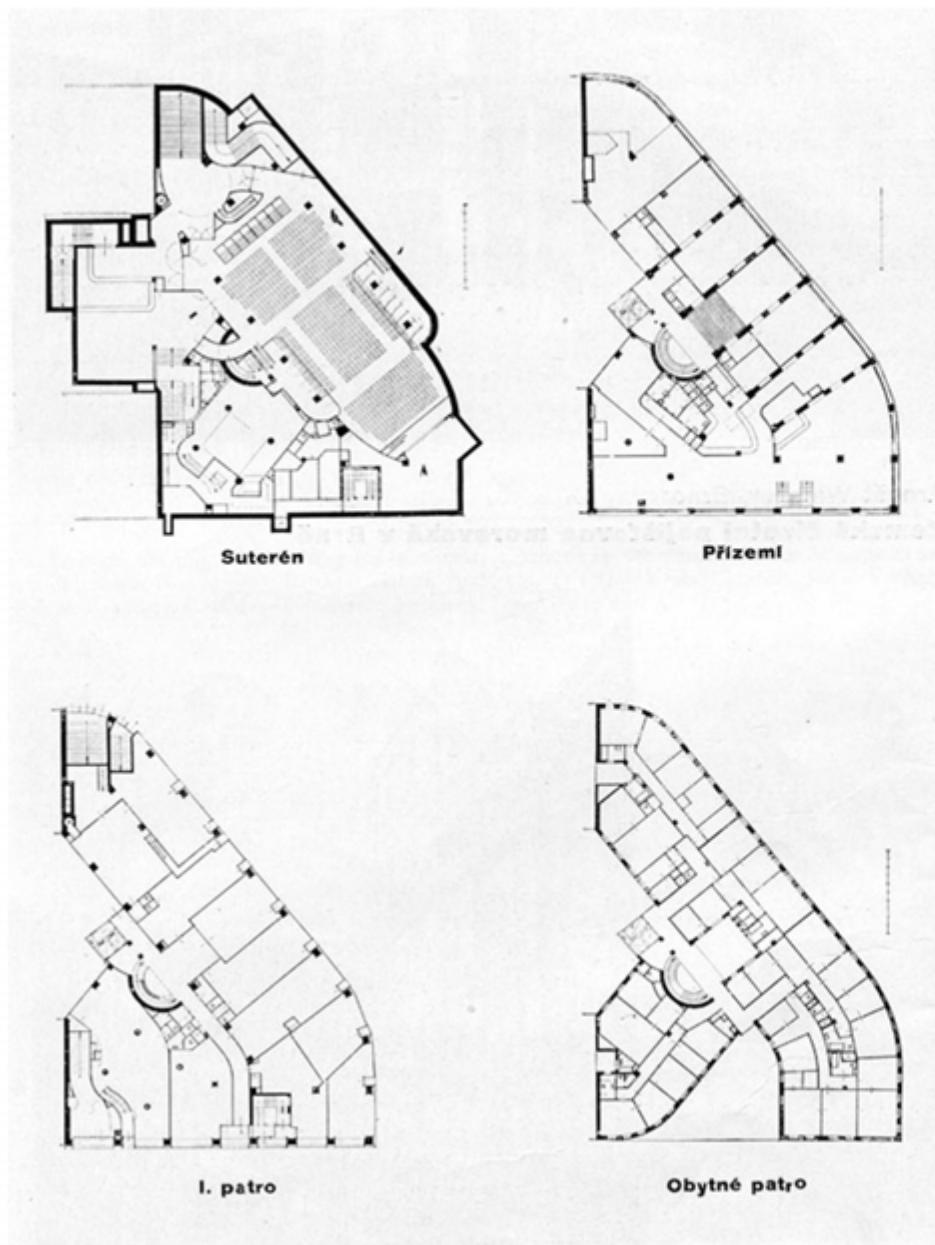
In 1944 the facade was damaged by a bomb blast near the department store during an Allied air raid. The present modified appearance of the facade is the result of the reconstruction of the building in 1966 involving the only available materials, so-called Boletice panels, which entirely disrupted the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

● C109

Bata Department store

Vladimír Karfík

Project: 1931



Today's compact block of the Morava Palace situated between Malinovského square and Divadelní and Benešova streets has an intriguing construction history. The plot was originally occupied by the so-called Doret Court, whose main front faced the Mahen Theatre, and the adjoining vaudeville hall.

In 1926, the vaudeville hall was purchased by Hermine Stiasny, the wife of influential textile manufacturer Alfred Stiasny; the new owner wished to convert the building into a hotel. Therefore, she announced an international architectural competition, addressing Peter Behrens, Jacobus Oud, Archibald Campbell and Ernst Wiesner. However, she soon changed her mind and decided instead to build a commercial and residential building designed by Ernst Wiesner, who had won the original competition. In 1928, while construction was still underway, Hermine Stiasny sold the building to the Moravian Country Life Insurance Company. The new owner decided to finish the building according to the original plans.

The formal design of this multi-purpose building was a far cry from the moderate esthetics of functionalism at the time. The facade grid of the ferro-concrete structure gracefully copies the curve of Benešova Street and expressively breaks into Divadelní Street. The rupture of the mass of the structure allows southern light to reach the apartments on upper stories. The two-level glazed base contained shops on the ground floor; the first floor was occupied by offices and a spacious café, which was extended in the 1930s with a semi-circular terrace that ran around the corner and featured unique fan-like sun blinds. The varied offer of public space in the building included a basement music hall and spacious cinema.

● C113

Ernst Wiesner
Morava Palace
Project: 1933



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



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.

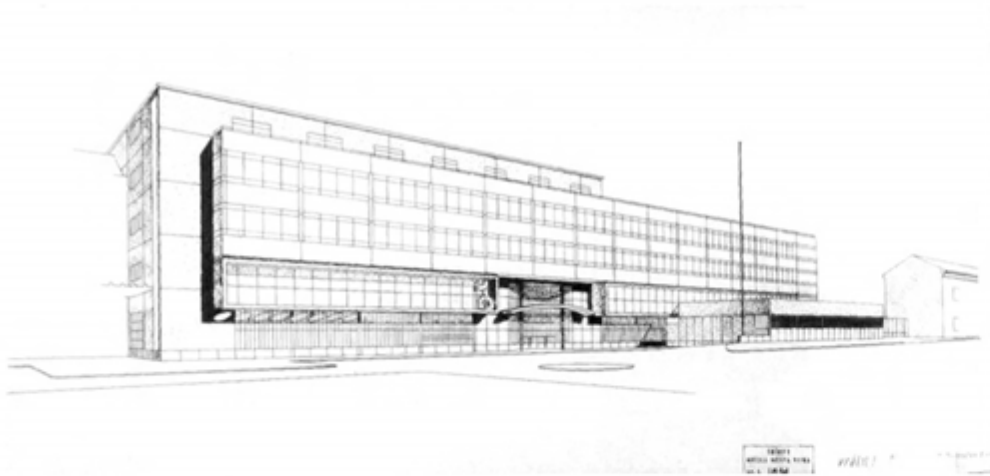
This moderate and purist variation of the international style has its intriguing counterpart in a preserved earlier design by Eisler, dominated by ribbon windows on the upper floors. This functionalist element, together with neon lights and expressive stylization, induces the impression of a bustling 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

● C067-69

Zoltán Egri
Shops
Project: 1931-35



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

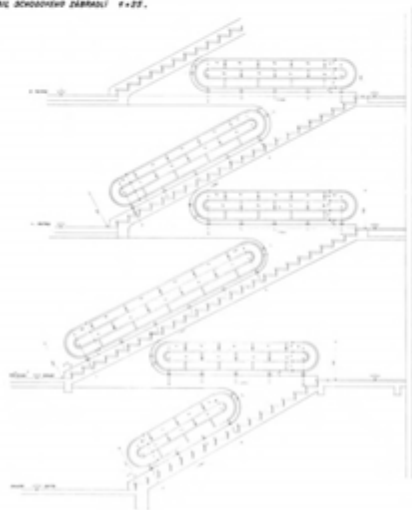
● C123

Bohuslav Fuchs
Brno Railway Station, Post Office
Project: 1938



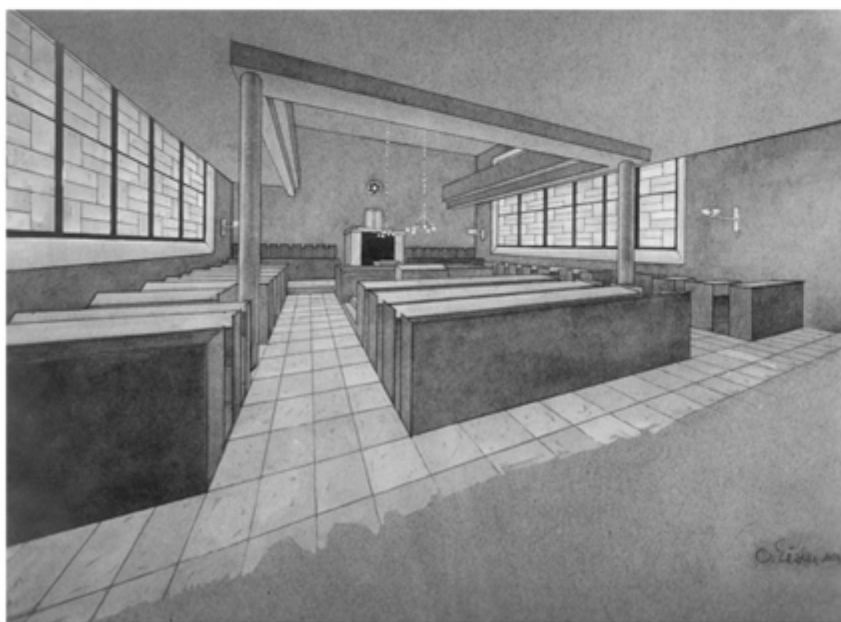
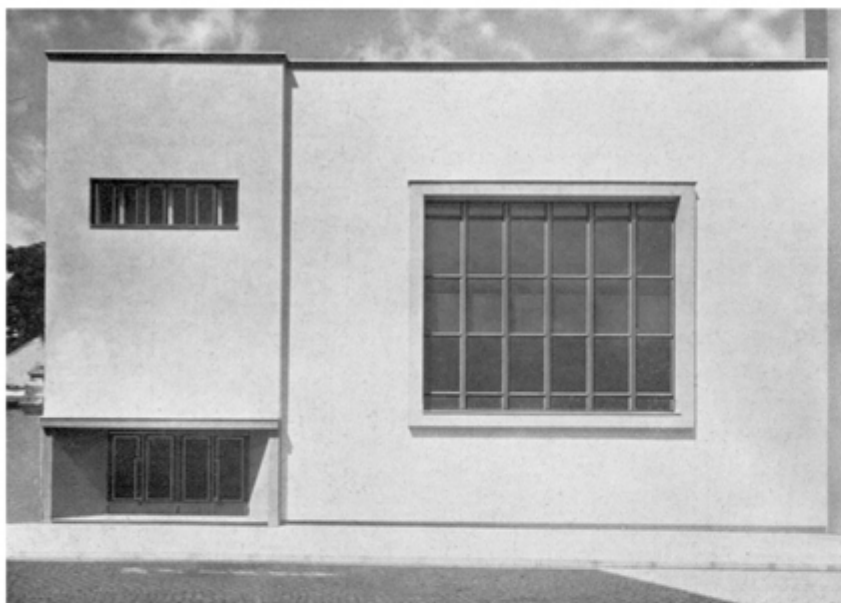
Entrepreneurs Max Löw Beer and J. Riemer had an apartment building with shops built on the corner of Cejl and Vlhká streets in 1936; the design is attributed to Otto Eisler. The house features a pronounced horizontal segmentation with protruding window ledges whose dark paint originally contrasted with the light plaster. The impression of ribbon windows is attained through the light opaxite cladding of the facade in the rows of windows. The rear facade is functionally completed with balconies and loggias. The interior still features the graceful railings of the staircase made of bent steel tubes.

Fig. 4 - in model, 45.
METAL STAIRCASE RAILING 1:22.



● C115

Otto Eisler
Apartment building with shops
Project: 1936



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 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 sacral 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.

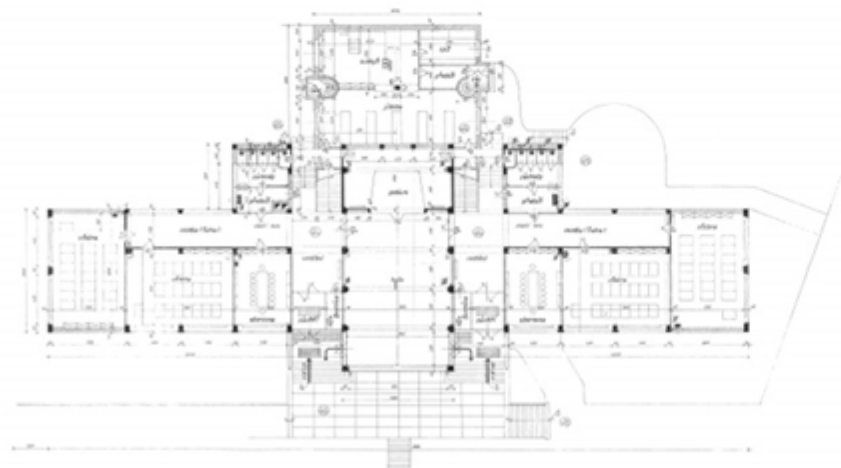
The synagogue was used as a warehouse during World War II. The religious function of the building was restored and the synagogue re-consecrated on 6 September 1945.

● C117

Otto Eisler
Synagogue
Project: 1936

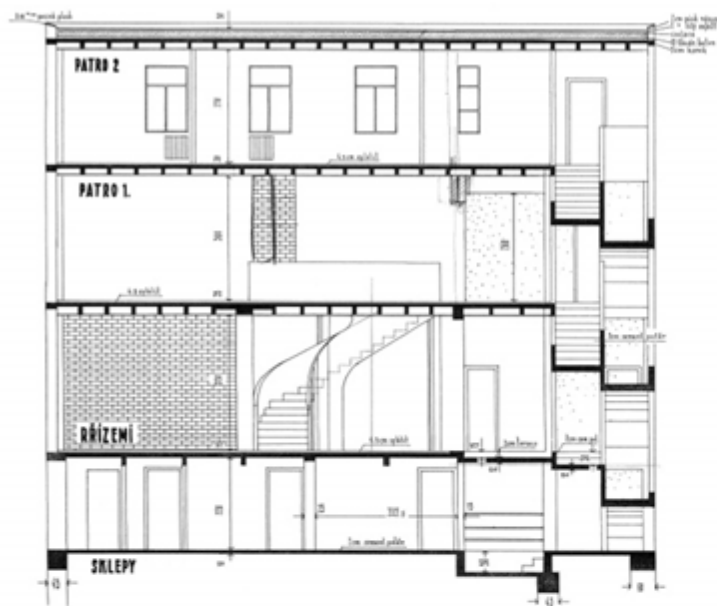


The early 1930s saw two school buildings designed by Mojmir Kyselka erected in the new northern part of Černá Pole. Zemědělská Street was selected as the site of the Masaryk School for Boys and Girls, whose sophisticated layout and interior furnishings were designed in accordance with the latest hygienic 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 Kranz 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 Kranz
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

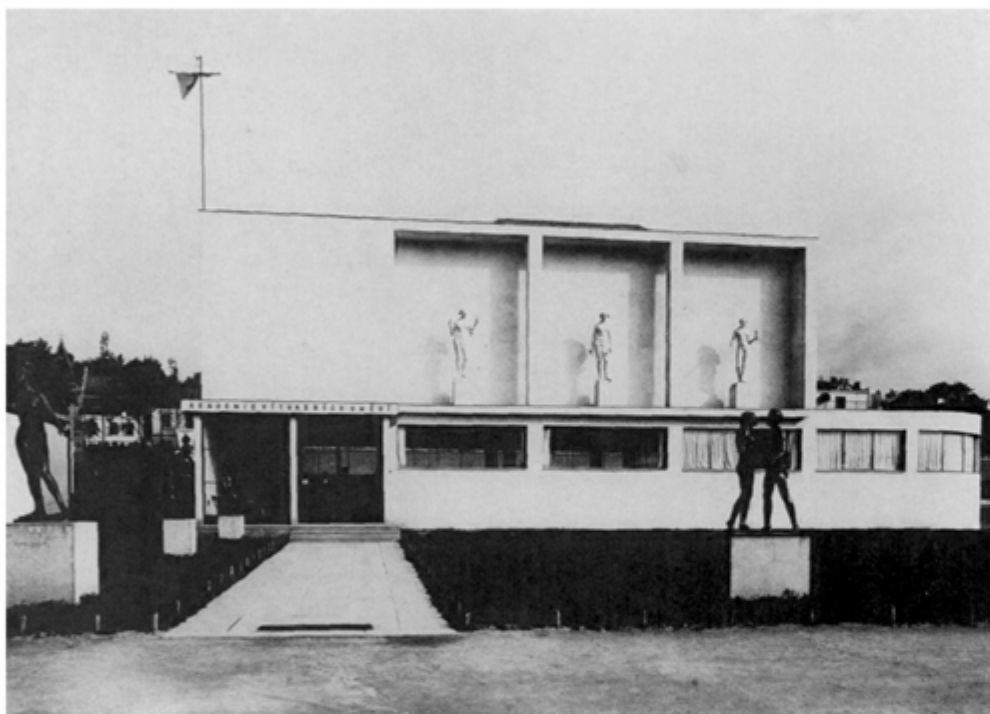


Founded by a group of bakers in 1907, the Workers' Bakery, Confectionery and Gingerbread Factory had rather humble beginnings. However, its importance gradually grew and in the mid-1920s the company could afford to buy plots in Cejl Street to build a cooperative apartment building with a bakery. By that time, Dělpe had become one of the largest and best equipped bakeries in Moravia. The design of this multi-purpose building was assigned to František Václavek and Eduard Göttlicher. The frontage of the seven-storey edifice consists of the base of the commercial ground floor with large display windows and grid windows of the first floor, where the bakery was apparently located. The facade of the upper residential floors is segmented by four shallow risalits, fine lesenes and narrow windows, which have recently been replaced with plastic ones.

It is easy to recognise the influence of the German expressionism Eduard Göttlicher brought home from his studies with architect Peter Behrens. However, František Václavek's contribution is no less significant, as is evident in one of his perspective study of a corner administrative building that was never built. The dense lines of lesenes ending in sharp points in the roof attic render an even more expressive effect. The monumental scale and the draftsman's restless hand invoke the impression of a bustling urban environment.

● C347

František Václavek
Delpé apartment building
Project: 1926



The designer of the Pavilion of the Academy of Fine Arts at the Exhibition of Contemporary Culture in Czechoslovakia held in Brno was one of the most prominent figures of this school, architect Josef Gočár. The pavilion is a plain two-level building in the shape of a block with a segmented protrusion on the ground floor. The ferro-concrete skeleton filled with brickwork creates shallow niches in the main facade. The sculptural decorations in them lend the structure Classicist features. The creator of the allegories of Painting, Sculpture and Architecture was a student of the Academy, Marie Kulhánková. The plastic facade was most spectacular when bathed in the ceremonial night lighting designed by Miroslav Prokop. Josef Gočár strove to bring a sufficient amount of daylight into the interior so that he could create an ideal exhibition area. The exhibitions of architectural designs of the students of the academy were lit by the ribbon windows and linear skylight on the roof. Gočár may have drawn inspiration for this work from the pavilion by Josef Hoffmann erected at the Kunstschau exhibition in Vienna in 1908, which Gočár himself visited. At present this building suffers from an unfit connection with the neighbouring Pavilion of the Academy of Arts, Architecture and Design by Pavel Janák, and its unique facade, which has lost its sculptural decorations, is hidden in the overgrown vegetation

● C165

Jozef Gočár
Pavilion of the Academy of Fine Arts
in Prague
Project: 1928



The Exhibition of Contemporary Culture in Czechoslovakia presented various results of many areas of human activities, including works by Czechoslovak artists. Fine arts were also presented in the roofed yard of the Palace of Industry and Trade, where individual artistic associations displayed their works. Theatre and film were presented live in a special hall designed by Emil Králík. The architect's design involved the year-round use of the building as a cinema, theatre and a large capacity café. During the Exhibition of Contemporary Culture the hall housed screenings of various scientific and promotional films as well as coverage of the happenings in the exhibition centre.

The main entrance, situated in the symmetrical and smooth facade, brought visitors to the spacious lounge with a glass soffit, which led directly to the hall for 850 viewers. The interiors were equipped with furniture by Thonet-Mundus; the stage mechanism was supplied by Česká Kolben-Daněk. The theatre hall was expanded by a gallery accessible via a staircase from the lounge; left of the main entrance, there was a café with tables outside and a terrace on the upper level. This unique connection of the interior and exterior, contrasting with the closed area of the facade, was marred by the addition in the 1950s of walls enclosing the terraces as well as the crescent outer staircase of the café.

● C167

Emil Králík
Cinema - Theatre - Café
Project: 1928



The tower of the Pavilion of Commerce and Trade by Bohumír Čermák, which offered visitors to the Exhibition of Contemporary Culture in Czechoslovakia a view of the entire complex, was the most prominent landmark at the end of one of the compositional axes of the exhibition grounds. The main building with the observation tower originally adjoined four wooden wings surrounding the central pool. The entrance lounge was situated underneath a café with a terrace boasting the capacity of 1,600 seats and views of the exhibition grounds.

The structural uniqueness of this 45-metre tall tower lies in the use of a central ferro-concrete shaft with a staircase, lift and top platform from which the facade is suspended on steel rods. The reconstruction in 1958 replaced the original wings with new ones made of ferro-concrete and the light lift with a heavy fast elevator, which caused a deformation of the structure of the tower and damage to the facade. Other defects in the reconstructed wings meant that they had to be demolished and the entire hall remained closed for a long time.

It did not receive a complete reconstruction until 1996 and the Rudiš-Rudiš studio won the Grand Prix of the Society of Architects in the Reconstruction category for the implementation of their design in the same year.

● C168

Bohumír Čermák
Pavilion of Commerce and Trade
Project: 1928



In 1923 Bohuslav Fuchs participated in the competition for the urban and architectural concept of Brno's new exhibition ground on Bauer's Ramp. Although his design ranked third, the architect could influence the appearance of the exhibition ground later, as he designed the City of Brno Pavilion.

This plain block with a ferro-concrete skeleton and brickwork wallings was originally lightened by its free ground floor, which rested on pillars and opened towards the lake on the eastern side. Visitors were led to the entrance hall lit by the glassed wall of the facade via a monumental staircase. The hall features a staircase connecting both exhibition floors, while the upper level is lit by skylights in the ceiling. The back exit via a spiral staircase on the facade was used to cope with large numbers of visitors. The red ceramic cladding is accompanied by a ceramic sculpture by Josef Kubiček at the main entrance. Bohuslav Fuchs, together with painter and graphic designer Emanuel Hrbek, also participated in the design of the City of Brno's exposition at the Exhibition of Contemporary Culture in Czechoslovakia.

The hall served its original purpose for a short time only. In the following years it was a post office, warehouse or archive; at present it hosts rehearsals of the Brno Philharmonic Orchestra. The building underwent a comprehensive reconstruction in the 1990s; some later adjustments, such as filling the open parterre with office units, have been removed.

● C169

Bohuslav Fuchs
City of Brno Pavilion
Project: 1928



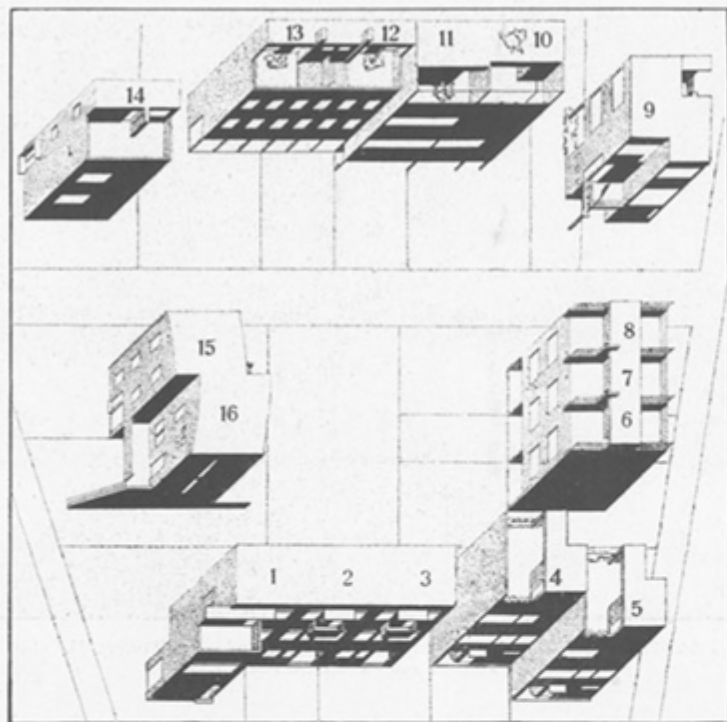
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● C169

Bohuslav Fuchs
City of Brno Pavilion
Project: 1928



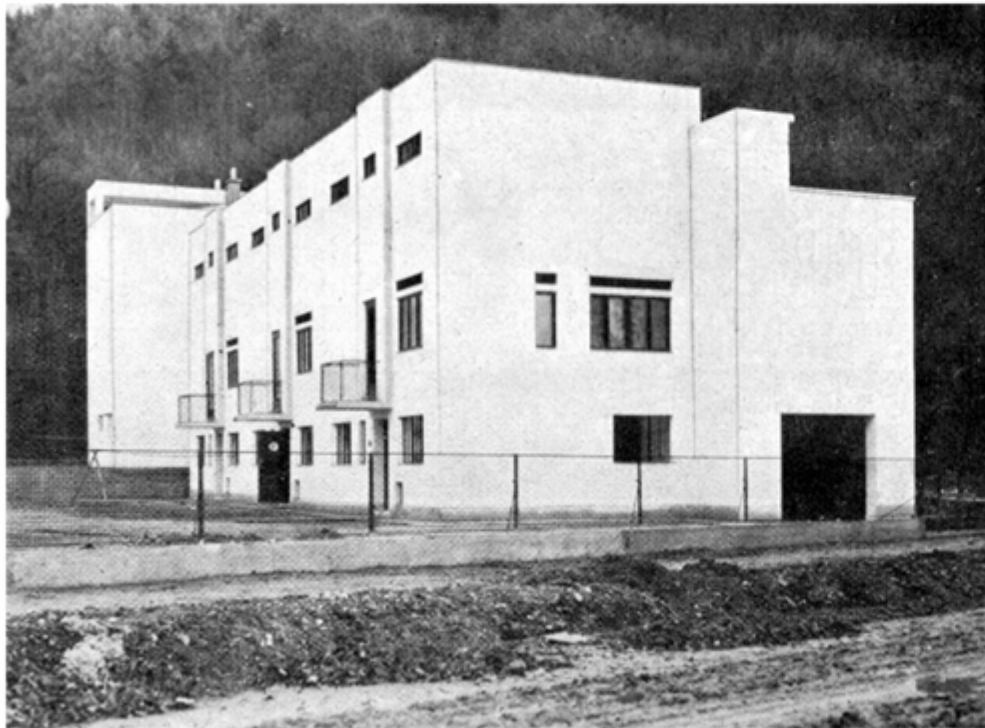
Isometrischer Lageplan der Gesamtsiedlung

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



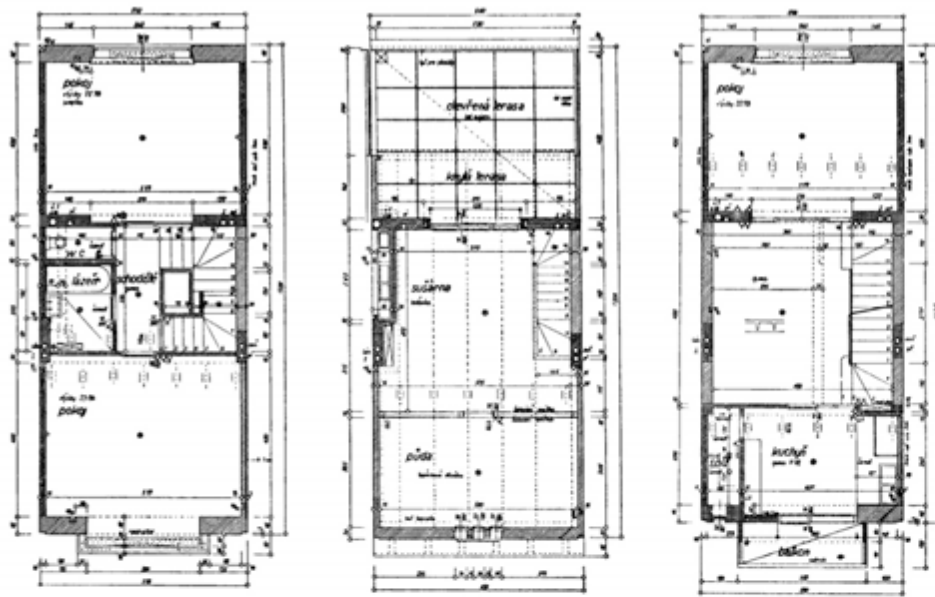
Bohuslav Fuchs, who, together with Jaroslav Grunt, created the urbanism conception of the New House estate, is also the author of the row of three terraced houses on the corner of Peřvaldská and Bráfova streets. The project is an example of a minimal family residence designed to offer modern housing for the lowest price possible.

The mass of the structure is a long block divided into three two-storey residential units of the same size. Added to one unit is the smaller cubic structure of the garage on the corner; there is a study upstairs and a terrace on the flat roof. The layouts of the units are entirely identical, except for this extension. The ground floor housed service and storage areas of the cellar, laundry and servant's room. The first floor was residential and included a kitchen, a small study and dining room also serving as the main living room. Parents' and children's bedrooms were, like the bathroom and coatroom, situated on the second floor.

Bohuslav Fuchs attempted to design a cheap prototype for individual housing accessible to a large part of the population. He put a great emphasis on innovating the layout, e.g. through a clear functional division into the working area of the kitchen, relaxation space of the living room and separate bedrooms only intended for sleeping, which was far from the norm at the time. Fuchs' buildings have received several reconstructions in the past. Although the buildings are listed, windows have recently been replaced and other insensitive structural changes made.

● C192

Fuchs, Grunt
Terraced Houses
Project: 1928



The huge impact the exhibition of experimental housing exerted on the future of architectural design is evident in its positive reception by local builders. In the late 1920s, the building company owned by Václav Dvořák and the Kuba brothers developed the concept of "vertical housing" which innovated the idea of terraced houses seen in the New House estate. These standardized buildings enabled considerable financial savings and, at the same time, represented modern housing with a number of spatial and esthetic qualities.

The houses did not feature cellars, as these would have increased the price; the service areas such as garages, boiler rooms, laundries and servant rooms were situated on the ground floor. The first floor housed the kitchen (only intended for the preparation of meals), the hall with a staircase and the living room (serving as a relaxation zone); the second floor was occupied by bedrooms (children and parents had separate bedrooms) and sanitary facilities (a standard feature). The attic could be used as a utility area or a guest room leading to the roof terrace. The house featured a deep three-tract layout determined by the small width of the plot, which enabled further savings on the purchase of the building area as well as on the maintenance of the facades and sidewalks. In addition, the terraced development eliminated costs related to the construction of end walls and their foundations and enhanced thermal insulation. Terraced houses by Václav Dvořák and the Kuba brothers can be found in many of the city's quarters. Their facades feature minimal esthetics, use black and white opaxite or ceramic cladding, glass bays and balconies as well as characteristic coffered cornices.

● C210-215

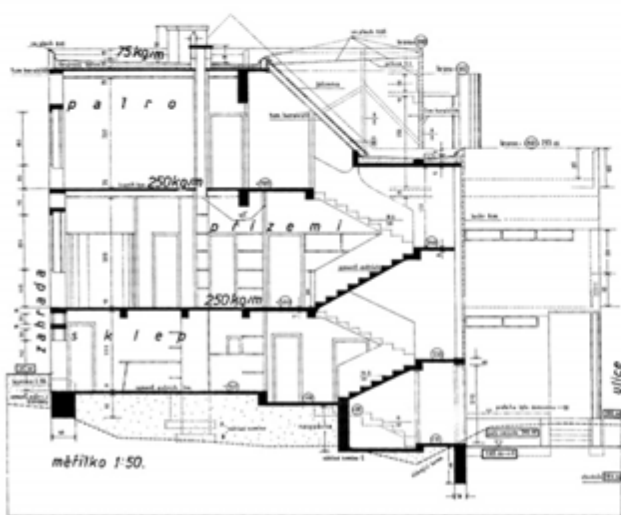
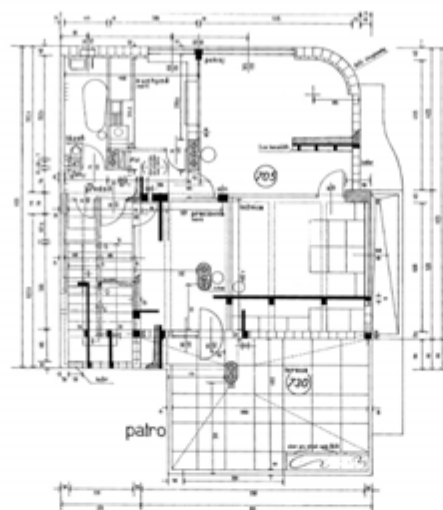
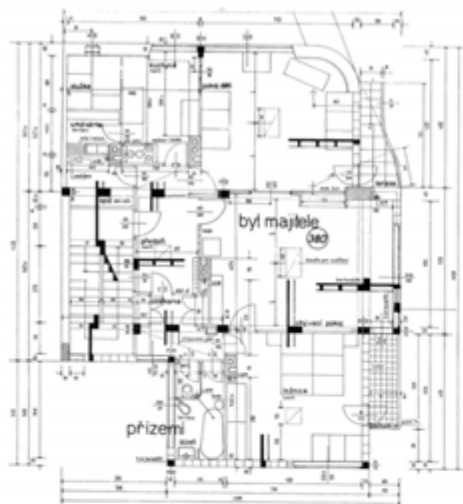
Václav Dvořák,
Alois Kuba Vilém Kuba
Terraced Houses
Project: 1929-1935



The two-storey villa forms an urban complex with the neighboring house on the corner of Hvězdárenská and Tůmova streets. The twin opposite staircases splitting the cubic mass of the structure into two parts with different height levels is the key layout feature. The main entrance from Hvězdárenská Street is linked to the staircase providing access to the architect's studio and office on the first floor. The spiral staircase at the back connects the residential area on the ground floor to the library on the gallery, the private second floor and the roof terrace. Fuchs emphasized the cutting-edge technical furnishings of the house, such as the Frankfurt type kitchen designed by Austrian architect Margarete Schütte-Lihotzky. This room is equipped with the latest kitchen equipment, to which Fuchs added a credenza that could be opened from both sides, thus enabling meals to be served directly from the kitchen to the dining room. The house featured mainly built-in furniture made according to Fuchs' own designs. The residential hall with the gallery open across stories and lit by the glass balcony door and glass block walls is the most impressive of the interior areas. The idea of the hall draws on Le Corbusier's concept of an open living area, which is ideally oriented and lit through a glass wall, as is specified in his design of the Citrohan House. In 1929 Fuchs resigned from the position of the main city architect and continued to work in his private studio. As the capacity of the studio he had in his own villa was no longer sufficient, he connected the villa to the neighboring house, where he set up a large design studio. Fuchs' villa has recently undergone reconstruction which disrupted its former subtle grace by replacing the windows and adding thermal insulation to the facade.

● C216

Bohuslav Fuchs
Bohuslav Fuchs's own villa
Project: 1928



In the early 1930s architect Josef Kranz designed a villa for the director of Brno Radiojournal and radio reformer, Antonín Slavík. Under his leadership the radio station hosted a number of intriguing figures and programming was enhanced with broadcasting for minorities and coverage of theatrical performances.

When designing the Slavík Villa Josef Kranz had to work with a far from ideal plot at the intersection of Tůmova and Lužická streets, the sloping terrain of which determined the segmented layout of the three-level house. The impression of the organic incorporation of the structure in the slope is enhanced by the landscaping with a rock garden and lush greenery, which also appears on the bay roof on the side facade. The structure of the house consists of a ferro-concrete skeleton, whose pillars are also visible in the main street frontage. The elevated ground floor housing the owner's apartment features the living room, kitchen, children's room and bedroom facing the street. The bedroom is situated below the spacious terrace which adjoins another fully furnished apartment unit with the owner's study on the first floor. When designing this house, Josef Kranz used wood fibre panels in place of filler masonry due to their low price, fast construction even in winter months and good insulation properties.

The villa is still owned by the Slavík family and, except for the extension of the garage on the street-side facade, it has been preserved in its original condition.

● C219

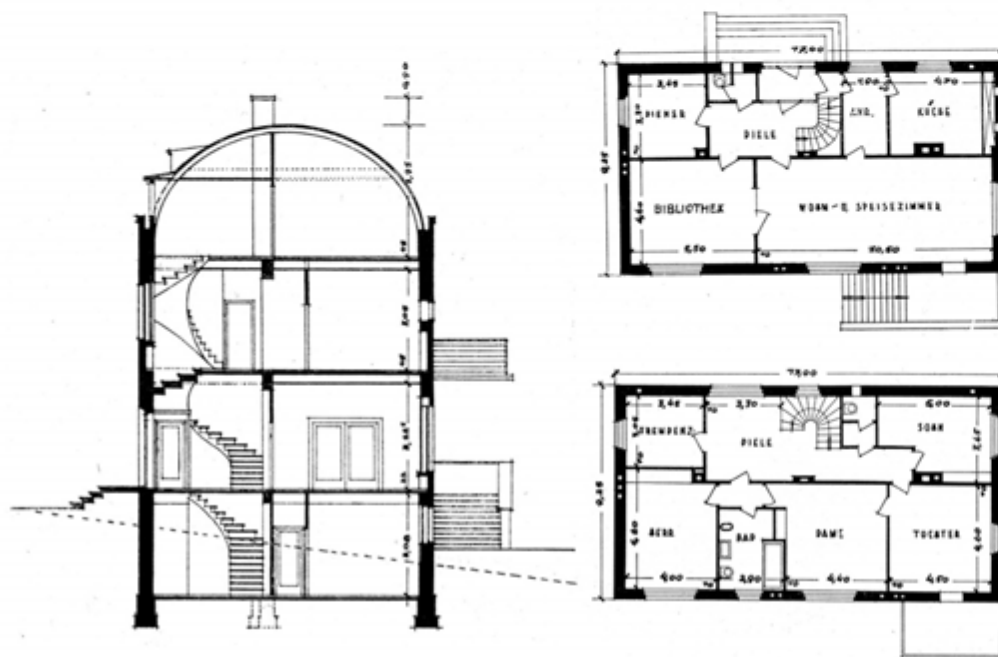
Josek Franz
Slavik villa
Project: 1932



Ernst Wiesner designed a modestly conceived villa in Barvičova Street for Leo Stein, the sales manager of the Telephony and Electrical Company in Brno, in 1925; this design represents the traditional aspect of his work.

The plain prism of the house stands on a southern slope and its service areas face the street. It is dominated by the pronounced keel-shaped roof which smoothly merges into the brickwork mass. The street facade features two stories; the main entrance lined with travertine is situated in a risalit on the ground floor. It passes to the original social areas on the ground floor. A simple spiral staircase ascends to the first floor with the master and children's bedrooms. The garden offers access to the basement containing the service facilities, cellar and garage. The Steins had a swimming pool built in the garden in 1937.

After the Steins had to abandon the country to escape from the Nazi threat at the beginning of World War II, the villa was confiscated by the Emigration Fund for Bohemia and Moravia and in 1943 purchased by the regional vice-president, police president and SS Standartenführer Dr. Karl Schwabe. The villa was nationalized in 1945. At present it houses apartments and office areas.



● C012

Ernst Wiesner
Stein villa
Project: 1926



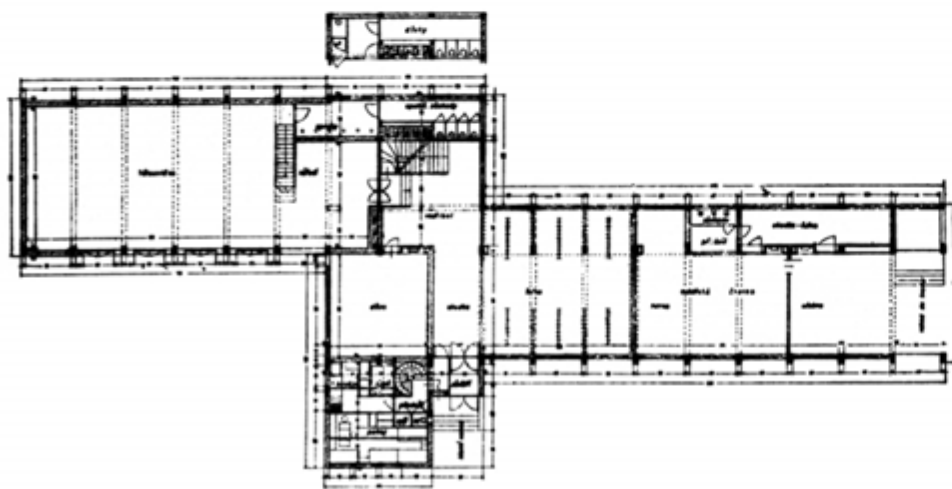
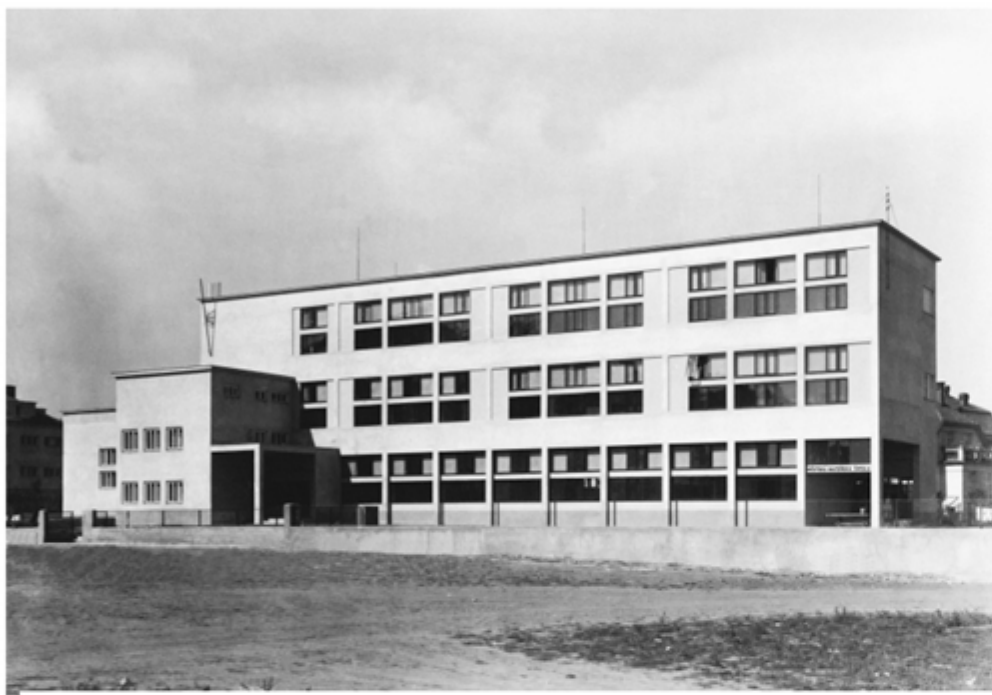
Faculty of Arts Library, Masaryk University, Brno
architectural competition 1998 - 1st prize
realization 2001
photo Filip Šlapal

- Grand Prix Obce architektů (National Architecture Award) 2002 - Main prize
- Grand Prix Obce architektů (National Architecture Award) 2002 - Award in New building category
- Grand Prix Obce architektů (National Architecture Award) 2002 - Award in Interior category
- Grand Prix Obce architektů (National Architecture Award) 2002 - Honorary mention for the investor
- Interior of the Year 2002 - Main prize
- Union of Artists Award 2002
- Ministry of Industry and Trade of CR Award
- nomination for Building of the Year 2002
- nomination for European prize for architecture Mies van der Rohe Award 2003



● 0001

Kuba, Pillar
Faculty of Arts Library,
Masaryk University, Brno
Project: 2001



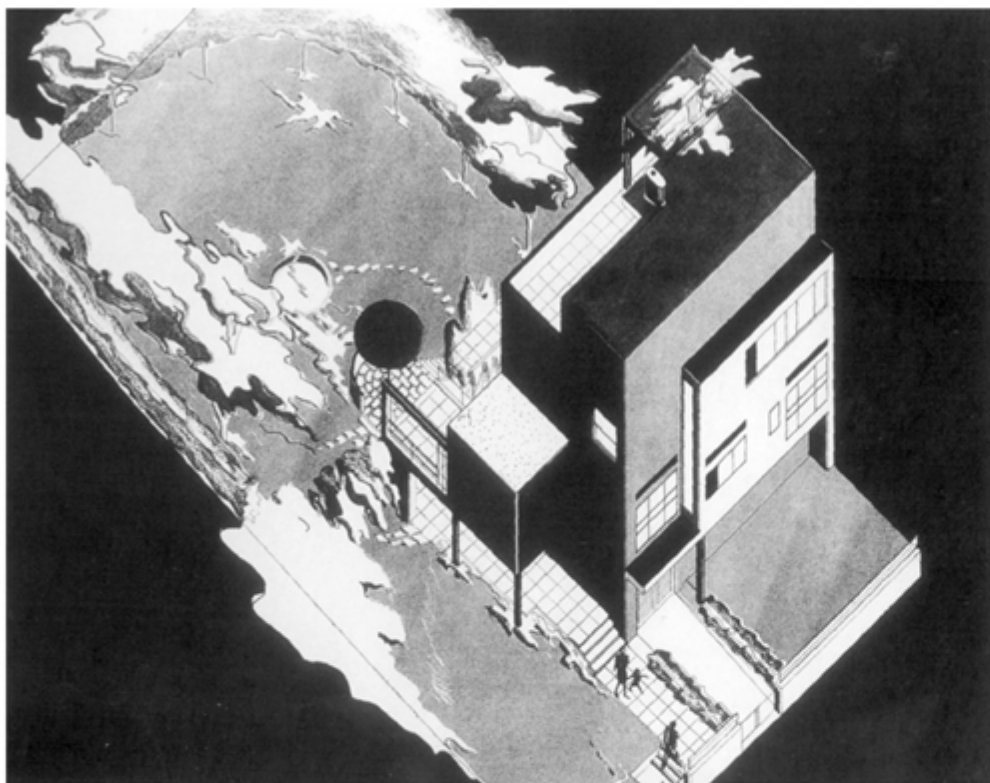
The 1920s saw the projection of not only architectural, but also pedagogical and hygienic innovations into the buildings of schools. The architects emphasized the location of the building and its orientation, sufficient amounts of light in the classrooms, adequate workshop equipment and the necessary furniture. These new principles governing the designs of schools were to a large extent formed in Dutch architecture with which the young architect Josef Polášek became familiar on his trips in the period between the wars. He profited from this knowledge in designing the school on Náměstí Míru in the Masaryk Quarter in collaboration with Bohuslav Fuchs in 1929.

The building is situated in an extensive inner block at the end of Lerchova Street, encircled with residential houses and St. Augustine Church and its rectory. In this way, the school is protected against the noise of the street and surrounded by green areas. The mass of the building consists of two parallel wings connected by a perpendicular connecting wing. It features the main entrance, vestibule, teachers' offices, principal's office as well as sanitary facilities. The north-east wing consists of a double tract with a corridor lit by sunlight, locker rooms and a nursery school (with a separate entrance) on the ground floor and classrooms on the upper floors. The south-west wing houses a gym with a roof terrace for open-air lessons and student relaxation activities.

However, these areas were later replaced with hipped roofs which significantly disrupted the original functionalist design of the building. The year 2005 witnessed the addition of a single-story school cafeteria, though no due care was taken in incorporating it into the school complex; its only link to the school building is a connecting corridor

● C021

Bohuslav Fuchs,
Josef Polášek
A school building
Project: 1928



Architect, painter, stage designer, director and theoretician Jirí Kroha was one of the important initiators of cultural life in Brno. After being appointed associate professor in the Architecture and Civil Engineering Department of the Czech University of Technology in 1925, he decided to build his own villa, which became a place where the Brno avant-garde would meet between the wars.

The villa is situated at the end of a row of terraced houses and its main residential rooms face south and look out on the slope of the terraced garden. The pillars of the partially free ground floor carry an extensive hall on the first floor, which merges into the dining room and kitchen on the south. The second floor houses bedrooms under a residential roof terrace. The overall mass of the villa is segmented by a number of risalits, balconies and shelters and represents Kroha's unique expressive approach towards functionalism, perhaps resembling the efforts of the Dutch De Stijl movement, which strove to open the ground plan to the surroundings. The artistic expression is enhanced by the interior furnishings with many sculptures and paintings by Kroha.

The preserved photograph capturing Vítězslav Nezval, Karel Teige and Roman Jakobson having a good time in the swimming pool behind the house leads us to believe that the villa witnessed buoyant social life before the war. The villa is still owned by the Kroha family and subsequent adjustments such as the closure of the entrance on the ground floor or divisions of some rooms were made according to the architect's designs.

● C026

Jirí Kroha
own villa
Project: 1931



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 Wroclaw 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

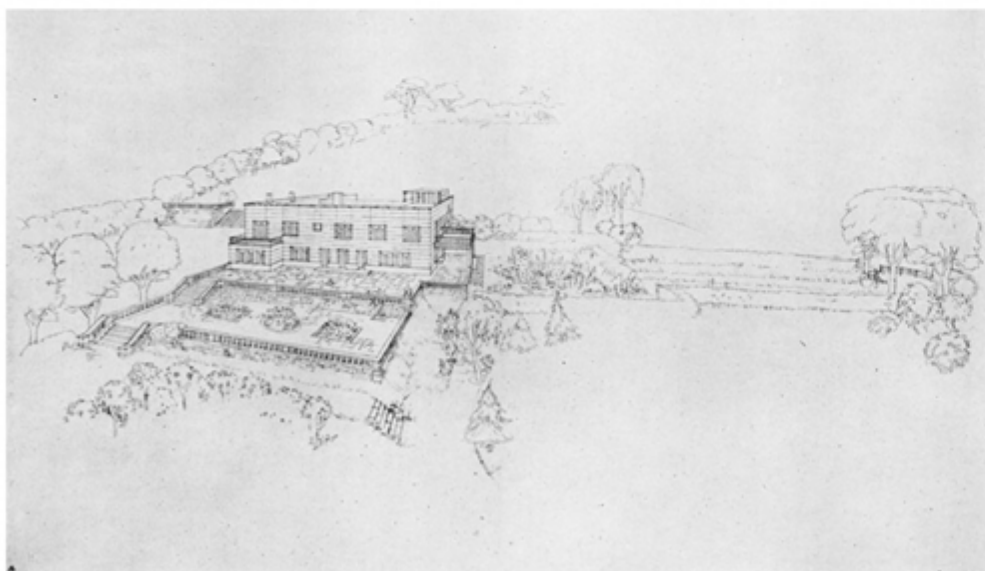
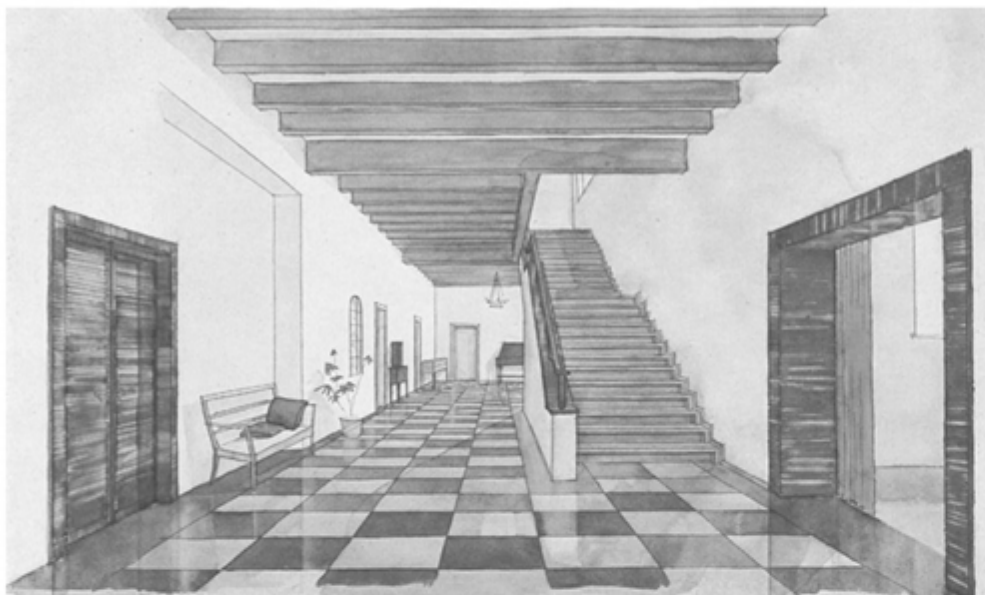


Ernst Löw-Beer, who had a villa built in Kalvodova Street by Viennese architects Baumfeld and Schlessinger, was a cousin of Greta Tugendhat, the owner of the spectacular Villa Tugendhat by Ludwig Mies van der Rohe. Like other prominent villas in the neighbourhood, this house also makes use of the southern 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



The villa on an extensive plot occupying a slope in Pisárky was designed by architect Ernst Wiesner in 1927 for Alfred Stiasny, an important textile industrialist, and his wife Hermine.

The villa was confiscated by the German State Police in 1939 and nationalized after the war. The villa as well as the entire extensive plot was acquired in 1952 by the Regional National Committee, which would use it for ceremonial purposes and as accommodations for state visitors to Brno until 1990s. In that period the "government villa" hosted a number of influential politicians and Communist officials. The interior of the villa underwent some adjustments according to designs by Kamil Fuchs and Adéla Jeřábková in the Normalization period; these involved the addition of luxury marble bathrooms to the individual rooms and cumbersome period furniture in the living rooms. Some rooms were filled with additional original chateau furniture, which only compounded the awkward hypertrophy of the interior furnishings. After 1989 the villa was acquired by the Fair Travel Brno company, which used the villa for business meetings or rented it out for a variety of social events. The villa is currently administered by the National Heritage Institute, which intends to set up a methodology center for the restoration of modern architectural landmarks.

● C045

Ernst Wiesner
Stiasny villa
Project: 1936



● 0005

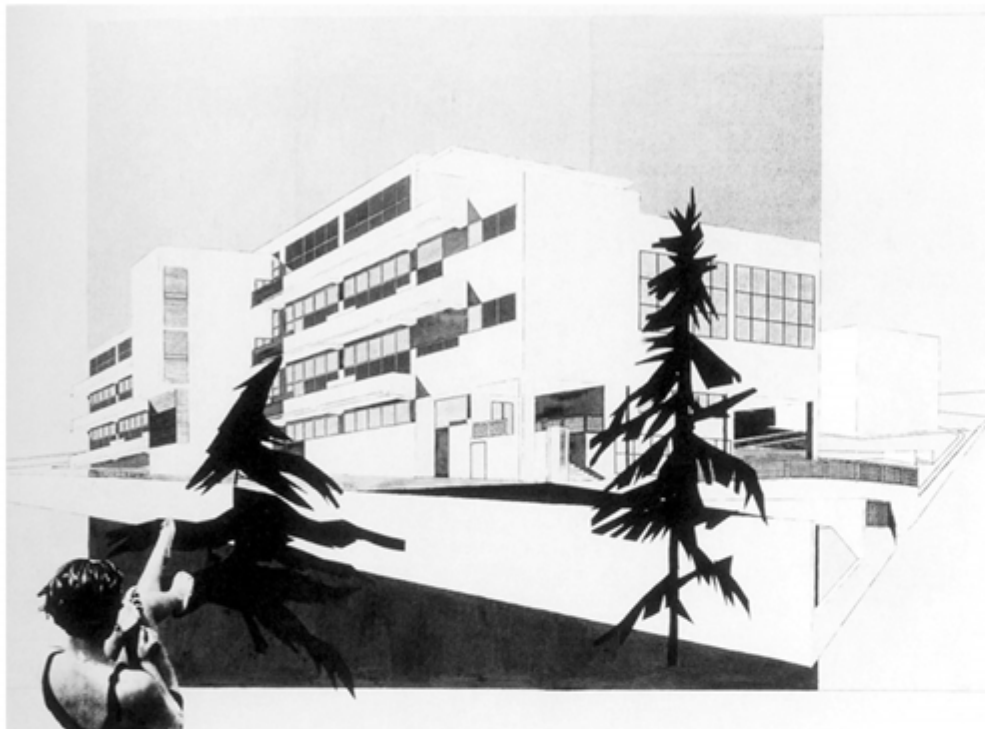
Pilar
"Two Blue Cubes", Housing
Project: 2001



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 Sapák, 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.

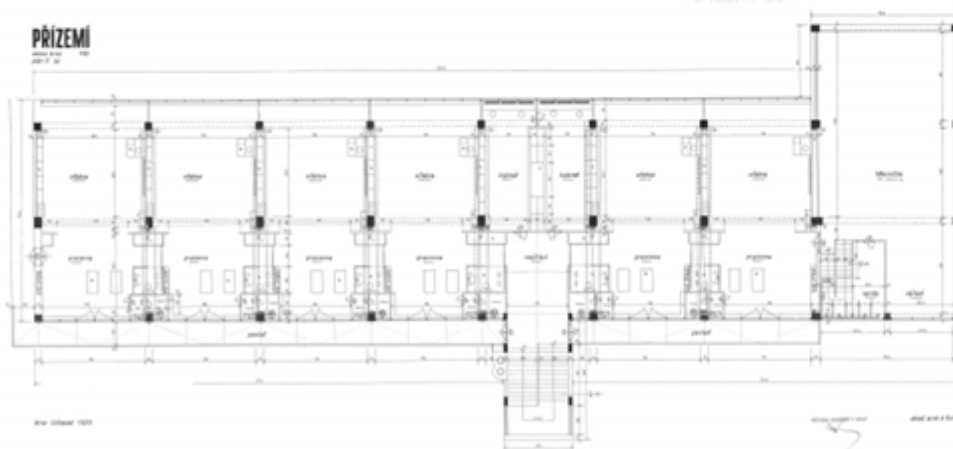
● C051

Zikmund Kerekes
Bass villa
Project: 1932



The complex of the Vesna Professional School for Women's Occupations in Lipová Street ascending Pisárky Hill in Brno was built in 1929-1930; it also featured a boarding house known as the Eliška Machová Home. This project was a collaboration between the architects Bohuslav Fuchs and Josef Polášek. The school building reveals Fuch's architectural ideals such as achieving an esthetic effect by means of empty areas on the facades. At the same time, the project was strongly influenced by Polášek's extensive knowledge of modern Dutch architecture.

The use of a ferro-concrete skeleton enabled the designers to create an entirely progressive layout in line with new architectural and hygienic principles emphasizing sufficient classroom lighting by means of large glazed areas on the facades. The ground plan of the building is divided into two tracts; while the western part consists of a wide corridor with sanitary facilities and locker rooms; the corridor grants access to the outer gallery and main staircase. The eastern tract houses classrooms whose inner space divided only by built-in wardrobes, service cells and folding walls is entirely variable, making them ideal for the school's innovative teaching methods. The roof of the school conforms to functionalist principles in that it is designed as a terrace where students could relax in the open air.



● C053

Boruslav Fuchs
 Vesna Professional Secondary School
 for Women's Occupations
 Project: 1930



This detached house in Neumann Street is, besides the nearby semi-detached villa in Lipová Street, the only Czechoslovak building to appear in the catalogue prepared by Philipp Johnson and Henry-Russell Hitchcock and accompanying *The International Style*. Architecture since 1922 exhibition held at MoMA in New York. The architect built this house for himself and his brother Mořic and tailored it to suit the lifestyle, hobbies and social life pursued by the "two young men". Both enjoyed sports, music and collecting; Otto's interests also involved botany and zoology.

The villa is situated on the southern slope of an older fruit garden, which was preserved to a large extent. The main residential areas of this two-story house with an oblong ground plan face south.

In designing the villa Eisler avoided pointless ostentation and instead accented the rational and economical concept and the use of standardized components such as windows. And yet, it must be noted that even in this case a room for servants was simply commonplace. The emphasis on the use of serially produced components resembled the efforts exerted by Walter Gropius and others to rationalize the building process. However, Eisler handled these functional elements in a most esthetic fashion. Like Ernst Wiesner and Adolf Loos he sought to create a comfortable living environment and paid careful attention to the quality of the materials selected as well as the details. The villa housed, besides the true gems in the art collection, wall paintings by Karel Nějmc, who was also the author of the sgraffito decoration on the summerhouse.

● C058

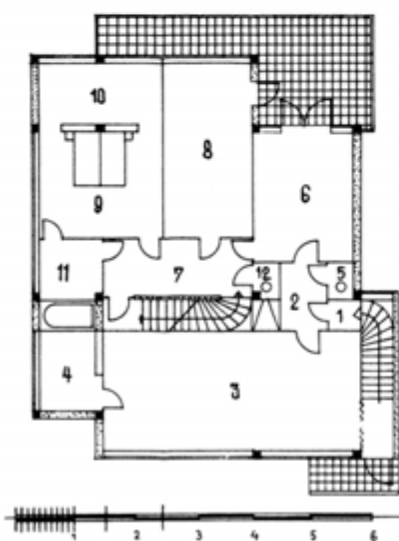
Otto Eiser
House for Two Young Men
Project: 1931



In 1935 Eduard Žáček built his own house with a large architecture studio in Lipová 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.

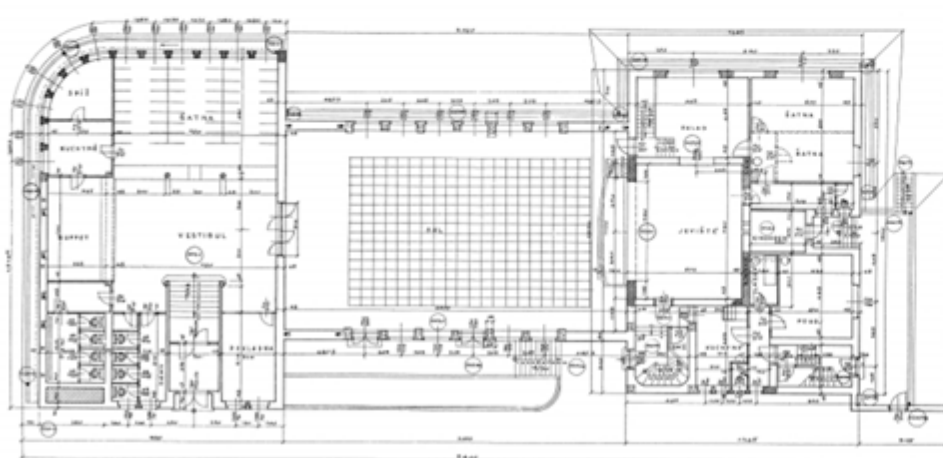


● C060

Eduard Žáček
own house
Project: 1935



In 1927, the church bought a sloping plot in a town park in Botanická Street, a site previously occupied by a cemetery. The church also opened an architectural competition and chose the design presented by Jan Vášek as the winner; Bohuslav Fuchs' design ranked second. Both designs feature a considerable simplicity of shape and purity of expression and capture not only the principles of functionalism, but also the fundamental attitude of the Hussite Church advocating respect for the truth of science: "What is true, is also good (the ethical dimension); what is true, is also beautiful (the esthetic dimension)." Vášek's first versions did not include the tower, which was added later upon the client's request. The structure makes use of the sloping terrain so that the main entrance yard is accessible via a staircase and the entrance to the ceremonial hall above the street level is situated on the side. The main front is entirely smooth and decorated only by the chalice above the plain portal leading to the divine service hall with a raised presbytery on the other side. The hall provides access to other rooms as well as to the tower added asymmetrically to the street facade. It is possible to enter the basement vestibule and the adjoining social hall from the street; the vestibule features four columns of the ferro-concrete skeleton and the hall is situated underneath the divine service hall and the presbytery. Initially, the hall also had a stage, orchestra pit and backstage; the vestibule housed a cloak room situated just opposite the entrance, a snack bar on the left and a box office on the right of the entrance. At present, a restaurant and a pool hall are situated in these basement areas.

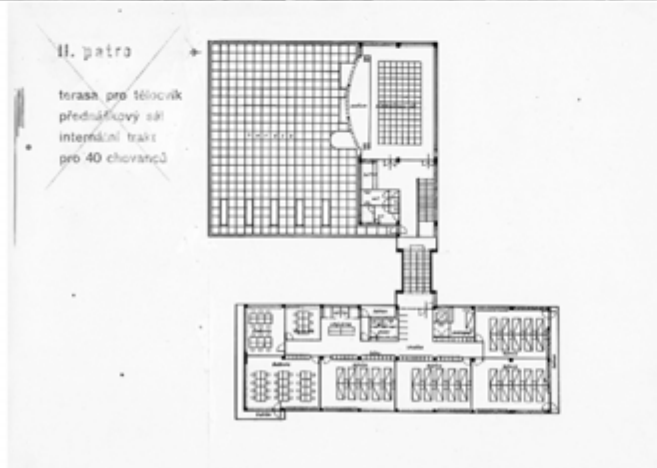


● C240

Jan Vášek
Hussite Church Building
Project: 1928

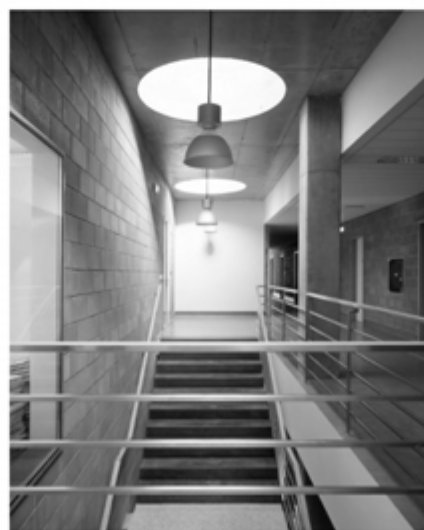


The composition of the volumes of this stand-alone structure immersed in greenery stems from the contrast of two blocks forming the wings of the building connected by a narrow tract. The main front is dominated by the prominent entrance overhang below the blank facade of the elevated volume of the dancing hall. Both wings served different functions: the horizontal entrance block with the large windows in front was a multi-purpose student centre. The ground floor housed a kitchen, a large cafeteria and the smaller boarding house dining hall; together, these could accommodate up to 300 persons. The first floor held three smaller club rooms and a reading room. The topmost floor was occupied by a terrace designed for physical education and a dancing hall with a snack bar and sanitary facilities. The other vertically conceived wing with balconies was occupied by the boarding school's rooms. The ground floor housed a physician's consulting room, offices, staff apartments; each of the upper four storeys with identical layouts featured three studies and four large ten-bed rooms with space for teachers. All floors also had shared sanitary facilities and showers. Regarded by the period's avant-garde architects as progressive, these collectively conceived student lodgings no longer seem appropriate today. Therefore, the interiors of the buildings have undergone numerous reconstructions. Nevertheless, the overall volume of the structure and the design of the facades have been preserved in their authentic condition.



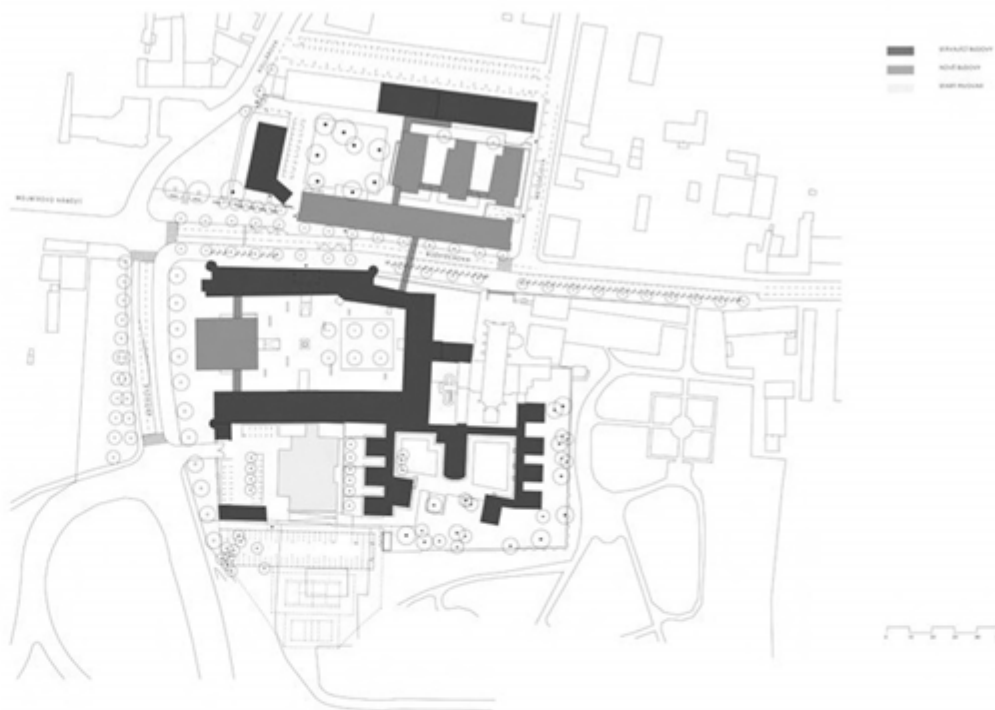
● C241

Bohuslav Fuchs
Masaryk Student Home
Project: 1930



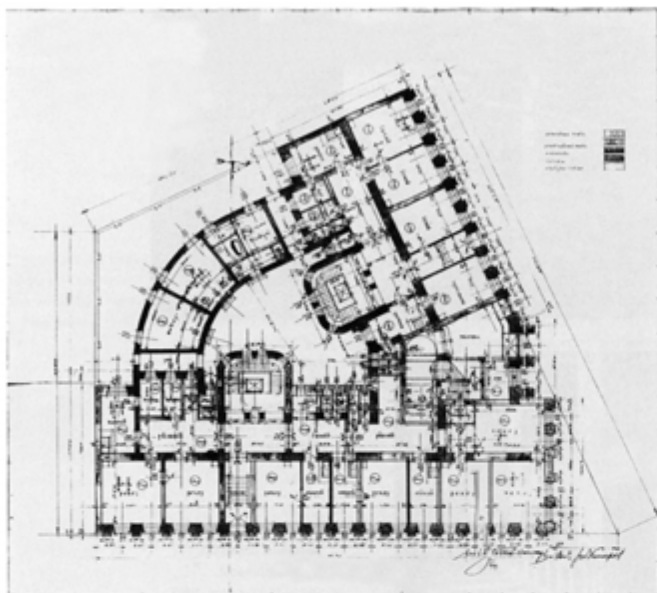
● 0006

Burian, Krivinka
VFU "Hygiene Pavilion"
Project: 2006



● 0007

Burian, Krivinka
Infotechnology Faculta, Brno, VUT
Project: 2007



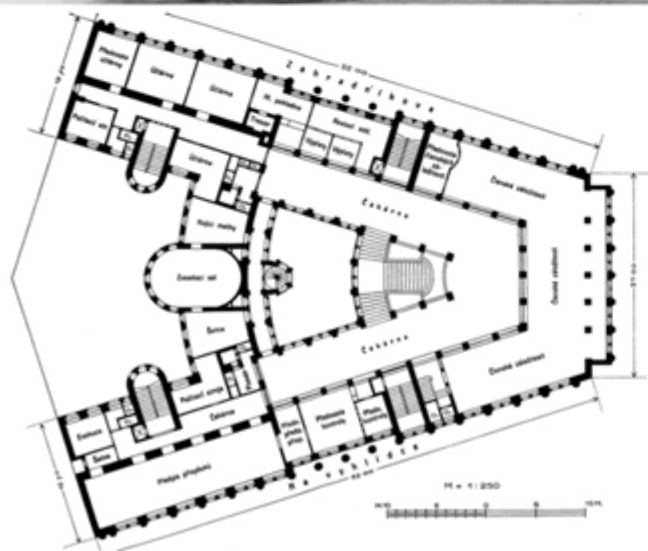
In 1921 the General Pension Institute opened an architectural competition for its new administrative building, which was intended to comprise part of the newly formed urban complex on the corner of Nerudova and Kounicova streets. The winner was Oldřich Liska, an architect from Hradec Králové; however, for unknown reasons, the contract was awarded to Jindřich Kumpošt, who also designed the opposite building for the District Sickness Fund in the same year.

Both designs were intended for the corner location and their A-shaped ground plans consisting of two wings and a connecting corridor are nearly identical. The location of the round volumes of the staircases in the inner block is also identical and was favoured in Kumpošt's other designs of that period. However, the entrance lobby of the Pensions Institute is not located on the corner, but in the shorter wing in Nerudova Street. The facade with its prominent horizontal segmentation by running ledges and round relief elements approaches the aesthetics of rondo-cubism.

Like the building of the Sickness Fund opposite, this building was also built using state subsidies under the Building Act. Therefore, the project assignment called only for offices on the ground floor, with the rest of the building designated for residential purposes. And yet, the investor required that the apartments be designed so that they could be easily converted into offices when the need arose.

● C259

Jindřich Kumpošt
General Pension Institute regional office
and apartment building
Project: 1922



The District Sickness Fund decided to use the state subsidy under the Building Act, which was only provided on the condition that the project involved apartments occupying two-thirds of the structure. Therefore, the offices and consulting rooms were only situated on the raised ground floor and the first floor; the remaining area housed 56 apartments.

The A-shaped ground plan copies the corner of Nerudova and Zahradníkova streets. The monumental building conceals two courtyards separated by a one-storey connection wing housing laboratories and a conference room. Kumpošt employed a progressive structural design consisting of ferro-concrete pillars, which enabled him to thin the walls from 100 down to 45 cm and to accelerate construction time to only one year. The structural system also influenced the facade, which consists of interrupted rectangular shaped columns reaching up to the third floor. The fourth floor features a running balcony also repeated on the topmost floor originally covered with clay tiles as a mansard roof. The main entrance situated in the front corner was enhanced with protruding columns bearing sculptures of kneeling figures by Václav Mach symbolizing the social welfare mission of the sickness funds. The prominent vertical segmentation and relief elements on the facade refer to the influences of German architectural expressionism as well as Czech national rondo-cubism. However, this design stems from the structural system employed and is not mere decoration. The expressive appearance resulted not only from Mach's sculptures, but also from the red paint used on the facade. Its use was inspired by period discussions and the defence of colourful facades representing opposition to the dull grey Austro-Hungarian buildings.

● C261

Jindřich Kumpošt
District Sickness Fund
Project: 1924



The main front is meant to embody the stateliness of the headquarters of an important institution and adheres to the spirit of classicism. The symmetrical portal with two entrances is enhanced by travertine pilasters topped with prominent molding forming a ledge on the third floor. (One of Kumpošt's earlier designs shows the structure crowned with a spiky extension, which gives it a different, expressive look.) The ferro-concrete skeleton of the structure enabled considerable variability in the interior layout. The entrance lobby with the staircase is lit by vertical strips of windows of glass concrete facing the inner yard. The ground floor originally housed surgeries, spacious waiting lounges, x-ray, a sun lamp treatment room and even a special area where bicycles could be left. The second floor was intended for the archive and lecture hall. The adjoining apartment building with a shop facing Veveří Street was built at the same time. In 1937, an inpatient ward and an operating theatre were added, and the District Sickness Fund's Healthcare Centre became one of the best equipped healthcare facilities in Czechoslovakia at the time.

Both of the Fund's buildings were transferred under the administration of the Municipal Authority for National Health in Brno in the 1950s, when the era of gradual irreversible interior adaptations began. At present, the buildings belong to the City of Brno and still serve as healthcare facilities

● C263

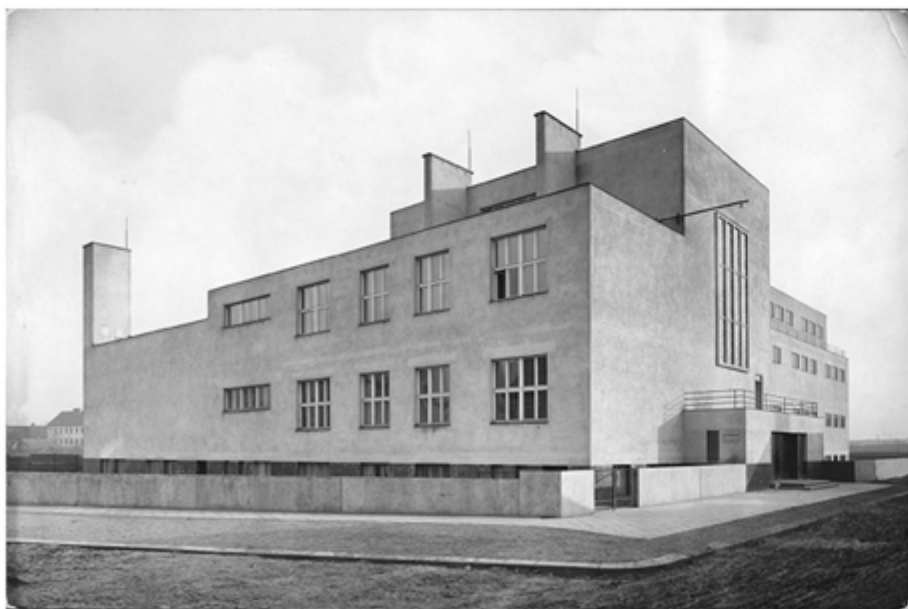
Jindřich Kumpošt
District Sickness Fund
Outpatient Care Centre
Project: 1928



After the formation of independent Czechoslovakia, it was essential that the army be reorganized; therefore, the Regional Military Headquarters for Moravia and Silesia commenced operations in Brno in November 1918. In 1936, the fast deteriorating security situation in Europe and the Nazi threat accelerated the decision to establish the new 3rd Army Command reporting to the Regional Military Headquarters. The new headquarters were located in a new building designed by Bohuslav Fuchs and erected in Kounicova Street in 1936-37. Bohuslav Fuchs had cooperated with Jindřich Kumpošt on a study for Akademické náměstí, which was to grow on adjoining plots, as early as 1931; however, the project was never implemented. And yet, Fuchs had not fully abandoned his original urbanistic idea. The curved shape of the stand-alone six-level Regional Military Headquarters evokes the square that would have been demarcated by the symmetric layout of the Regional Court on the other side. The segmented form adds a dynamic and emotional element to the otherwise purist facade with an austere grid of windows. The rear facade is segmented by four bulky risalits. The building was the headquarters of the German Wehrmacht during World War II. After the liberation the building housed the Czechoslovak army again until 1950, when it was transferred to the newly founded Military Academy of Technology. The military educational system was reorganized in 2004, when the University of Defence was established; the chancellor's office, the command office and the deans' offices of several faculties are now based in this building.

● C264

Bohuslav Fuchs
Regional Military Headquarters
Project: 1937



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



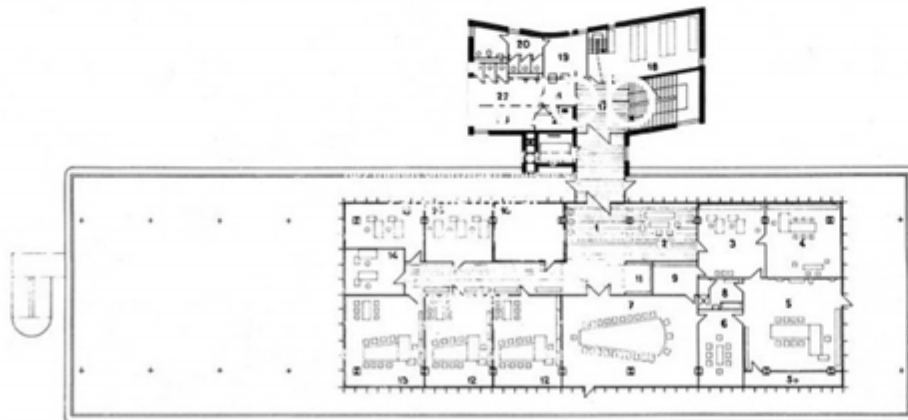
● 0008

Burian, Krivinka
Social Housing, Twilight home
Project: 2006



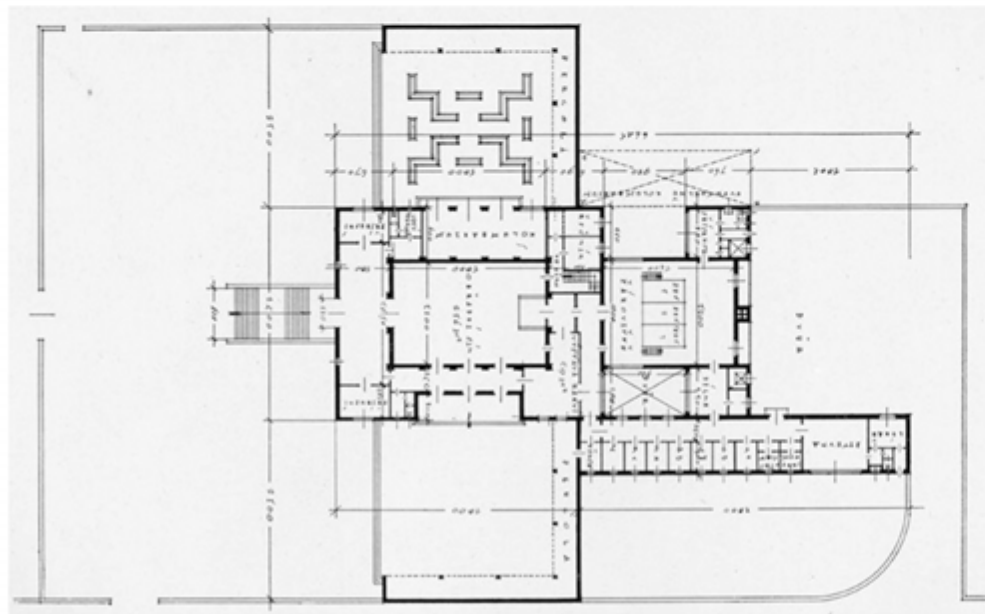
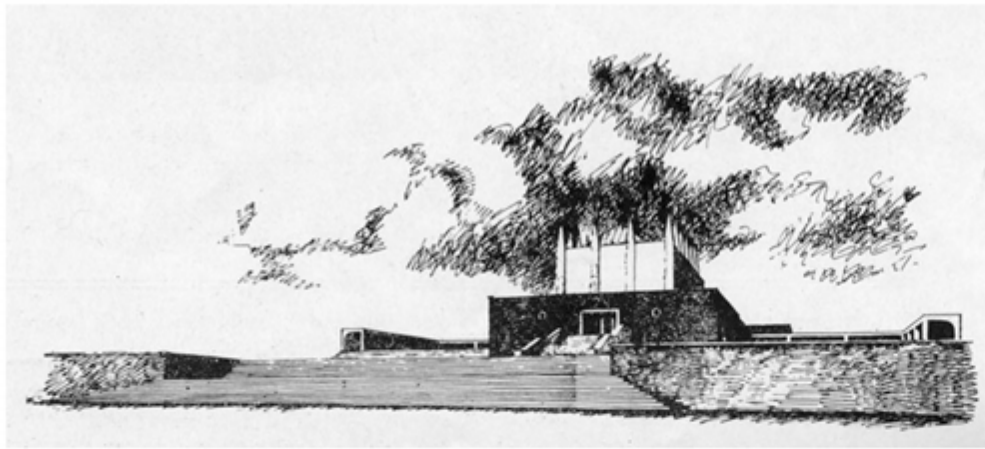
● 0009

Hrusa, Pelcák
Housing
Project: 2005



● 0010

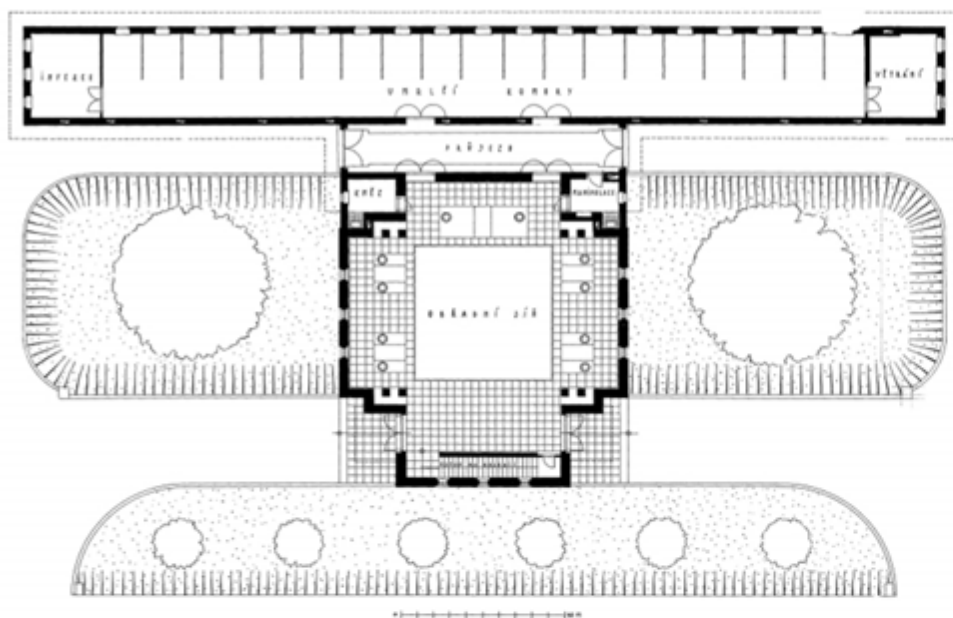
Ruller
Ingstav Office Building
Project: 1968



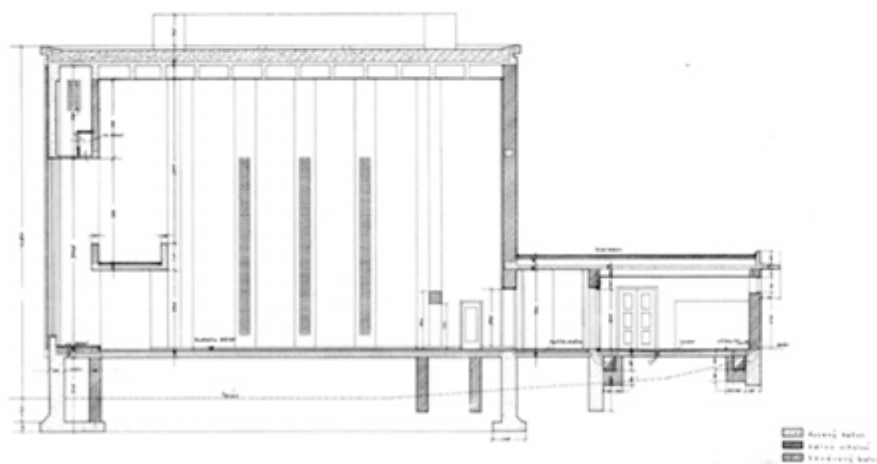
The official jury chose Wiesner's design which, while more expensive, combined a state-of-the-art technical solution with a clearly expressed spiritual dimension. Ernst Wiesner held that a modern crematorium should not merely meet all functional requirements and use innovative technical means. He also accentuated a rediscovery of long-lost sacred space as well as a perfect harmony of form and content: "Surely, the current method of cremation is ushering in a new cult; yet this cult will not form until our era - technology and art - has found an expression for it so that its outward and inner expression match the cherished cults of old. Today's architects are charged with finding a form for this cult, its outward expression, so that it can work within." And Wiesner's expressive architecture does work within. The roof crown of lean pointed pillars, the long tongue of the graded stairs as well as the location of the building on a monumental platform guarantee an emotional experience. The layout of the interior spaces used for the funeral ceremony are also sophisticated. The main ceremonial hall is lit with celestial skylights and dominated by a black marble catafalque. After the ceremony is over, the catafalque bearing the coffin sets out for the last voyage and goes through the monumental gate towards the furnace, which we only surmise behind the three large barred windows in the upper part of the wall, to return again, empty. The entire funeral ceremony should have a symbolic ending by reunifying the deceased's soul with heaven through the tall chimney in the rear tract of the building. However, the originally planned coke furnace was replaced by two more modern gas furnaces at the implementation stage and prevented this metaphoric act from ever taking place.

● C372

Ernst Wiesner
Crematorium
Project: 1930



STAVBA OBŘADNÍ SÍNĚ - PODELNÝ ŘÍZ M 1:50



The municipal government decided to establish a new central cemetery inspired by Vienna's Zentralfriedhof designed by architect Alois Prastorfer in 1881. It was actually established two years later, after the city had managed to obtain more than 28 hectares of land from the village of Horní Heršpice. However, the cemetery had no ceremonial building until the early 1920s. Not until 1926 did the cemetery acquire a ceremonial hall, designed by Bohuslav Fuchs; a crematorium designed by Ernst Wiesner was built in the western corner of the cemetery several years later.

While designing the ceremonial hall, Fuchs was assisted by young architect Josef Polášek, who was then a new employee at the designing office of the Municipal Building Authority, managed by Fuchs. The architects situated the hall near both gates from Vídeňská Street. The volume of the structure consists of the slightly elevated cube of the hall with three risalits housing marble catafalques. However, the fourth risalit with two entrances on its sides and a platform for musicians was the most prominent of these. The interior of the ceremonial hall is segmented with twin protruding pillars in the inner corners, the vertical expression of which is enhanced by the narrow glass block windows flooding the interior with nearly cinematic lighting effects. The horizontal counterpoint to the hall is the rear service tract with a morgue adjoining the main building.

The exterior's alternation of smoothly plastered facade and bare brick fields accents the segmentation of the individual cubic masses. Its spatial and volume design refers to Unity Church by Frank Lloyd Wright in Oak Park, Illinois, which can be considered the model for the entire building.

● C373

Bohuslav Fuchs,
Josef Polášek
Central Cemetery and Ceremony Hall
Project: 1926