



MODERN

Vladimír Šlapeta

CZECH ARCHITECTURE

ARCHI
TECTURE
WEEK



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Vladimír Šlapeta

The publication of the book Czech Modern Architecture presents a rare opportunity to showcase the cultural values of our country and its contribution to Europe since 1900. Czech architecture—like music, literature, and the visual arts—is an inseparable part of our cultural identity as well as our shared European heritage and present. It is the result of the dedicated work of our architects and builders, and it stands as a testament to our history and civilizational development.

This publication presents examples of outstanding architectural works from all regions of the Czech Republic, offering a rich variety of styles and nuanced perspectives that are reflected differently across the country. In addition to metropolises such as Prague and Brno, the city and region of Zlín—which is inseparably tied to my own life journey—has also played an exceptional role in the history of architecture. I was surrounded by many remarkable architectural works that have an effect on people, often without them even realizing it. Among these are works of Jan Kotěra, one of the founding figures of Czech architecture, particularly those created in collaboration with Tomáš Baťa, whose visionary approach was key to their realization. The regional office building, where I now represent the citizens of the Zlín region, was designed by another excellent architect, Vladimír Karfík. Nearby lies the urban concept of the entire industrial city developed by František Gahura. The physical form of Zlín continues to shape the mindset and efficiency of its inhabitants to this very day.

A similar experience is surely shared by the Hradec Králové and Pardubice regions, shaped by the legacy of the founding generation of architects such as Jan Kotěra, Dušan Jurkovič, Pavel Janák, Otakar Novotný, and many others. The South Moravian region and the Vysočina region bear the distinct imprint of the work of Bohuslav Fuchs. The Moravian-Silesian and Olomouc regions are enriched by the creations of Josef Hoffmann, Leopold Bauer, the Šlapeta brothers, and the Olář couple. The border regions—such as the Ústí nad Labem, Plzeň, and Karlovy Vary—remain an underappreciated phenomenon, where the significant contribution of cross-border influences and economic interconnectedness is clearly evident. It is a pleasure to see this publication reflect the development of our cities and regions after 1989 as well. This evolution is cultivating the environment not only from an aesthetic perspective but also in terms of sustainability and quality of life.

Allow me to thank the Czech delegation in the European Parliament, led by MEP Klára Dostálová, for their initiative to present Czech culture and architecture within the European cultural sphere. In doing so, they support not only regional development of our regions but also international tourism. My thanks also go to all the Czech regions for their professional and financial support, without which this publication and the exhibition in the European Parliament would not have been possible.

I would further like to express my gratitude to Professor Vladimír Šlapeta of the Brno University of Technology and to the Architecture Week festival team, who were behind the realization of this publication and exhibition. We also thank them for their work on the guide to Czech architecture, which brings the richness of our architectural heritage closer to us.

This publication serves not only as a commemoration of past achievements, but also as an invitation to future generations to continue their creative work and to further connect Czech architecture with the broader European cultural and architectural landscape.

Radim Holíš

President of the Association of Regions of the Czech Republic and Governor of the Zlín Region

When looking at the graceful silhouette of the Stoclet Palace on Avenue de Tervuren, designed by Viennese architect Josef Hoffmann, few realize that this Art Nouveau gem of the Belgian capital can also be seen as a symbolic link between Belgian and Czech architecture. Josef Hoffmann was born in the small town of Brtnice on the border between Bohemia and Moravia. He first studied in Brno at the Industrial School in the same class as fellow Moravian students Adolf Loos, Hubert Gessner, and Leopold Bauer. Later, at the legendary school of Professor Otto Wagner at the Vienna Academy, he met Josef Maria Olbrich, Jan Kotěra, and Josip Plečnik. It was at that moment that the ideas of a new architecture were born—ideas that would quickly spread throughout Europe and go on to shape architectural discourse up to the present day. Olbrich, Hoffmann, Loos, Kotěra, and Plečnik all shaped this discourse with their buildings and legacies, crossing local borders in the spirit of a new European identity.

This European spirit has echoed through Czech architecture and Czech history for a millennium. Prague, the Czech capital located at the very heart of the European continent, has long served as a natural crossroads for cultural influences from all corners of the world. Several times in its long history, the architecture of the Czech lands has become a source of inspiration for all of Europe—particularly during the height of the Gothic period under the reign of King Charles IV, and again during the radical Baroque era at the turn of the 17th and 18th centuries. The third great rise of Czech architecture of such prominence came at the dawn of the early 20th century and during the era of the so-called First Republic under President Tomáš G. Masaryk (“Masaryk Republic”).

It is with this era that our publication begins, charting the course of Czech architectural heritage up to the present day. Following Kotěra’s motto “To catch up with and surpass Europe!”, our journey begins with the emergence of Czech Cubism, in which Czech society sought its own identity, and culminates in a confident dialogue with the avant-garde tendencies of the interwar period in Paris, Berlin, and Amsterdam. This dialogue enriched the phenomenon of Czech poetic functionalism.

Examples from the period of the Second World War demonstrate the quiet resistance of Czech architects against the official monumental style of the Third Reich, while the post-war „breath of fresh air“ in the late 1940s hints at their effort to reconnect with the interwar legacy under transformed social, political, and economic conditions.

This effort was brutally halted by the forced indoctrination of Socialist Realism in the first half of the 1950s. Only then did a return to the interwar tradition begin—slow at first, but gradually gaining strength through renewed contacts with post-war developments in Western Europe and beyond, culminating in the acceleration brought by the Prague Spring of 1968.

The Warsaw Pact invasion on August 21, 1968, and the subsequent Soviet occupation once again derailed this promising trajectory toward a more liberal economy and freer form of creative expression. The “Normalization” of the 1970s brought a period of monotonous architectural production and limitations on the architect’s professional autonomy. One of the few exceptions was the generous realization of the Prague metro.

Only during the 1980s did a slight improvement begin to emerge, driven by internal pressure from the younger generation and the Charter 77 movement, as well as by external influences such as Poland’s Solidarity movement and Mikhail Gorbachev’s „perestroika“ in the Soviet Union. This allowed for a more open and critical exchange of ideas about the state of architecture and building practice.

The fall of the Berlin Wall and the Velvet Revolution, led by Václav Havel, enabled the transformation of the socialist state’s planned economy into a liberal market system and democratic governance. This difficult process—where architecture once again became a free profession—was accelerated by the arrival of foreign capital and international architects. The Czech Republic’s accession to the European Union on January 1, 2004, marked its definitive return to the community of European nations, allowing Czech architecture to once again fully engage in international discourse.

The buildings that surround us, from all historical periods faithfully reflect the physical condition of human existence. They do not lie. The same is true in our selection, which documents the complex development from the turn of the 19th and 20th centuries to the present day, echoing the political and economic upheavals that Czech society has experienced.

From abroad, the view of the Czech Republic is often focused only on the capital city of Prague, the Moravian metropolis of Brno, or the spa towns of Western Bohemia. In contrast, this publication attempts to present all regions of Bohemia, Moravia, and Silesia in their diversity and uniqueness, shaped by their geography and relations with neighboring countries. It also records the significant contributions of Czech architects to construction in Slovakia and Subcarpathian Ruthenia. Special attention is paid to the international context of Czech architecture in the European framework, which has influenced architectural development throughout the observed era to varying degrees.

In his symphonic poem *Má vlast* (My Homeland), Bedřich Smetana captured the beauty of the Czech landscape and Czech history at the end of the 19th century. Architecture is not merely a pragmatic, technical intervention in the landscape, but also a truly musical art—a “petrified music.” This poetic, musical tone accompanies Czech architecture throughout history and enables it to attract international attention, even in politically unfavorable moments of the twentieth century.

Coincidentally, the most recent architectural and urbanistic project of European significance is closely linked to this musical sensibility: following an international competition, the winning Copenhagen-based studio Bjarke Ingels Group (BIG) has been commissioned to design a new home of the Czech Philharmonic on the banks of the “Smetana” Vltava River—a venue where Smetana’s music will soon resonate in a new setting that meets the demands of the third millennium.

Finally, it is my sincere pleasure to express heartfelt thanks to all regional governors and offices who supported this publication and provided their patronage. Special thanks go to MEP Klára Dostálová and the European Parliament for their tireless coordination and collaboration throughout the creation of the entire exhibition and accompanying publication. Last but not least, I would like to thank the publishing house Czech Architecture Week, whose initiative and professionalism have made it possible to realize this publication, bringing Czech modern architecture closer to the European Parliament and the general public.

Vladimír Šlapeta

1900–1918

When the young Jan Kotěra returned to Prague in 1898—a close friend of Josef Hoffmann from Otto Wagner's school at the Vienna Academy—to take up a professorship at UMPRUM, he became the leader of the Czech avant-garde. Under the motto „to catch up with and to surpass Europe,“ he directed Czech architecture towards Dutch civilism, where the iconic material was exposed brick. A source of inspiration was Frank Lloyd Wright. Kotěra showed the path from Viennese Secession (Art Nouveau) to the rationalism of Western European modernism. His students and collaborators—Josef Gočár, Pavel Janák, Josef Chochol—were dazzled by Pablo Picasso's Parisian Cubism. Around 1910, they attempted to transform the two-dimensional Cubism of painting into three-dimensional architecture, thus creating a distinctive Cubist episode during the emergence of Expressionism on the international stage. This was intended to demonstrate a new Czech national identity. The entire effort culminated in the Prague Cubist Group's exhibition at Berlin's Der Sturm gallery in autumn 1913 and later participation in the Werkbund exhibition in Kolín nad Rýnem in 1914, in the Austrian pavilion created by Moravian native Josef Hoffmann. This promising development was ended by the outbreak of World War I.



A drawn postcard by Jan Kotěra to Josef Hoffmann, 1898.



Edvard Munch:
Jan Kotěra, 1905.



Trip to Mount Říp,
from left:
Otakar Novotný,
Zdeněk Wirth, ?,
Jan Kotěra, ?, 1909.

Catalogue of the
Traveling Exhibition
of Garden Cities
in Prague, 1910.



Poster for the
3rd exhibition
of the Group of Fine
Artists, 1913.



New Year 1911 – Group of Fine Artists, top row
from left: V. Beneš, O. Gutfreund, J. Čapek,
J. Chochol, K. Čapek; middle row from left:
J. Gočár, V. Dvořák, V. Hofman, P. Janák; bottom
row from left: F. Langer, J. Thon, E. Filla.



Vratislav H. Brunner:
Flyer for Montmartre Bar –
American Bar, 1914.

1900

- Publication of a special issue of the magazine *Volné směry* (*Free Directions*) dedicated to modern architecture
- World's Fair in Paris

1902

- Auguste Rodin exhibition in the Mánes UFA pavilion in the Kinský Gardens in Prague

1905

- Edvard Munch exhibition in the Mánes UFA pavilion in the Kinský Gardens in Prague

1907

- First exhibition by Osma at the Topic Salon in Prague
- 27 September – Opening of the *French Impressionists* exhibition in the Mánes UFA pavilion in the Kinský Gardens in Prague

1908

- Lecture by Hermann Muthesius in Prague
- Foundation of Artěl, the association of Czech applied art and design
- Foundation of the Society of Architects and launch of *Styl* (*Style*) magazine

1909

- 2 June – Opening of the *German Society of Garden Cities in Brno* travelling exhibition, later in Prague, Hradec Králové and other cities
- 18 July – Opening of the exhibition of designs from the 3rd competition for the refurbishment of the Old Town Hall in Prague

1911

- Foundation of the School of Architecture at the Academy of Fine Arts in Prague (professor: Jan Kotěra)
- Josip Plečnik professor at the Academy of Arts, Architecture and Design in Prague
- Foundation of the Group of Fine Artists and publication of the magazine *Umělecký měsíčník* (*Art Monthly*)
- 17 March – *Ornament and Crime* lecture by Adolf Loos at the Society of Attendees at the German Technical Institute in Prague
- May – Visit by Le Corbusier and August Klipstein to Prague
- 15 October – Opening of the travelling *Exhibition of Garden Cities* in the exhibition hall at the New Town Hall in Prague (organised by Deutsche Gartenstadtgesellschaft)

1912

- January 5 – Opening of the 1st exhibition of the Group of Fine Artists at Municipal House in Prague
- 28 September – Opening of the 2nd exhibition of the Group of Fine Artists at Municipal House with the participation of Ernst Ludwig Kirchner, Erich Heckel and Otto Mueller

1913

- March – Lecture by Adolf Loos at the Palace Hotel in Prague
- May – 3rd exhibition of the Group of Fine Artists at Municipal House with the participation of Pablo Picasso, Georges Braque, André Derain and Paul Cézanne
- Exhibition of the Group of Fine Artists at the Der Sturm gallery in Berlin
- Foundation of the Czech Werkbund (final permission granted on 15 January 1914)
- Foundation of the Architects' Club (Oldřich Tyl was the first chairman)

1914

- 15 February – Opening of the 4th exhibition of the Group of Fine Artists at Municipal House with the participation of Pablo Picasso, Edvard Munch and Max Pechstein
- Group of Fine Artists at the Werkbund exhibition in Cologne
- 28 June – Assassination of Franz Ferdinand d'Este in Sarajevo
- 28 July – Emperor Franz Joseph I declares war on Serbia, beginning of the Great War
- 12 August – Establishment of the Czech Companions in Kiev as a precursor of the Czech Legions in Russia

1917

- 17 May – Publication of *Manifestu českých spisovatelů* (*Czech Writers' Manifesto*) with the demand for national freedom, signed by a number of architects
- 2 July – Battle of Zborov, in which the Czech legions distinguished themselves in the fight against the Austro-Hungarian army

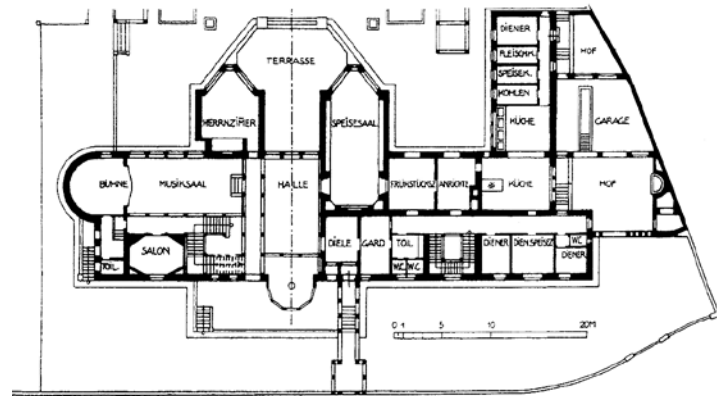
1918

- 30 March – Opening of the exhibition *And yet! Exhibition of a Few Stubborn Men* in Prague
- 14 October – Declaration of a general strike in the Czech lands and the establishment of a provisional Czechoslovak government in exile
- 18 October – Washington Declaration demanding independence for Czechoslovakia
- 28 October – Declaration of independence of the Czechoslovak Republic after the dissolution of the Austro-Hungarian Empire

Stoclet Palace

- Brussels, Avenue de Tervueren 279–281
- Josef Hoffmann
- 1905–1911

Josef Hoffmann (1870-1956), a Viennese architect who created his most important building – the Stoclet Palace - in Brussels, with interior mosaics by Gustav Klimt, started his professional career in his native Moravia. As son of the mayor of the small town of Brtnice, he rebuilt his parents’ historic house on the square where he was born and where the Hoffmann Museum is located today. After studying at the Technical School in Brno, he joined the triumvirate of successful graduates of Professor Otto Wagner’s school at the Vienna Academy - J. Hoffmann, J. Kotěra and J. Plečnik. One by one, these architects won the prestigious ‘Rome Prize’, which meant a six-month stay in the Palazzo Venezia in the Italian capital. Josef Hoffmann designed a pair of graves for his parents at the Brtnice cemetery ¹. His design heralded the transition from Art Nouveau to his own distinctive style with fine quadratric décor. In Olomouc, he rebuilt the Primavesi bank ³ on the Lower Square and in Kouty nad Desnou he designed a summer residence for the family of the owners ². He then built the Skywa-Primavesi villa in Vienna-Hietzing for the owners. Otto Primavesi was a patron of Viennese artistic bohemians, and his wife Mäde Primavesi was a model and muse for Klimt’s paintings. In Bohemia, Josef Hoffmann designed the Guest House for the Poldi Ironworks in Kladno, the workers’ houses in Chomutov and, after the First World War, the villas of Sigmund Berl in Bruntál and Fritz Grohmann in Vrbno pod Pradědem, which stylistically preceded the Viennese villa, for patron Sonja Knips. After these, the villa of Leopold Grohmann was built, again in Vrbno pod Pradědem. As a leading figure of the Wiener-Werkstätte, Josef Hoffmann also collaborated with the prominent Czech glassworks in Klášterský Mlýn in western Bohemia throughout his life.



Luhačovice Spa Complex

→ Luhačovice, Lázeňské náměstí 109

→ Dušan Jurkovič

→ 1901–1903

Dušan Jurkovič (1868-1947) was a graduate of the Vienna Technical School and came from Slovakia. He started his career in Valašský Vsetín. He became known for the Čičmanská pub at the Ethnographic Exhibition in Prague in 1895, followed by the construction of the Libušín and Maměnka timbered houses, in which he found a distinctive poetic style inspired by the traditional carpentry methods used in the local architecture. One logical consequence of these successes was the construction of the centre of the Moravian spa in Luhačovice. He first enriched the area by reconstructing the Jan House ³, and later with a series of charming wooden buildings (Chaloupka Villa, Sun Baths ⁵, Jestřábí Villa, Slovak Hut, and a guesthouse ⁴). He thus gave the spa a distinctive character that it has retained to this day. Jurkovič moved to Brno and built his own villa there ¹ at the turn of the century. At the same time, he designed a villa for the Náhlavský family ² in the Bubeneč district of Prague. These buildings reveal his inspiration by the work of Charles Rennie Mackintosh and the English villa style, and its combination with influences from folk architecture. His work was also published in the prominent English magazine The Studio. He had begun to focus on the reconstruction of historical monuments even before the First World War. He added the Stations of the Cross to the pilgrimage site of Hostýn and modified and rebuilt Bartoň's château and gardens in Nové Město nad Metují. He moved to Bratislava after the First World War. The interwar period culminated with the Na Bradle memorial dedicated to the memory of General Milan Stanislav Štefánik and the buildings for the funicular to Lomnický štít in the High Tatras. Towards the end of his life, he authored a number of objects for Slovak power plants and wrote the book The Architect and His House focusing on standardised housing.



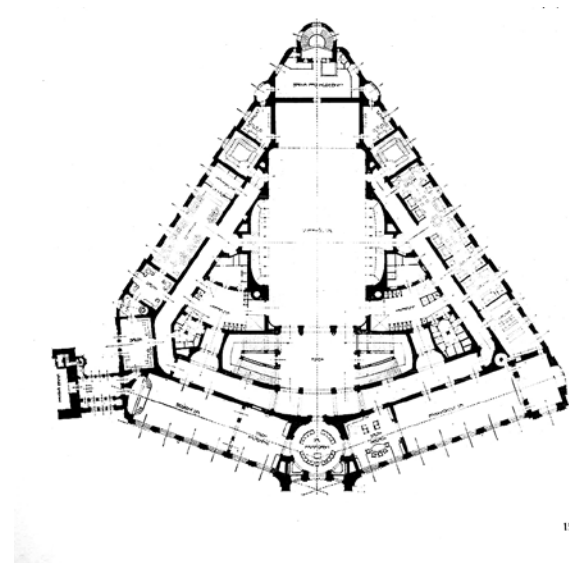


Municipal House

- Prague 1, náměstí Republiky 5
- Antonín Balšánek, Osvald Polívka
- 1905–1912

The Municipal House was built on the site of the former Royal Court, between 1905 and 1912, based on a competition won by a joint design from Antonín Balšánek (1865-1921) and Osvald Polívka (1859-1931). A multifunctional complex on a rhomboidal ground plan was created, the main axis of which comprises the entrance with its staircase and the main concert hall, surrounded by a promenade and a number of salons. There is a café and a restaurant on the ground floor just behind the façade, facing Republic Square. The façade above the entrance balcony is dominated by a semicircular mosaic created by sculptors such as Mikoláš Aleš, Ladislav Šaloun, Alfons Mucha, Josef Václav Myslbek, Jan Preisler, Max Švabinský, František Úprka, Jakub Obrovský and others. The building immediately became the centre of Prague's cultural and political life. As early as 1912, it hosted the first two exhibitions

of the Cubist 'Group of Visual Artists' and, a year later, their third exhibition with the participation of Pablo Picasso, Georges Bracque and Paul Derain. The 'Five Men of 28 October' group (Alois Rašín, František Soukup, Jiří Stříbrný, Antonín Švehla and Vavro Šrobár) met in the Municipal House Gentlemen's Club. Through Alois Rašín, they wrote the First Law on the Establishment of the Czechoslovak Republic. Their portraits are today depicted on a memorial plaque on a corner of the building. The declaration of the independent republic took place from the balcony of the Municipal House. During the Velvet Revolution on 26 November 1989, a key meeting took place in the Municipal House between the delegations of Václav Havel and Communist Prime Minister Ladislav Adamec, leading to the Civic Forum taking power and the further democratic development of Czechoslovakia.



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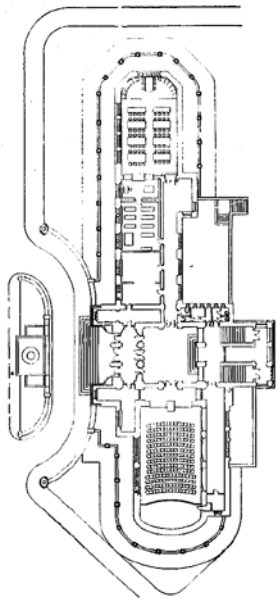


Museum of Eastern Bohemia

- Hradec Králové, Eliščíno nábřeží 7
- Jan Kotěra
- 1905–1912

This masterpiece by Jan Kotěra (1871-1923) was created thanks to his close connection with the mayor of Hradec Králové, František Ulrich. After his initial Art Nouveau creative phase, Kotěra, influenced by his travels to Holland, Belgium, America and England, designed probably the first European building influenced by F. L. Wright. On the ground plan of an irregular Latin cross, the centre of which is accentuated by a dominant dome, he constructed an imaginary ship of knowledge and cognition with a brick façade combined with rough plaster. The monumental building is a dominant feature on the banks of the Elbe River and has become the centre of the city's cultural life. The entrance to the building is enhanced by two allegorical figures of seated women – Art (History) and Industry – made of burnt glazed clay and designed by Stanislav Sucharda. In addition to Jan Kotěra, František Kysela participated in the interior decoration, and stained glass and decorations for the vestibules and staircases were made in 1912 according to his designs. Jan Preisler

decorated the dome with monumental mosaics. The museum was completed in 1934 with the installation of a large fountain in front of the elevated main entrance. A pupil of Wagner, Jan Kotěra was the leader of Czech modernism in the first quarter of the 20th century as an architect. He was initially a professor at the Academy of Arts, Architecture and Design in Prague (1898-1911) and later at the Academy of Fine Arts (1911-1923), where he educated leading architects of the Cubist and Functionalist generations. He was also an organiser of artistic life in Prague, and participated in the introduction of pioneering exhibitions of artists Auguste Rodin and Edvard Munch, and Parisian Fauvism. His work is divided into the Art Nouveau period until 1907, the peak period of Rationalist Modernism (the Museum in Hradec Králové, his own villa and the Laichter and Urbánek publishing houses in Prague), and his later inclination towards Moderate Classicism (Mandelík's château in Ratboř near Kolín and the Faculty of Law).



Cairn of Peace

- Prace, K Mohyle míru 200
- Josef Fanta
- 1906–1912

A graceful Art Nouveau building commemorating one of Napoleon’s greatest triumphs – his victory in the Battle of the Three Emperors at Austerlitz on 2 December 1805. The construction of the memorial was initiated by the local priest Alois Slovák, who also involved the participating powers and ran a public collection to finance the construction. When Otto Wagner refused to participate in the competition, the project by the renowned Prague-based architect Josef Fanta (1856-1954) was chosen from the remaining two designs. His original idea of a triangular-shaped memorial to the fallen was reworked into a quadrangular shape, in the corners of which there are shield-bearers with the coats of arms of France, Austria, Russia and Moravia. Above them and rising to a height of 26 m is a truncated pyramid, which is the central motif and is topped by a ten-metre-high early Christian cross. Inside the memorial there is a chapel measuring 10 x 10 m with excellent acoustics and inscriptions of the participating nations in French, Russian, German and Czech. At the head of the chapel is a marble Art Nouveau altar with mosaics depicting weeping angels. Under the floor there is an ossuary in which the remains of the fallen from all the participating armies are interned. The memorial is an excellent example of Czech Art Nouveau architecture. Josef Fanta spanned several generations of Czech architecture, from the construction of the National Theatre, in the decoration of which he participated under the leadership of Josef Zíték and Josef Schulz in the 1870s and 1880s, through the avant-garde of the interwar period, to the early 1950s, when a Stalinist-type Neo-Renaissance style prevailed in Czechoslovakia. He was a long-time professor at the Czech Technical University in Prague, the architect of the main railway station in Prague and, in the 1920s, also the Ministry of Industry and Trade building.



Štenc's House

- Prague 1, Salvátorská 8 and 10
- Otakar Novotný
- 1909–1910

The life of Otakar Novotný (1880-1959) was influenced at the Academy of Arts, Architecture and Design in Prague by his teacher Jan Kotěra, in whose studio he worked until 1907. His first works were still influenced by the Art Nouveau period (the villa of the publisher Jan Otto in Zbraslav). In 1908, Otakar Novotný went to the Netherlands on his honeymoon, and was inspired to apply brick architecture in the Czech environment. Štenc's House is an excellent example of dignified yet modest urban architecture that can perform a number of functions and serve for many generations. It combined commercial, workshop and residential functions for the owner of a zincography and photographic factory and patron of Czech art, Jan Štenc, responsible for all the prints of Max Švabinský and other Czech artists. The house was built in two stages: first

the narrower part with three window axes by 1910, after which the house was extended. The façade is of exposed brickwork, complemented by glazed cladding on the ground floor. This façade, from which a balcony protrudes, was clearly inspired by Dutch architecture. The interior held Štenc's graphic workshop, specialising in books on fine arts. He also built halls for the Sokol movement and residential buildings in Holice and Rakovník in a similar spirit. He subsequently joined the Prague Cubist group around Josef Gočár and Pavel Janák, designing its installation at the Werkbund Exhibition in Cologne ¹ in 1914 in the Austrian pavilion of Josef Hoffman. The Cubist episode of his work was concluded with the cooperative residential houses in Prague ² and Znojmo just after the First World War.





House of the Black Madonna

→ Prague 1, Ovocný trh 19

→ Josef Gočár

→ 1911–1912

The most important pupil of Jan Kotěra was an apprentice at his teacher's studio until 1908. One building that stands out from the beginning of his independent career is the 1909 Wenke Department Store ●, in which he made masterful and beautifully artistic use of new technologies. On the top floor, above the two-storey glazed part of the façade, there is a row of fine fluted square columns framed under a projecting cornice. The light-filled interior of the sales rooms with the oval gallery is complemented by the subtle geometry of the coffered ceiling. Shortly thereafter, Josef Gočár (1880-1945), together with Pavel Janák and other members of the Cubist group, attempted to transform the two dimensions of the Parisian Cubism movement in painting into three-dimensional architecture, with an emphasis on the basic forms of the prism and pyramid. Gočár presented this concept in a provocative design for a cascading pyramid for the new town hall on Old Town Square (1909), while Janák formulated this stylistic transformation in his article entitled "The Prism and the Pyramid" (1911). The Cubist group was also influenced by the Czech Baroque tradition of Gothic diamond vaults and the Baroque Gothic of Giovanni Santini. This understanding of the historical context is best exemplified by the House of the Black Madonna, artfully nestled amongst the historical buildings of the Old Town. Josef Gočár demonstrated the perfect concept of the building as a 'Gesamtkunstwerk' – a unified design from the urban concept down to the last detail of the interior furnishings, such as ashtrays, grilles and lighting. A model of this building was exhibited in 1913 at a presentation of the Czech Cubist group at the Der Sturm gallery in Berlin and, a year later, at the Werkbund exhibition in Cologne.





Collection of Cubist houses

→ Prague 2, Neklanova 30 **1**, Libušina 3 **2** a Rašínovo nábreží 6–10

→ Josef Chochol

→ 1912–1913

Together with Josef Gočár and Pavel Janák, Josef Chochol initiated the Cubist architecture movement in Prague. He co-founded the 'Group of Visual Artists' with the Art Monthly magazine and the Prague art workshops, which implemented works by this group. He built three Cubist buildings below Vyšehrad – the Kovařovic Villa under the railway bridge, a triple building and a corner apartment building in Neklanova Street, among the most important examples of Czech Cubist architecture. Josef Chochol (1880-1956), originally from the Wagner School and Kotěra's architecture (the interior of the Brožík Hall of the Old Town Hall), materialises in his works his brilliant knowledge of crystalline structures, which he gained through his study of spatial geometry and analysis of petrographic collections of the National Museum. He capitalised on his knowledge of crystalline forms through the

purity of his plastic façade designs. With these three buildings, he created an interesting enclave on the southern edge of the historic urban environment of Prague. While the villa near the railway bridge forms an accent for the intersection and the triple building lines the entrance to the Vyšehrad tunnel, the residential building in Neklanova Street dominates the corner with a pillar leading to a Cubist cordon-ledged cornice. The villa and the residential building in particular are among the eternal icons of Prague architecture. Chochol became an inspirational example for the post-war avant-garde generation. When he moved from plastic Cubism to purist expression, Walter Gropius published his work at the international Bauhaus exhibition in Weimar in 1923. On the other hand, Gropius' Total Theatre influenced Chochola's utopian design for the Liberated Theatre in the 1920s.



1918–1925

The formation of the new republic brought a desire to create a national style, formally continuing the plastic ambitions of the Cubist episode. It was characterized by strong shaping of the building mass in facades, not by reorganization of interior spaces. On the other hand, emphasis emerged on the social aspects of architecture in constructing new residential districts in the spirit of the „Garden Cities“ movement on the outskirts of large cities. The international discourse was enriched by visits from Raymond Unwin, Hendrik Petrus Berlage, Henri van de Velde, and others. The tendencies of the national style, known as Rondo Cubism, peaked with the monumental works of Josef Gočár and Pavel Janák in the early 1920s. Afterwards, Dutch architecture applied a brief but strong influence—both from the Amsterdam School and the radical De Stijl group. In 1921, Le Corbusier's journal *L'Esprit Nouveau* reached Czech readers, steering architectural discourse toward Parisian Purism. Jaromír Krejcar published Le Corbusier's manifestos in the magazine *Život II* (1922), alongside programs from the German, Dutch, and American avant-garde, which resonated with the younger generation. The lecture series „For a New Architecture“ in Prague and Brno (1924–1925) definitively contributed to Czech architecture's further shift toward Constructivism and Functionalism. Outside this trend, Tomáš G. Masaryk invited Jože Plečnik to renovate and reconstruct Prague Castle.



Adolf Benš: Poster for the Exhibition of the Architecture Students' Association, 1920.



Title page of the almanac *Život – La Vie* (Life), 1922.

Funeral of Jan Kotěra, 1923.



Special issue of the Belgian magazine *La Cité* with an article by Henri van de Velde on Czechoslovak architecture, 1924.



Disk (Disc) magazine, 1923.



Jaroslav Král: Le Corbusier and Amédée Ozenfant in Brno, 1925.

PROGRAM PŘEDNÁŠEK O ARCHITEKTUŘE	
V PRAZE	V BRNĚ
PRAHA KLUB ARCHITEKTŮ V PRAZE BRNO KLUB ARCHITEKTŮ V BRNĚ PRO PRAKTICKOU PŘEDNÁŠKOVOU PRÁCI MOZARTSALON PRAHA 8, JERUSALEMská, Začátek o 10 hod.	
<p>I. přednáška: H. van der Velde (přeloženo J. P. Krejcar) - Vývoj nové architektury - konstruktivní architektura - nové směry</p> <p>II. přednáška: H. van der Velde (přeloženo J. P. Krejcar) - Vývoj nové architektury - konstruktivní architektura - nové směry</p> <p>III. přednáška: H. van der Velde (přeloženo J. P. Krejcar) - Vývoj nové architektury - konstruktivní architektura - nové směry</p> <p>IV. přednáška: H. van der Velde (přeloženo J. P. Krejcar) - Vývoj nové architektury - konstruktivní architektura - nové směry</p> <p>V. přednáška: H. van der Velde (přeloženo J. P. Krejcar) - Vývoj nové architektury - konstruktivní architektura - nové směry</p> <p>VI. přednáška: H. van der Velde (přeloženo J. P. Krejcar) - Vývoj nové architektury - konstruktivní architektura - nové směry</p>	<p>I. přednáška: H. van der Velde (přeloženo J. P. Krejcar) - Vývoj nové architektury - konstruktivní architektura - nové směry</p> <p>II. přednáška: H. van der Velde (přeloženo J. P. Krejcar) - Vývoj nové architektury - konstruktivní architektura - nové směry</p> <p>III. přednáška: H. van der Velde (přeloženo J. P. Krejcar) - Vývoj nové architektury - konstruktivní architektura - nové směry</p> <p>IV. přednáška: H. van der Velde (přeloženo J. P. Krejcar) - Vývoj nové architektury - konstruktivní architektura - nové směry</p> <p>V. přednáška: H. van der Velde (přeloženo J. P. Krejcar) - Vývoj nové architektury - konstruktivní architektura - nové směry</p> <p>VI. přednáška: H. van der Velde (přeloženo J. P. Krejcar) - Vývoj nové architektury - konstruktivní architektura - nové směry</p>
<p>PŘEDNÁŠKY BUDOU DOPROVÁZENY SVĚTLÝMI OBRAZY A OBSAH CIZÍCH KNIŽEK DO ČESTNÝCH TLUČOČEK.</p> <p>Vstupné: Na celý výhled - 30 Kč Jednorázové přednášky - 5 Kč pro studenty - 2 Kč</p> <p>Předprodej vstupenek v Praze: Jugoslavenská a v Brně: Masarykova III a v Brně: Masarykova III a v Brně: Masarykova III</p>	
<p>S T A V B A Ročník I. VÝSTAVA Ročník II. VÝSTAVA Ročník III.</p>	

Program of lectures *For a New Architecture*, 1924–1925.

1918

- 11 November – end of the Great War
- 14 November – Tomáš Garrigue Masaryk becomes the first president of the Czechoslovak Republic
- 27 November – Death of the painter Bohumil Kubišta, a leading figure of Czech Cubism

1919

- Foundation of the Architects’ Association and launch of *Stavitel (Builder)* magazine
- 23 April – Establishment of Greater Brno by incorporation of the surrounding municipalities
- 10 September – Signature of the Treaty of Saint-Germain-en-Laye, establishing the borders of Czechoslovakia, including Carpathian Ruthenia

1920

- 29 February – First Constitution of the Czechoslovak Republic
- Renewal of activity by the Czechoslovak Werkbund (chairman: Josef Gočár)
- 5 October – Art association Devětsil, magazine *Disk* (1923–1925) in Prague, *Pásmo (Band)* (1924–1926) in Brno and *RED* (1927–1931)
- November – Beginning of Josip Plečnik’s cooperation with President Masaryk on the refurbishment of Prague Castle

1921

- 21 March – New Construction Act
- Josip Plečnik leaves the Academy of Arts, Architecture and Design in Prague (he remains chief architect at Prague Castle), succeeded at the Academy by Pavel Janák
- 16 April – Member exhibition of the Society of Architects at the Academy of Arts, Architecture and Design in Prague
- May 15 – Member exhibition of the Association of Attendees of the University of Architecture in Prague
- 17 December – 1st exhibition of the Czechoslovak art industry at the Academy of Arts, Architecture and Design in Prague (under the auspices of the Czechoslovak Werkbund)

1922

- 1 January – Creation of Greater Prague by the merger of the historic towns and suburbs
- Josip Plečnik honorary member of the Society of Architects
- Foundation of the magazine *Stavba (Construction)* (editor-in-chief: Oldřich Starý)
- Publication of the anthology “*Život II*” (“*Life II*”) edited by Jaromír Krejcar, Karel Teige and Bedřich Feuerstein with manifestos by Le Corbusier

1923

- 5 January – Assassination of Czechoslovak Finance Minister Alois Rašin
- April 17 – Death of the architect Jan Kotěra
- 28 May – Lecture by Raymond Unwin on the construction of garden cities at the Society of Architects in Prague and the award of an honorary doctorate from the German Technical Institute in Prague
- September – Participation of Czech architects at the *1st International Architecture Exhibition* at the Bauhaus in Weimar (Josef Chochol, Karel Honzík, Jaromír Krejcar, Vít Obrtel, Jaroslav Fragner and Oldřich Tyl)

- September 16 – Tomáš Bat’a mayor of Zlín
- 14 November – Opening of the *Modern Art Bazaar* exhibition in Prague
- 21 December – Lecture by Ilya Grigoryevich Ehrenburg on *New Russian Art* at Devětsil in Prague

1924

- 1 January – Josef Gočár becomes professor at the Academy of Fine Arts
- 13 January – Lecture by Otto Kampffmayer on *Modern Settlements* in Prague
- 13 March – Lecture by Henry van de Velde in Prague
- 3 October – Lecture by Henrik Petrus Berlag at Mánes on *The Development of Modern Building Art in the Netherlands*, exhibition of his drawings from Indonesia at the Mánes UFA pavilion in Vodičkova ulice
- 28 October – Lecture by Theo van Doesburg at Devětsil in Prague on *New Dutch Architecture* (repeated in Brno)
- Opening of the *For a New Architecture* lecture series at the Mozarteum in Prague and Besední dům in Brno
- Lecture by Jacobus J. P. Oud on *The Development of a New Idea in Dutch Building Art* (26 and 28 November)
- Lecture by Walter Gropius on *Industrialisation of Construction* (5 and 6 December)
- Pavel Janák chairman of the Czechoslovak Werkbund
- Foundation of the magazine *Bytová kultura/ Die Wohnungskultur (Living Culture)*, published in Czech and German in Brno (ed: Adolf Loos, Bohumil Markalous, Jan Vaněk and Arnošt Wiesner)

1925

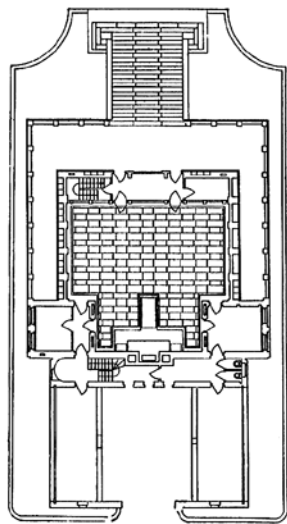
- Continuation of the lecture series *For a New Architecture* at the Mozarteum in Prague and Besední dům in Brno
- Lecture by Le Corbusier on *Purism and Architecture* (20 and 22 January)
- Lecture by Amédée Ozenfant on *A New Spirit* (21 and 23 January)
- Lecture by Adolf Loos on *Economics in Architecture* (28 and 30 January)
- 5 February – Lecture by Adolf Loos in Brno on *Modern Housing Estates*
- February – Lecture by Leberecht Migge on *The Garden of the Future*
- Henrik Petrus Berlage honorary member of the Society of Architects
- Henry van de Velde, Auguste Perret, Le Corbusier and Jacobus J. P. Oud corresponding members of the Mánes UFA

Crematorium

- Pardubice, Pod břízkami 990
- Pavel Janák
- 1919–1923

A competition for a crematorium was announced by the city of Pardubice in 1919. Out of 95 projects (including from Josef Gočár and Ladislav Machoň) the jury chose the design by Pavel Janák (1892-1956) in the spirit of then-fading Cubism. Janák then reworked his design as a manifesto of the National style, or Rondocubism. The square core of the structure with its outer gallery, columbarium and open arcades is rhythmically articulated through elements inspired by the Florentine Renaissance and also by Peter Behrens (crematorium in Hagen). The statues of the light-bearers were created by Karel Lenhart, while František Kysela was responsible for the painted decoration of the hall, the ceiling of which was covered with yellow stars on a blue background, thus evoking the merging of the soul of the deceased with the universe. After the Cubism and Rondocubism periods, which culminated in

this building and the Riunione Adriatica di Sicurtà insurance company building in Prague, Pavel Janák switched to Dutch Civilism, characterised by exposed brickwork, in the art colony in Ořechovka ●. This was followed by another short period in which he sought to combine Classicist tendencies with a modern approach (Autoclub of the Czechoslovak Republic in Prague, Bartoň's Villa in Náchod). He then definitively associated himself with Functionalist concepts at the turn of the 1920s and 1930s. He was also successfully involved in reconstruction projects throughout his life (Fára's House, Czernin Palace, Přemysl Otakar II Square in České Budějovice). This work culminated in the modifications at Prague Castle, where he replaced Josip Plečnik as chief architect after President Beneš took office in 1935.



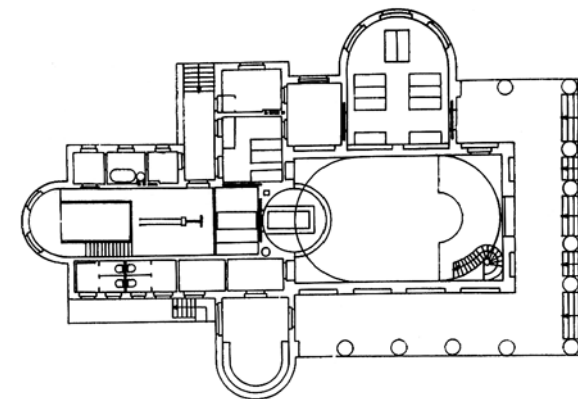


Crematorium

- Nymburk, cemetery in Lipová ulice
- Bedřich Feuerstein, Bohumil Sláma
- 1919–1924

The construction of the crematorium in Nymburk is associated with the revolutionary wave supporting cremation after the First World War. The crematorium in Nymburk was built in parallel with the Pardubice crematorium, both in the spirit of the National style. Bedřich Feuerstein (1892-1936) was inspired by Classicism, becoming acquainted with it during his travels to St. Petersburg and Germany, and during a long stay in Paris. He was particularly influenced by the rationalism of Étienne-Louis Boullée and Claude Nicolas Ledoux. He combined the monumental concept of the entrance colonnade with a puristically conceived volume, creating one of the first modern buildings liberated from the decorativism of the National style. This

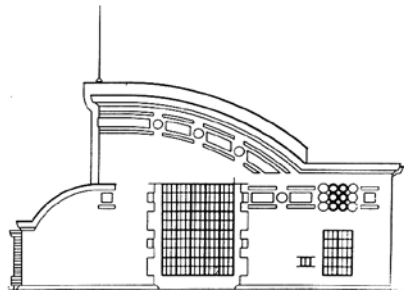
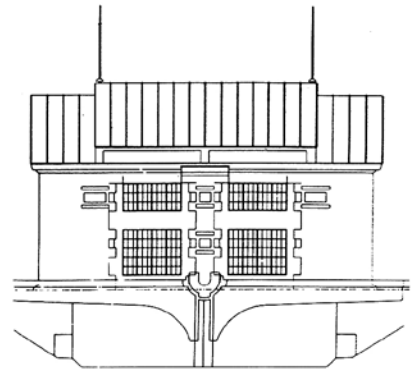
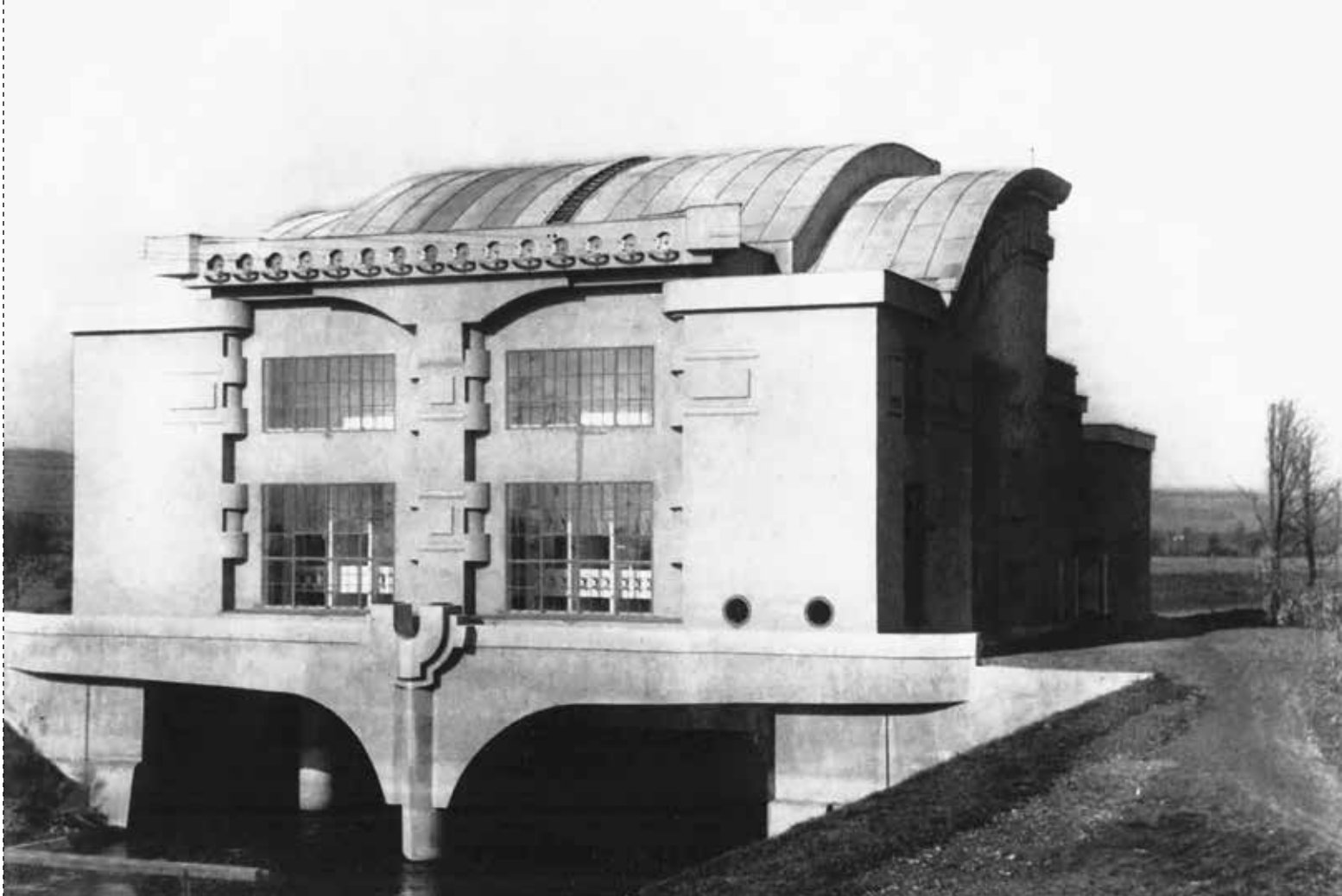
resulted in elementary geometric forms over both the exterior and interior of the building. B. Feurstein influenced the young generation of architects in the Devětsil movement (J. Krejcar, J. Havlíček, K. Honzík, J. Fagner, E. Linhart and V. Obrtel), for whom he mediated contacts in Paris, where he lived until 1925 and where he worked in the studio of Auguste Perret. He participated in the design of a theatre for an exhibition of decorative arts. He spent five years in Japan where, in partnership with Antonín Raymond, he designed the Soviet Embassy and St. Luke's Hospital in Tokyo. His productions for Czech theatres in the early 1920s and after his return from Japan were significant.



Třeština Hydroelectric Power Plant with the villa of Ellen and Karel Plhákovy

- Třeština–Háj u Mohelnice
- Josef Štěpánek, Bohuslav Fuchs
- 1921–1923

This architecturally exceptional complex comprises a hydroelectric power plant and the villa owned by Mr and Mrs Plhákovy, complemented by a garden and an arboretum, smoothly merging into the surrounding floodplain landscape. The initial design for the hydroelectric power plant was created in the spirit of the National style by Pavel Janák. However, on the recommendation of Jan Kotěra, the work was taken over by his young collaborators Josef Štěpánek (1889-1964) and Bohuslav Fuchs (1895-1972). After studying with Jan Kotěra, they worked together in a studio in Prague until Fuchs left for Brno in 1923. This was one of their early buildings, and in it they reflected both the heritage of Czech Cubism and the development of Erich Mendelsohn’s and Bruno Taut’s Berlin Expressionism. The rounded roof and arched decorative elements on the façade evoke the dynamics of the generation, growth and transformation of water energy into electricity, while symbolising the function of the turbine. Next to the power plant they placed the owners’ villa, which also reflected Štěpánek’s experience from his studies with Josip Plečnik. The construction of this complex was carried out by the company of Bernard Sychrava, which a year later built a villa with a studio for Myslbek’s important Moravian pupil, sculptor Julius Pelikán, in Olomouc ●, both according to a design by Josef Štěpánek. The monument to Bedřich Smetana in Olomouc, created in cooperation with sculptor Rudolf Březa, is another small yet still important work.



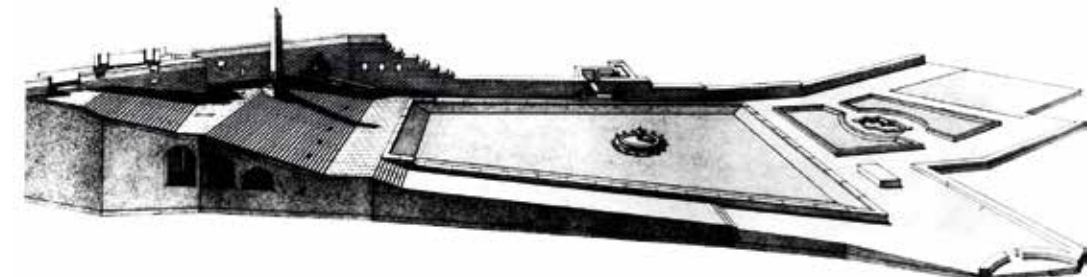
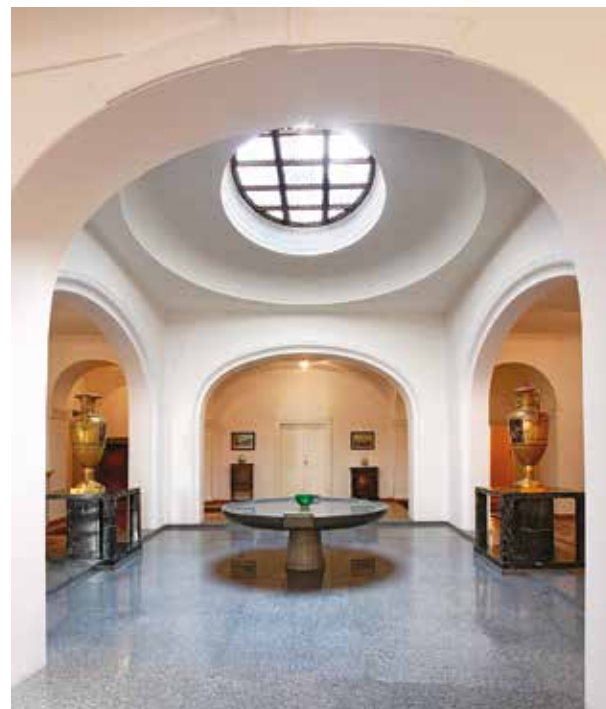
Československá v Třebí
K. Štěpánek, B. Fuchs, 1921-1923
177000 1:500
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Modifications to Prague Castle

- Prague 1, Hradčany
- Josip Plečnik
- 1921–1931

When the heir to the throne, Ferdinand d'Este, prevented Plečnik from being appointed professor at the Vienna Academy, his friend Jan Kotěra invited him to Prague to take over a professorship at the Academy of Arts, Architecture and Design in Prague, where he worked from 1911 to 1921. After the founding of the republic, Jan Kotěra recommended to President Masaryk that Josip Plečnik take on the exceptional task of rebuilding Prague Castle and creating a new representative seat for the President of the Republic. Josip Plečnik (1872-1957) undertook this task with deep humility, seeking to link the rich past with a view to the future. In this work, he combined his extraordinary knowledge of historical architects from various periods and a generous vision for the seat of the head of state, transforming the castle's appearance in such a way that it became the crown of the Czech capital. He paved the first courtyard and decorated it with flag poles to make it a place for receiving state visits. He unified the castle's southern gardens complex into a harmonious whole, beginning with the magnificent staircase and small Bellevue and a semicircular terrace with a view of Prague, ending behind the Moravian Bastion. Despite conflicts with conservationists, he pushed through a new design for the third courtyard with a monolith, the fountain of St George and the entrance to the Bull Staircase. He also modified the garden at the Bastion with a terrace and a monumental balustrade for the Deer Moat. He created a series of interiors for the President's representative rooms with the impluvium and other salons and the renowned Masaryk Library. The public bid farewell to President T. G. Masaryk in the Column Hall leading from the Matthias Gate in September 1937. Plečnik's intervention is one of the most important examples of a bold and individual approach to a rare historical complex. After conflicts with conservationists regarding the project for the northern foreground of the castle after 1933, Plečnik never returned to Prague from Ljubljana. This marked the end of his cooperation with Prague Castle.

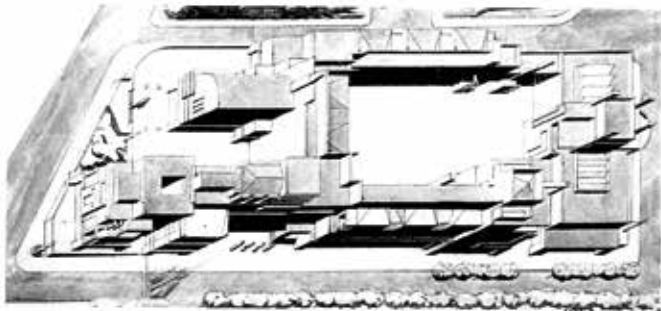


Provincial Technical School

- Mladá Boleslav, Havlíčkova 1
- Jiří Vendelín Kroha
- 1922–1927

After winning a competition, Jiří Kroha was entrusted with the project for a provincial technical school in the town that housed the successful Škoda automobile company. The school was generously dimensioned for the education of the middle cadres, in particular for this industrial plant. Following the tradition of Czech Cubism, Jiří Kroha (1893-1974) developed a distinctive Cubist-dynamic style here, giving the building a distinctive character. He incorporated the complicated operations of classrooms and workshops into a complex asymmetrical organism with plastic and spatial qualities. This building stands at the beginning of Kroha's short yet intensive and important activity in Mladá Boleslav. Other buildings worth mentioning

include the Sickness Fund building, the Social Institute, the Věnc Hotel ● and the Exhibition of Northern Bohemia. He built residential houses in Kosmonosy and a museum in Benátky nad Jizerou in a similar spirit. Their success led to his appointment as professor of technology in Brno, where he then relocated his main workplace (Patočka's Villa). At the beginning of the 1930s, he and his students created the exhibition 'Sociological Fragment of Housing', which played an important role in the theoretical discourse of Czech architecture. Kroha became a prominent promoter of Soviet-style socialist realism in architecture at the turn of the 1940s and 1950s. He designed the town of Nová Dubnica in Slovakia and university buildings in Olomouc and Pardubice.



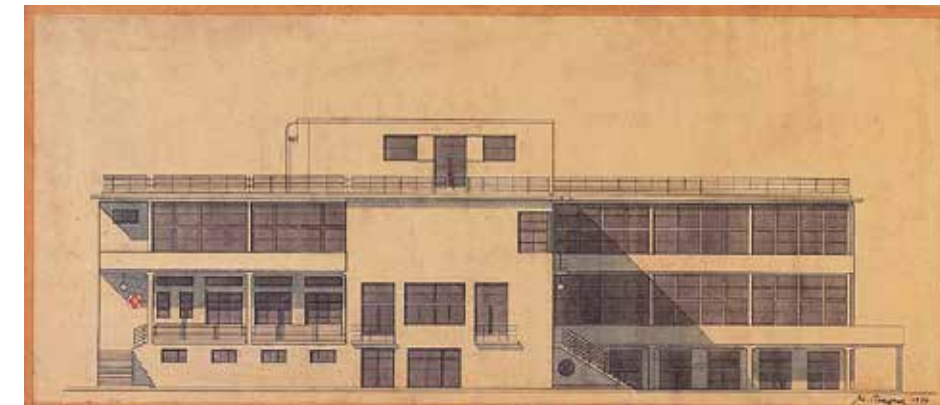


Children's Pavilion at Mukachevo Hospital

- Subcarpathian Ruthenia
- Jaroslav Fragner
- 1922–1928

Subcarpathian Ruthenia was annexed to the Czechoslovak Republic by the Treaty of Saint-Germain-en-Laye on 10 September 1919. The strategy of the new republic was to make extensive investments throughout the area, aiming to resolve the then lack of technical, transport and social infrastructure in the region. This task was undertaken by leading Czech architects such as Josef Gočár (Main Post Office in Uzhgorod), Adolf Liebscher (the government district of Malyi Galagov), the Freiwald-Böhm studio (residential houses in Khust) and, at the end of the 1930s, Jaroslav Kosek (residential houses in Solotvyn). The construction of the new infants' pavilion at the hospital in Mukachevo also became part of the infrastructure construction project. The project was developed by the young architect Jaroslav Fragner (1898-1967), who conceived it - while still

a student - under the influence of Le Corbusier and the Bauhaus in the spirit of Constructivism with respect for its functional requirements. This was fundamentally different from the previous stage of Cubism and the National style. A sample from the project was exhibited in September 1923 at the first international exhibition of new architecture at the Bauhaus in Weimar, and was subsequently published in Gropius' book 'Die Internationale Architektur'. This building was a significant achievement by the young author, becoming an important example of the initial work of the 'Devětsil architectural four' (Jaroslav Fragner, Karel Honzík, Evžen Linhart and Vít Obrtel), which entered the architectural debate with great vigour at the beginning of the 1920s. All four later made significant contributions with their architectural work.



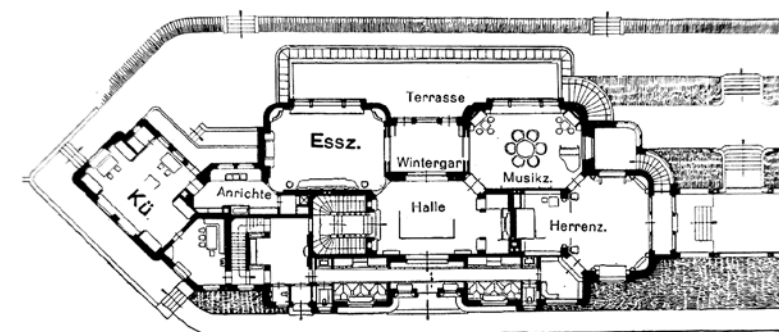


Franz Stross Villa

- Liberec, Husova 64
- Thilo Schoder
- 1923–1925

Architect Thilo Schoder (1888-1979), the leading pupil and collaborator of Henry van de Velde from the Weimar School of Arts and Crafts, was also involved in the construction of a prominent grand residential area in Liberec in the 1920s. After graduating, he gained further experience in Vienna with Josef Hoffmann before returning to Weimar, where he worked in the studio of his teacher Henry van de Velde. Afterwards, he opened his own architectural studio in Gera. From there, he soon became involved in the construction of a prominent neighbourhood of mansions in Liberec, building the residence of textile tycoon Franz Stross, who had thriving trade relations with Egypt. The villa was therefore planned out to resemble a "Nile steamer", a nickname is still holds to this day. It is designed as a solitary horizontal cellular organic edifice overlooking the Harcov Reservoir. It is

an excellent example of the transition between German Expressionism, influenced by the precise design of the van de Velde school, and the coming Art Deco. It is also a fine instance of a perfect "Gesamtkunstwerk", an all-embracing architectural masterpiece designed by the architect down to the finest artisanal detail. The villa has received exceptional media coverage, having featured in a number of leading German publications on modern architecture and housing. Thilo Schoder was one of the leading exponents of architecture in Thuringia and made a name for himself with a number of residential buildings (the Am Galgenberg housing complex), as well as factories in Gera, apartment buildings in Hermsdorf and a hospital in Zwenkau, to name but a few. In 1932 he emigrated to Norway, where he did very well for himself designing residential buildings in Kristiansand until his death.

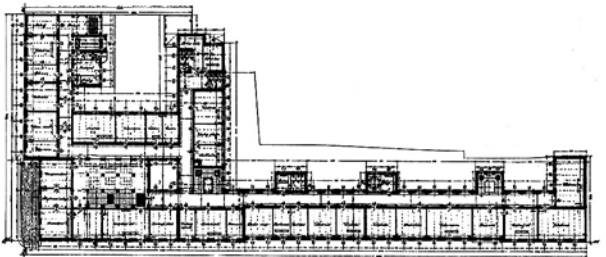


Directorate of Post Offices and Telegraphs

- Pardubice, náměstí Republiky 12
- Ladislav Machoň
- 1923–1925

After graduating from the Czech Technical University, Ladislav Machoň (1888–1973) worked in Jan Kotěra’s studio from 1909 and, after Kotěra’s death, completed his plans for the Faculty of Law in Prague. From the early 1920s, he made a name for himself as an independent architect in Prague – first with a group of cooperative detached houses in Žižkov and later with a number of public buildings. Born into the respected Pardubice family of railway builder Jan Perner, it was his family background that led him to work in this city. After winning the relevant competition, he built the large complex of the Directorate of Post Offices and Telegraphs in a complicated L-shaped height composition on the line of the original city walls. The lowered part with a classicising portico dominates the corner of the square. The marble-lined vestibule is decorated with monumental sculptures by Jaroslav Horejc. In parallel, he built the Passage Palace 1 and both of these buildings represent an early phase of Machoň’s work in the

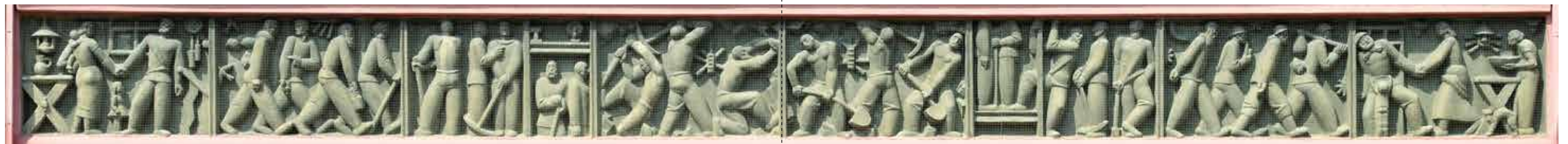
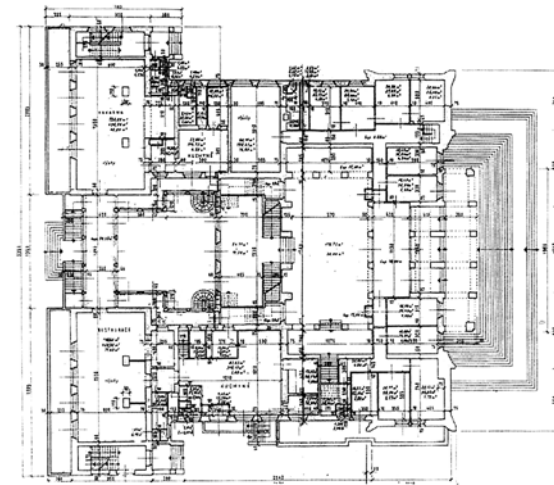
spirit of the fading Rondocubism. He also enriched Pardubice with other buildings for schools and financial offices. Around the same time, he built a villa for the brothers Josef and Karel Čapek 2 in Prague’s Vinohrady district, which hosted the Friday meetings of Czech intellectuals with President T. G. Masaryk. He designed the post offices in Prague’s Letná district and Luhačovice, the Sokol building in Hostivař, a number of villas in Ořechovka and Baba, and the popular Koruna Palace buffet on Wenceslas Square. For a long time he was involved in the conversion of the Clementinum into a university and technical library, and at the end of the ‘30s drew up the plans for adapting the Walloon Chapel in Naarden to house a memorial to John Amos Comenius. At the end of the war, he was deputy chairman of the Prague Uprising in May 1945 and was briefly imprisoned as a Freemason after 1948, but went on to direct the large “Architecture in Czech National Heritage” exhibition at the U Hybernů Palace in 1953.



Miners' House

- Sokolov, 5. května 655
- Rudolf Wels
- 1923–1925

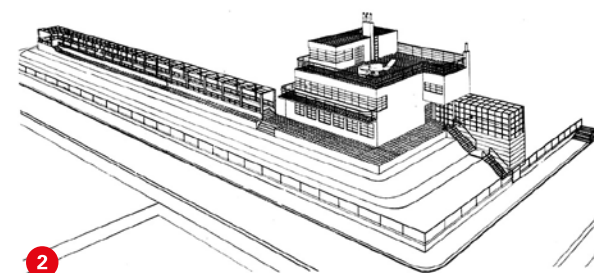
The Miners' House in Sokolov (then Falkenau) was built in 1923-1925 for the miners' club. The construction was sponsored by the Czechoslovak state through the Ministry of Public Works. It became an important centre of social and cultural life for miners and workers in the Sudetenland region, maintaining the democratic traditions of interwar Czechoslovakia until the Munich Agreement. Architecturally, it was a building in the spirit of moderate Classicism with significant cooperation between Sudeten-German artists in the exterior and interior. The Miners' House consisted of a large hall with an auditorium and a cinema, small halls for club activities, a restaurant, a café, a library, flats for employees and a town spa. It is noteworthy that busts of T. G. Masaryk and Karl Marx were placed in the foyer. Initially influenced by English garden cities, architect Rudolf Wels (1882-1943) developed his work from moderate Classicism all the way to a Functionalist concept. After graduating from the Plzeň Technical School, Rudolf Wels received a diploma at the Vienna Academy of Fine Arts, where he studied under Friedrich Ohmann and was awarded the prestigious Rome Prize. After returning from Italy and a study trip to England, he also attended the private school of Adolf Loos in Vienna. He authored a number of mining and workers' colonies in the Sudetenland and residential buildings in Prague (one of them – in Baranova Street in Prague's Žižkov district – was the home of the important Czech surrealist poet Vítězslav Nezval until his death). Rudolf Wels was a victim of the Holocaust, dying in Auschwitz.



Olympic Palace

- Prague 1, Spálená 16
- Jaromír Krejcar
- 1923–1928

After studying at the Academy of Fine Arts in Prague in Jan Kotěra's studio and after a short collaboration in Josef Gočár's studio, Jaromír Krejcar (1895–1949) became the leading representative of the avant-garde group Devětsil. In 1922, he edited the anthology "Život II" ("Life II"), where he first published manifestos by Le Corbusier and other representatives of modernism. After designing a villa for the writer Vladislav Vančura in Prague's Zbraslav district ², he built the first functionalist commercial palace in Prague's historical centre. To defend his design, he presented several conservative façade options to the building control authority, but in the final implementation he pushed his rational concept through. This six-storey building with a setback extension of the seventh floor filled a vacant lot in Spálená ulice and connected the shopping arcade with the Aventinum Palace. The façade is articulated by four axes of horizontal windows. He placed an advertisement with the TSF sign on the building, signalling the technological progress associated with the beginning of radio broadcasting and also reflecting the title of Jaroslav Seifert's first collection "Na vlnách TSF" ("On the Waves of TSF"). The advertisement is shown in perspective. The Russian poet Vladimir Mayakovsky and the well-known journalist Ilya Ehrenburg praised the building. The Gibián Villa in Prague-Bubeneč was Krejcar's response to the houses of the Bauhaus masters in Dessau. Later, Krejcar designed the Union of Association Officials building ¹, with his studio and the apartment in which he lived with Milena Jesenská located on the top floor. She became especially famous as the addressee of Kafka's "Letters to Milena". At that time, his studio was staffed by former students of the Bauhaus, whose director, Hannes Mayer, was friends with Krejcar, and he also headed the Bauhaus design office in Czechoslovakia. He was the first Czechoslovak delegate at the CIAM. Krejcar's work culminated in the Machnač sanatorium in Trenčianske Teplice. Karel Teige published his monograph in 1933.



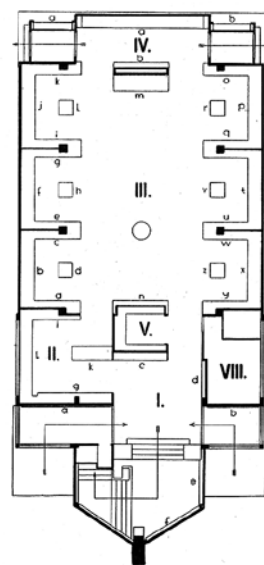


Czechoslovak State Pavilions in the 1920s

→ Lyon 1920 – Josef Gočár ², Paris 1925 – Josef Gočár ¹, Milan 1927 – Kamil Roškot ³

The administration of the newly established Czechoslovak state quickly understood that for political and economic reasons it was very important for the new republic to present itself in the international forum of world's fairs. In 1920, government representatives therefore selected and commissioned Josef Gočár to design the state pavilion in the fairgrounds in Lyon, designed by Tony Garnier. The wooden pavilion was constructed in the "national style" – Rondocubism, which represented an effort to express a new national identity. A young pupil of Plečnik's, Otto Rothmayer, who was familiar with wooden structures, collaborated with Gočár on the pavilion's design and realisation. The first sketch of the pavilion for "L'exposition internationale des Arts decoratifs", which took place in Paris in 1925, was drawn on a napkin by Gočár during a dinner with his students in May 1924 in Amsterdam. It was influenced by the beauty and simplicity of Dutch brick architecture.

The pavilion, made of cut bricks, was decorated with the *Winner* statue by Jan Štursa and a Czech lion as a symbol of the state coat of arms by Otto Gutfreund. The rear façade with three vertical windows decorated with stained glass is complemented by the *Motorcyclist* statue by Otakar Švec. For this pavilion Josef Gočár was awarded the Order of the Legion of Honour of the French Republic. In 1927, the new republic presented itself through a pavilion at the fair in Philadelphia designed by Ladislav Machoň and finally in Milan through a pavilion designed by Kamil Roškot. The architecture of this pavilion with its pilaster façade and semi-circular end reveals the author's sense for modern monumentality. While the pavilions in Lyon and Paris presented Czech art and craftsmanship, the later pavilions show a noticeable shift towards the promotion of Czech industry and technological know-how.



1925–1930

Debates in leading architectural associations—“Architects’ Club,” „Association of Architects,” and „Devětsil”—in the mid 1920s, along with the impact of the „For a New Architecture” lecture series, led to the establishment of so-called white functionalism. It first appeared in Bohuslav Fuchs’ Zeman Café in Brno and Jaromír Krejcar’s Olympic Department Store in Prague, later culminating in numerous buildings representing a new conception of national identity aligned with international modernism influenced by the Bauhaus, Le Corbusier, and Dutch modernism. Their high technological level and poetic architectural form expressed the new republic’s position of self-confidence in the European context. The Brno Exhibition Grounds, opened for the 10th anniversary of the republic, were hailed as the greatest manifestation of this new style. This approach—reflected in public buildings and a boom in domestic culture—peaked around the late 1920s and early 1930s, but was halted by the economic crisis following the New York Stock Exchange crash in autumn 1929. Czech architects took part in the 2nd CIAM Congress in Frankfurt nad Mohanem and the 3rd CIAM Congress in Brussels, as well as in housing exhibitions like „New House 1928” in Brno and „Baba 1932” in Prague. These events, organized by the Czechoslovak Werkbund, engaged in dialogue with similar initiatives of the German Werkbund in Stuttgart and Wrocław and the Austrian Werkbund in Vienna. In the theoretical works of Karel Teige (The Smallest Apartment) and Jiří Kroha (A Sociological Fragment on Housing), both published under the Left Front, the era’s social housing issues were reflected, supporting the application of sociological methods in architecture.



Vladimír Karfík at the Spring Green campus of F. L. Wright in Taliesin East, 1927.

Karel Teige:
RED revue, 1928.



Stavba (Building)
magazine, 1928.



Zdeněk Rossmann:
Poster for the exhibition
The Civilized Woman,
1929.



Pavel Janák
with students, 1929.

František V. Süsser:
Poster for the Exhibition
of Contemporary Culture
in Brno, 1928.

Jaromír Krejcar: Cover
of the book *L'architecture
contemporaine
en Tchécoslovaquie*, 1928.

Architects of the *New House* exhibition
colony in Brno, 1928.



Tea for the 60th birthday of Adolf Loos
at the Social Club in Prague, 1930.

1925

- Participation of Czechoslovakia at the International Exhibition of Decorative Arts in Paris with a state pavilion designed by Josef Gočár
- 15 October – Karel Teige is part of a delegation of Czech intellectuals to the Soviet Union
- Adolf Loos honorary member of the Architects' Club

1926

- January 6 – Opening of the *Jan Kotěra Collective Exhibition* at Municipal House in Prague
- *Stavitel (Builder)* magazine publishes the *Without a Gilded Chariot* manifesto, conceived by Bohumil Markalous and signed by prominent representatives of the international avant-garde
- First international exhibition of modern architecture in Warsaw with Czechoslovak participation
- 4 December – Karel Teige and Bedřich Václavek attend the opening of the new Bauhaus building in Dessau

1927

- January – Lecture by Ilya Grigoryevich Ehrenburg in Prague on *Constructivism and Romanticism*
- *Die Wohnung* exhibition by the German Werkbund in Stuttgart, visited by a number of Czechoslovak architects
- *Danish Modern Architecture* exhibition at the Technical Museum in Prague
- The avant-garde almanac *Fronta (Front)* is published in Brno
- Foundation of *Horizont (Horizon)* magazine in Brno (founder: Jiří Kroha)

1928

- 26 May – Opening of the International Exhibition Centre and *Exhibition of Contemporary Culture in Czechoslovakia* in Brno
- *New House 1928* exhibition, organised by the Czechoslovak Werkbund in Brno
- *Czechoslovak Architecture* exhibition in Belgrade, Ljubljana and Zagreb
- October – Lecture by Le Corbusier in Prague at the congress of the International Committee on Intellectual Cooperation: *On New Forms of Practical Art*
- 6 October – Lecture by Le Corbusier at Devětsil in Prague on *Technology as the Basis of Lyricism*
- Foundation of the Association of Academic Architects (chairman: Kamil Roškot)

1929

- *International Contemporary Architecture* exhibition at the Municipal Library in Prague
- Spring – the Czechoslovak Werkbund is represented at the *Wohnung und Werkraum* (WUWA) exhibition of the Silesian Werkbund in Breslau
- Autumn – Karel Teige lectures as a visiting associate professor at the Bauhaus in Dessau in the Sociology of Architecture course
- October 4 – Opening of Barrandov Terraces in Prague
- 18 October – Foundation of the architectural section of Levá fronta (Left Front) in Prague and 5 December in Brno
- 24 October – New York Stock Exchange crash – beginning of the global economic crisis
- 24–27 October – Attendance of Josef Polášek, Karel Teige and Karel Hannauer at the second CIAM congress in Frankfurt am Main
- 31 October – Lecture entitled *On New Architecture in Belgium* by Victor Bourgeois at the Architects' Club in Prague organised by the Architects' Club
- 13 December – Lecture by Bauhaus director Hannes Mayer in Prague on *Unbridled Building* for the Association of Academic Architects, Levá fronta and the Architecture School at the Academy of Fine Arts
- December – *Civilized Woman* exhibition in Brno

1930

- 20–25 January – Karel Teige lectures at the Bauhaus on *Contemporary Literature and Typography*
- Publication of the book “Josef Gočár” by Zdeněk Wirth in Geneva
- Publication of the book “Bohuslav Fuchs” in Basel
- *Czechoslovak Applied Art and Architecture* exhibition in Geneva
- April 10 – Amended Construction Act
- 17 May – Karel Teige announces the beginning of the Czechoslovak group's work at CIAM
- June – Lecture by Hannes Mayer for Levá fronta in Brno
- 6 to 8 September – International Congress of Architects with an exhibition in Budapest, a large number of Czechoslovak architects attended

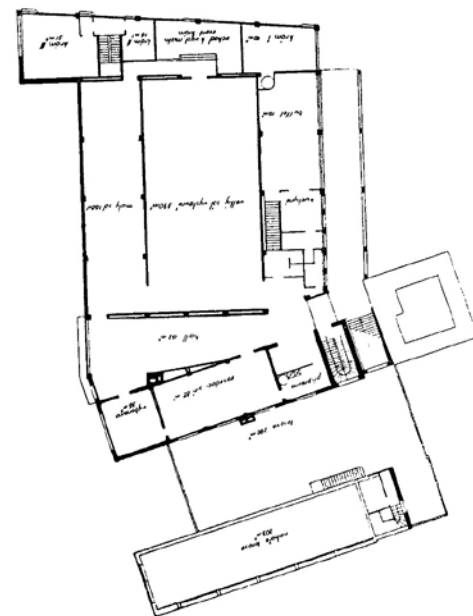


Mánes Association of Fine Artists (S.V.U.) building

- Prague 1, Slovanský ostrov 1
- Otakar Novotný
- 1923–1930

The construction of the Mánes Building was the culmination of the Association's years of effort to build its own exhibition building. The Association chairman, Otakar Novotný (1880-1959), introduced the Czechs to brick architecture in the spirit of the Dutch civilists. In the 1920s he designed a number of buildings in this spirit in East Bohemia (Villa Čerych in Česká Skalica, the Sehnoutka House ¹ and the Municipal House in Černožice, the Steinský-Sehnoutka Palace in Hradec Králové) and the Václav Špála Villa in Prague ². From 1923 he was involved in designing the buildings to be erected on the site of the former Šitkovské Mills, originally in the Rondocubist style. The Mánes Association finally acquired the land in 1927 and the following year construction began on a functionalist-style building, which was completed in the autumn of 1930. The building included exhibition spaces, a restaurant, a café, a club, administrative rooms

and a skittles alley with a terrace. It forms the elegant white horizontal "base" of the New Town water tower with a view of the National Theatre and Žofín. The building played a significant part in the rich cultural life of the city and hosted countless important art exhibitions. The Mánes Association played a positive role during the Nazi occupation and in the first years after the war. After the communist takeover in 1948, all art associations were abolished, but the Mánes managed to resist through the efforts of architect Jaroslav Fragner (who was its chairman at the time) until 1956, when it was also abolished. After the completion of the building, Otakar Novotný devoted himself mainly to teaching as a professor at the Academy of Arts, Architecture and Design in Prague (UMPRUM) and after the war, at the end of his life, he published a theoretical book, "On Architecture", and a fundamental monograph on his teacher, entitled "Jan Kotěra and His Time".

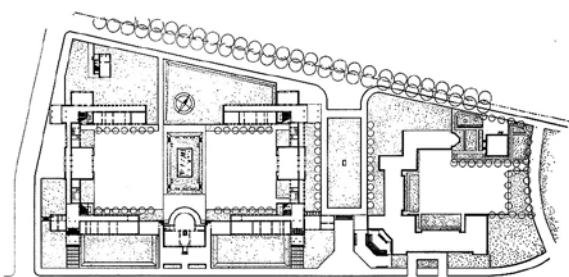


Tyl Grammar School

- Hradec Králové, V Lipkách, Tylovo nábřeží
- Josef Gočár
- 1924–1927

In the early 1920s, Josef Gočár (1880-1945) became the main exponent of the national style of the newly founded republic, and it was in this spirit that he designed the Legiobank, where the expressive sculpture work on the façade featured caryatids by Jan Štursa and Otto Gutfreund's frieze depicting the return of the legionaries to their homeland. The interior was created in collaboration with painter František Kysela and, like the exterior, is characterised by the effort to create a national style. In 1923, after the death of Jan Kotěra, he became his successor at the School of Architecture at the Academy of Fine Arts and also took over as chief advisor for architecture in Hradec Králové. A trip to Holland with students in the spring of 1924 saw him impressed by the civilist architecture of clinker brick, which he used especially in his buildings in Hradec Králové. The complex of schools containing the Tyl

Grammar School that lines the Elbe waterfront was an important part of Gočár's regulatory plan, which won him first place in the design competition. The entrance is accentuated by a staircase between two wings, dominated by a six-metre-high column topped by "The Victor", a statue by Jan Štursa. The waterfront façade bears the state emblem with the Czech lion designed by Otto Gutfreund. These details are repeated from Gočár's Czechoslovak Pavilion at the International Exhibition of Modern Decorative and Industrial Arts in Paris in 1925. The grammar school was followed by a white kindergarten building called "Steamboat" and the completion of other schools, which continued in the spirit of Gočár until after the war. Gočár added the Ambrose Evangelical Church to this urban complex. He later designed the railway directorate and district and financial offices in Hradec Králové.

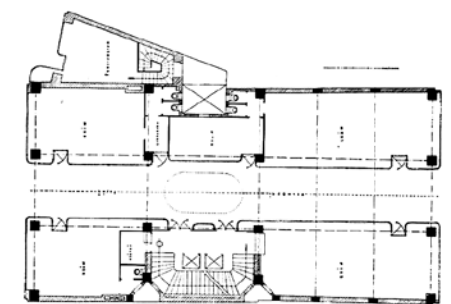




Lindt House

- Prague 1, Wenceslas Square 4
- Ludvík Kysela
- 1924–1927

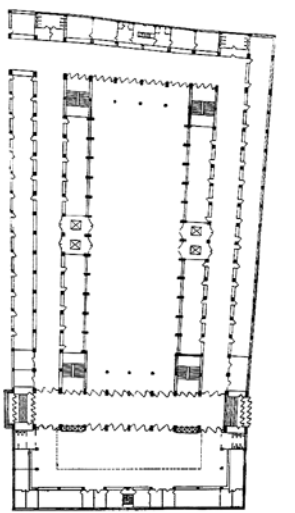
The Lindt Department Store was built on the site of two older buildings in a gap in the lower part of Wenceslas Square. It was one of the first examples of a modern constructivist-style department store. The eight-storey building comprises a monolithic reinforced concrete skeleton, enabling it to be used for a variety of purposes, housing a café, shops and offices. A staircase with lifts was situated in the middle of the building. The double basement housed a hall with a gallery. Both façades are made up of strips of windows that alternate with the panelled faces of the ceiling panels used for advertising. On the 1st floor there is a balcony running along the building facing onto Wenceslas Square. A passage leading to Jungmannovo náměstí with the original pavement décor, probably designed by the architect's brother, painter František Kysela, runs through the parterre. Nearby, in cooperation with the Baťa company, architect Ludvík Kysela (1883-1960) drew up plans for the Baťa ① Department Store (1928-1929), the interior of which was designed by Josef Gočár. The traditional Baťa skeleton with a module of 6.15 m was used. Ludvík Kysela also designed the U Stýblů Palace with the arcade ②, the Boulevard café and the Alfa Cinema in the same front on Wenceslas Square. The passage connected the square with the Franciscan Garden. Ludvík Kysela, who was employed at Prague City Hall construction office, was one of the leading representatives of the Architects' Club and also designed the Ferra Palace in Florence, the Prague Insurance Company at na Příkopě and the residential building in Štěpánská ulice.



Trade Fair Palace

- Prague 7, Dukelských hrdinů 47
- Oldřich Tyl, Josef Fuchs
- 1924–28

Based on the results of a competition announced in 1924, the Prague Sample Fairs company awarded the final design to two architects: Oldřich Tyl (1884-1939) and Josef Fuchs (1894-1979). At the time it was one of the largest buildings of its kind. From the original concept comprising two symmetrical blocks, only the first stage was built. The palace contains two halls, one large and one small. The monumental space of the small hall is lined with galleries and is open right up to the top of the building. Except for the northern end of the block, the entire perimeter is lined with strips of windows, a novel modern concept at the time. During his visit in October 1928, Le Corbusier admired the building and its grand scale, but was also critical: "It's an interesting building, but it can't yet be called architecture." He disliked the fact that the palace had ramps instead of traditional staircases, not to mention the unbroken strips of windows all along the building. After the war, the palace was used by Czechoslovak industry export companies. The palace burned down in August 1974 and from the 1980s was reconstructed to house the National Gallery and its modern collection of Czech and European art, including a valuable collection of French Impressionists and Post-Impressionists, as well as early works by Pablo Picasso. Architect Oldřich Tyl was one of the founders and leading lights of the Architects' Club and was, among other things, the author of the Black Rose mall. Josef Fuchs was a pupil of Josip Plečnik and designed the ice rink at Štvanice and the building at the entrance to the Zoo in Troja.

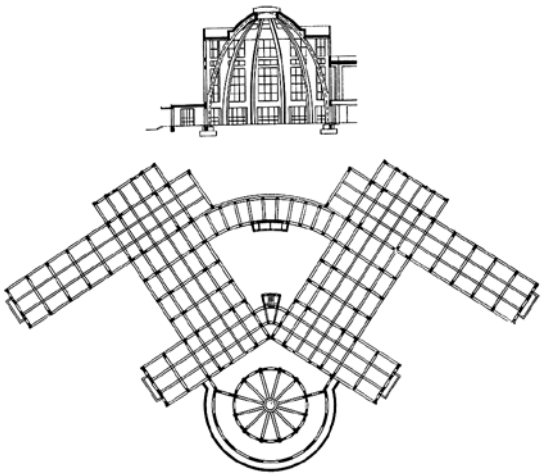


Brno Exhibition Centre

- Brno, Výstaviště 1
- Josef Kalous, Emil Králík and Jaroslav Valenta
- 1924–1928

The winning design of Prague architect Josef Kalous (1889-1958), a pupil of Kotěra, emerged from an international competition to find Czech and German architects to draw up plans for the exhibition grounds in the valley of the Svratka River - the 'Bauer Ramp' - in 1924. This gave the complex the form of two forked axes of main boulevards, flanked by exhibition pavilions. The main industry and trade pavilion was situated at the meeting point of the two boulevards, as the dominant feature. The original project envisaged semi-circular arches for the pavilion, but this idea was eventually modified in cooperation with structural engineer Jaroslav Valenta, resulting in parabolic reinforced-concrete arch ribs. Professor Emil Králík (1880-1946), a prominent local architect, was appointed as the general designer of the Exhibition Centre and built the entrance building and the exhibition theatre. The designers of the other pavilions were prominent Prague architects -

Josef Gočár and Pavel Janák, who built the pavilions of the Academy of Performing Arts and the Academy of Arts, Architecture and Design in Prague (UMPRUM), Kamil Roškot, who designed the pavilion of the City of Prague, as well as the Brno architects Bohumír Čermák, who designed the exhibition tower of Pavilion G, and Bohuslav Fuchs, designer of the City of Brno pavilion. The centre also included a pavilion for the German Werkbund in Bohemia, designed by Vinzenz Baier. The Exhibition Centre was opened in the spring of 1928 for the Exhibition of Contemporary Culture, organised to mark the 10th anniversary of the founding of the republic and considered the greatest ever showcase of modern architecture in Czechoslovakia. The Brno International Exhibition Centre also featured in architectural journals abroad, including in Austria, Germany, the Netherlands and Poland.

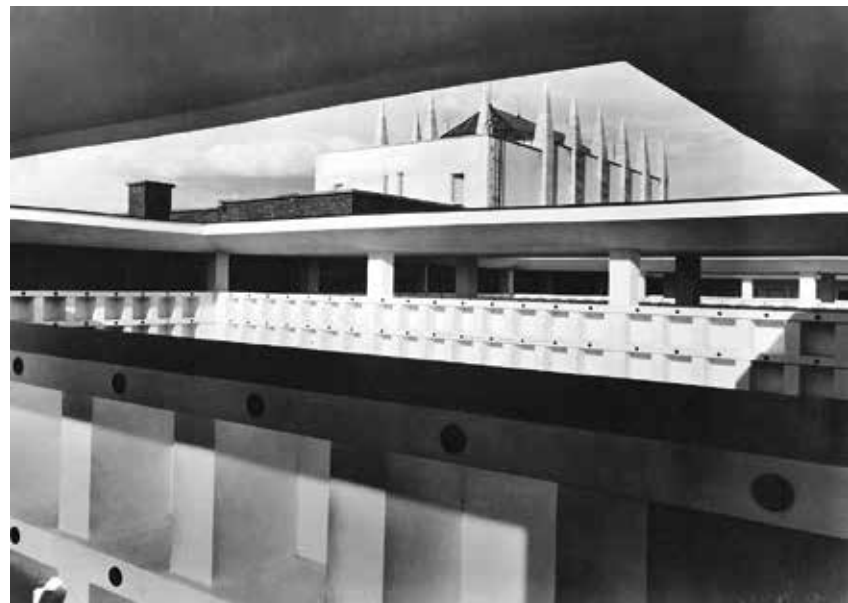
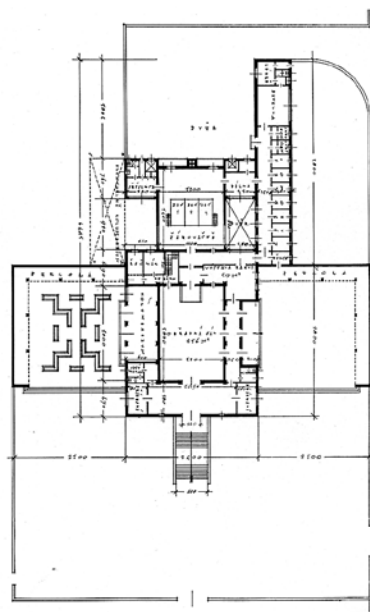
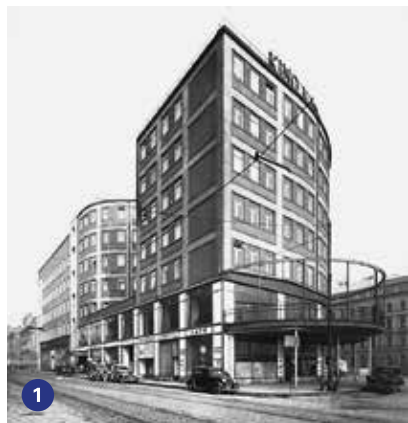


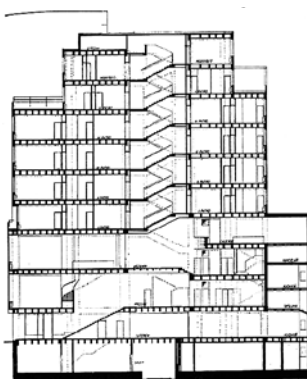
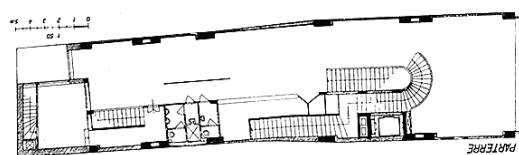
Crematorium

- Brno, Jihlavská 1
- Ernst Wiesner
- 1925–1930

The design by Ernst Wiesner (1890-1971) was selected from a two-round shortlist of three architects, Vladimír Škára, Pavel Janák and Ernst Wiesner, the latter having convinced the jury by changing the location, siting the building in the upper part of the central cemetery with a view of the city skyline. His design was typologically based on the Clemens Holzmeister's Vienna Crematorium, but was executed in Wiesner's sparse architectural style. The symmetrical composition with the central layout of the ceremonial hall is reminiscent of a stepped Mesopotamian ziggurat. The lean pointed pillars surrounding the ceremonial hall symbolise the funeral procession around the coffin. The purist central hall is flooded with transcendently impressive white light that streams through the glass ceiling. The side wings around the symmetrical composition serve as a columbarium for storing the ashes

of the deceased. The terraced complex offers a view of the panorama of Brno and is intended to symbolise the return of the bereaved to the world of the living. Ernst Wiesner was the leading representative of German Jewish architecture in Brno, with Viennese roots and ties to Adolf Loos. He also designed a number of fine official buildings in Brno: the Union Bank, the Morava Palace 1, villas: the Neumark Villa 2 and, together with Bohuslav Fuchs, the Moravian Bank. During his exile in Britain, he served as a construction consultant to the government-in-exile and held professorships at Oxford Polytechnic and the University of Liverpool. He converted to the Catholic Church in Liverpool and built St. Nicholas Catholic School there in the early sixties. In the 1960s he renewed contact with his native Brno, where he was appointed an honorary doctor of Masaryk University.





Hotel Avion

- Brno, Česká 20
- Bohuslav Fuchs
- 1926–1928

On a narrow plot of land in the centre of the historical town with a street frontage of 8.35 metres and a depth of 34 metres, Bohuslav Fuchs (1895-1972) successfully met all the functional requirements of the hotel, the interior of which he designed in the generous concept of Loos' spatial layout. He created an impressive view through the entirety of the café hall, from the gallery on the fourth floor all the way to the entrance. He made this space all the more impressive with the overhead lighting through the glass blocks between the ribs of the café ceiling, side lighting, and the use of mirrored surfaces that created the illusion of a far larger space. The aerodynamically curved staircase on the first floor, coupled with specially designed lighting fixtures, marble tables and Thonet seating furniture, all combined to complement the original ambience of this interior. The Hotel Avion was opened together with the exhibition centre and is one of the most important examples of Brno functionalism. After his arrival in

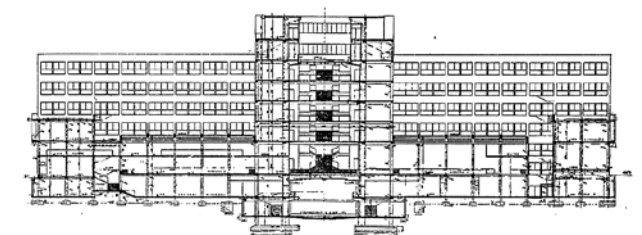
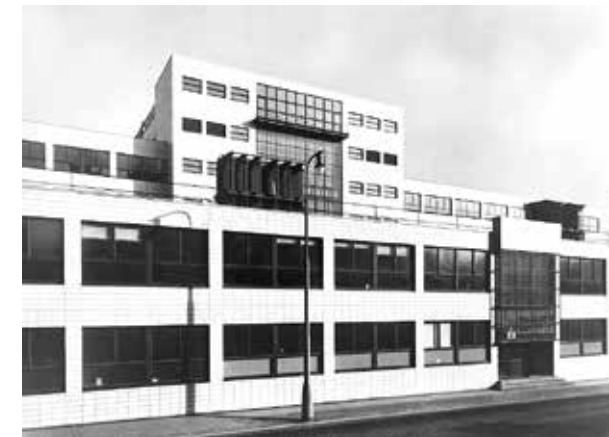
Brno in March 1923, Bohuslav Fuchs, a pupil of Jan Kotěra, played a significant role in shaping the urban face of the city, especially with his designs that won the competitions held in 1927 and 1933. In 1925-1929 he also served as the city's chief architect. He enriched Brno with a number of outstanding buildings: he collaborated with Josef Polášek to build the ceremonial hall of the city cemetery in the spirit of Dutch brick architecture, and later the Vesna Women's Educational Institute ●; working alone, he also designed the Eliška Machová Students' Home, the Masaryk Students' Home, the Regional Military Headquarters, the Railway Station Post Office and the Alpa factory, as well as a number of schools, social apartments and villas. Bohuslav Fuchs was also an active member of art associations (Association of Architects, Mánes Association), the editorial boards of magazines (INDEX, Stavitel), the international group CIAM and the International Federation for Housing and Planning.



Prague Electric Works building

- Prague 7, Bubenská 1
- Adolf Benš, Josef Kříž
- 1926–1935

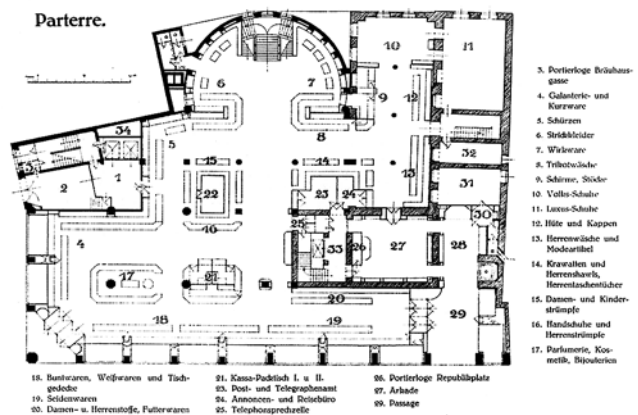
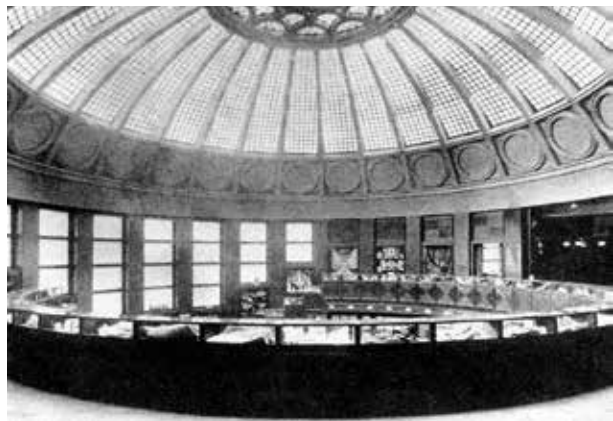
Winning a shortlisted competition that included some well-known architects, including A. Ausobský, A. Dryák and J. Chochol, was a challenge for the two young architects Adolf Benš (1894-1982) and Josef Kříž (1895-1988). The urbanistic composition of the design situates the main axis of the palace by extending the axis of St. Anthony's Church. The central elevated part contains the entrance and the main open staircase with a grand hall spanning five floors with a glass ceiling. The central block is flanked by administrative wings. Almost the entire perimeter of the site is lined with a two-storey base, at the rear of which, with three courtyards, there is a polyclinic. The top floor of the middle block houses the representative rooms, the décor of which is the work of Zdeněk Pešánek. A gala reception was held here during the International Congress of Architects in September 1935, attended by Auguste Perret and many other prominent figures from the European architecture scene. The plans were split between the two architects, with the front half designed by Adolf Benš and the rear part with the polyclinic by Josef Kříž. The construction work was delayed due to groundwater problems. This is a unique example of a technologically perfect administrative building dating from the interwar period. Adolf Benš, a pupil of Kotěra and Gočár, spent the first half of 1925 in Paris, where he supervised the construction of his teacher's Czechoslovak pavilion. The inspiration he drew in Paris influenced the design of his first building, a women's educational institute in Mladá Boleslav. He later continued with the construction of several villas: in Bratislava, Prague-Troja, Skalsko and Baba, and Prague-Ruzyně civil airport. He also took a lifelong interest in urban planning. After the war he worked as a professor at the Academy of Arts, Architecture and Design in Prague. Josef Kříž designed the Ferra factory in Prague-Holešovice as well as several transformer stations for Prague Electric Works.



Breda and Weinstein Department Store

- Opava, náměstí Republiky 10
- Leopold Bauer
- 1927–1928

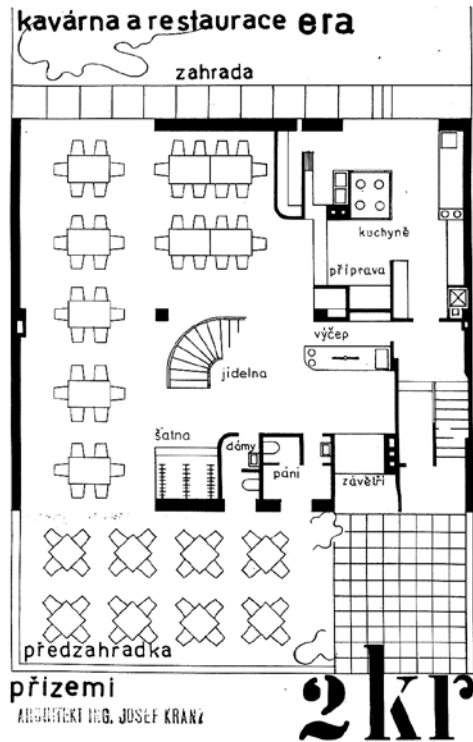
At the time it was the largest department store in interwar Czechoslovakia, completed in a record fourteen months. It was inspired by the Chicago School and the functional layout of American department stores, as well as the Hamburg Expressionism of the early 1920s. It is now an iconic landmark in the centre of Opava. The interior is dominated by the stairwell hall, topped by an impressive dome. The Expressionist composition of the façade with its Gothic elements is enhanced by the band cornice, which unifies and adds the finishing touch to the building as a whole, making it an important urbanistic feature in the centre of Opava. It is an exceptional example of Expressionist architecture which, although it does not fit into the context of the development of Czech interwar architecture, still represents a distinctive quality of a more conservative view. Leopold Bauer (1872-1938), a pupil of Otto Wagner, from Krnov in the Moravian part of Silesia, designed a number of his works in Bohemia and Moravia before the First World War: The Shooting House in his native Krnov 1, the Reissig Villa in Brno, the Kralik villa in Vimperk, the Priessnitz Sanatorium in Jeseník, and the chateau in Zlín. In addition to his extensive work in Vienna, where he spent a short tenure as professor at the Academy of Fine Arts, his legacy includes other buildings from the interwar period in the Czech Republic: the gymnasium in Krnov 2, St. Hedwig's Church in Opava and the Larisch Villa in Krnov, not to mention the Phoenix Department Store in Krakow, Poland.



Café Era

- Brno, Zemědělská 30
- Josef Kranz
- 1927–1929

The architect used the terraced plot to design an intimate café with an apartment on the top floor. He was inspired by the Dutch “De Stijl” movement. He created a street frontage in the spirit of Piet Mondrian’s paintings. He combined a rectangular grid with large window displays with small ventilation strips and a vertical stair window made of square glass blocks. A touch of drama is added to the interior by the curved staircase and the colour scheme based around Berlin blue, red and black. Towards the courtyard, the interior was illuminated by a wall of glass blocks. During his visit, this café caught the eye of Philip Johnson, who had come to admire Villa Tugendhat. He presented the café at the first exhibition of European modern architecture at the Museum of Modern Art in New York in 1932. As a student, Josef Kranz (1901-1968), one of the first graduates of the newly founded school of architecture in Brno, worked in the office of his professor Jiří Kroha, and later on the designs for the Hotel Avion and the Masaryk Students’ Home in Brno by Bohuslav Fuchs. He designed the Avia cinema and the Slavík Villa in Brno. Later he was employed in the Directorate of Telecommunications and Posts and after 1945 he designed the extensive complex of the telecommunications centre in Brno-Královo Pole. Like his teacher Emil Králík, he spent his spare time drawing and painting watercolours. Josef Kranz was the minimalist and poetic embodiment of Brno functionalism.





Barrandov Restaurant, Terraces and Urban Planning

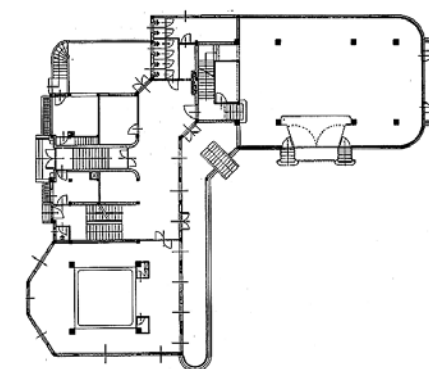
→ Prague 5, Barrandovská 1

→ Max Urban

→ 1927–1929

In 1926–1927, Václav and Miloš Havel, sons of the Prague builder Václav Havel, who founded Lucerna, purchased lucrative land in the southern part of Prague directly above the Vltava River. Their intention was to create a Czech equivalent of Beverly Hills with film studios. The first designs for the area's development were created by Jaroslav Fragner. However, Max Urban (1882–1959) was commissioned to create the final design. At first, a popular day trip restaurant was built with terraces over the Vltava that follow the terrain in a sensitive way. The restaurant's seating furniture was designed by Hana Kučerová-Záveská. Subsequently, a boating club ² designed by Vladimír Grégr and a swimming stadium ¹ designed by Václav Kolář were built under Barrandov Rock. In the early 1930s, the Havel

brothers had two exhibition villas built on Barrandov hillside, one designed by Grégr and the other by Urban. Gradually, following the Havel brothers' inspiration, various villa developments were built all over Barrandov and, together with these developments, Urban's large film studios were built at the end of the main axis of Barrandov ridge. Urban was not only an architect and a leading urban planner – the author of the utopian project "Ideální Praha" ("Ideal Prague," 1919) – but also an influential member of the state regulatory commission for Prague City, editor of Styl magazine and initiator of many international contacts of the Czech architectural community. From his youth he was a passionate film-maker and one of the pioneers of Czech film before the First World War.





Villa Müller

- Prague 6, Nad hradním vodojem 14
- Adolf Loos, Karel Lhota
- 1928–1930

The design of this villa, constructed for the builder František Müller and his wife Milada, was the culmination of Loos' efforts to create a family house with a spatial plan - the "Raumplan". The principle of economy was characterised by an austere layout in a terraced white cube built on a slope, while Loos himself characterised the principle of the spatial plan by saying: "I do not draw plans, façades or sections, I design spaces. For me, the ground floor, first floor do not exist... There are only interconnected continual spaces, rooms, halls, terraces, etc., the floors are intertwined and the spaces are connected to each other. Each space needs a different height; the dining room is higher than the pantry, so the ceilings are interleaved at different levels. These spaces are connected so that ascent and descent are not only unnoticeable, but at the same time functional - that's the secret... For others it's a big mystery, while for me it's a matter of course." Brno-born Adolf Loos

graduated from an industrial school in Liberec and Brno, but was considered self-taught, having gained crucial experience during the three years he spent in America. After his return to Vienna in 1896, he soon made a name for himself with essays in "Die Neue Freie Presse", in which he opposed the decorative style of the Viennese Art Nouveau. This led to him being commissioned for the interiors of the apartments of Viennese intellectuals and later also for cafés: The Cafe Museum and the American Bar, followed by the first buildings in which he demonstrated his new style: the Villa Karma by Lake Geneva and the Goldmann and Salatsch department store on Michaelerplatz in Vienna, which caused a sensation and came to symbolise Loos's thesis on ornament and crime. After the First World War, he renewed his ties to his native Brno and Czechoslovakia and, along with Le Corbusier, became the most important role model for the emerging Czech architectural modernism.

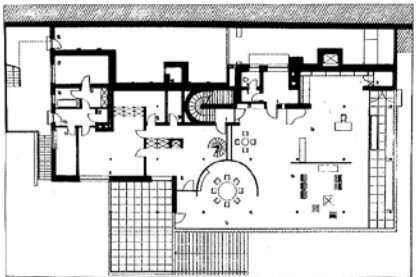
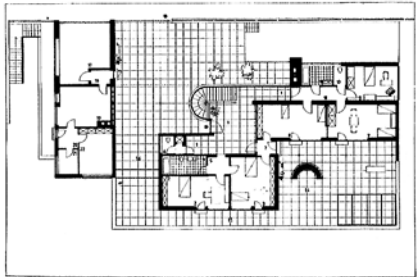


Villa of Greta and Fritz Tugendhat

- Brno, Černopolní 45
- Ludwig Mies van der Rohe
- 1928–1930

Villa Tugendhat was the culmination of Mies’ concept of a villa building with a continuous interior space. The development of this concept began back in 1922 with ideal designs for a concrete and brick villa, and continued with brick villas designed for textile entrepreneurs. These included Villa Wolf in Guben and then the Esters and Lange villas in Krefeld. Villa Tugendhat is set into a slope, so it’s an entrance is on the upper bedroom floor, from which you descend to the southwest-facing living area. It has windows on three sides and its individual functional parts are separated by an onyx wall and a semi-circular macassar partition wall around a round dining table. The interior opens onto the garden and the panorama of the city of Brno. The family lived in the house until the tragic events of 1938. During the war it was used by aircraft designer Willy Messerschmitt. After

the villa had housed the Romanian cavalry and their horses during the war, it was used as a private dance school. From the early 1950s the building was used by the regional hospital as a children’s physiotherapy centre. In the 1980s, the villa was refurbished as the representative premises for the Mayor of Brno. It was declared a UNESCO World Heritage Site in 2001, and after a second tasteful refurbishment it was opened to the public in 2011. It became the most important building designed by Ludwig Mies van der Rohe (1886-1969) during his pre-war Berlin period. After his visit to Brno in August 1930, Philip Johnson made it the centrepiece of The International Style exhibition at the Museum of Modern Art in New York in 1932. Villa Tugendhat thus played a major role in introducing the principles of modern architecture on the American continent.

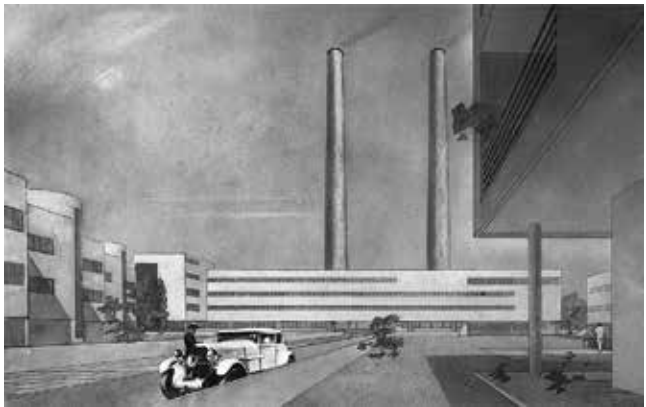
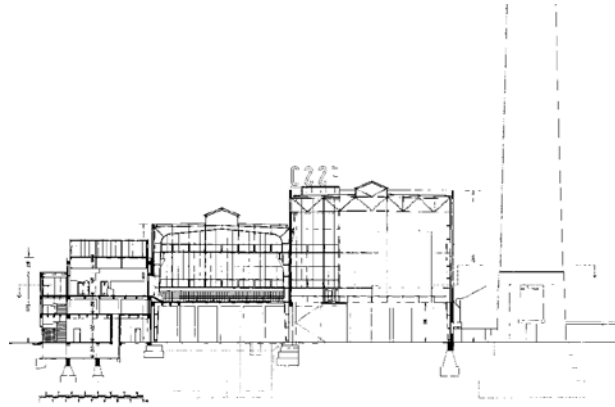
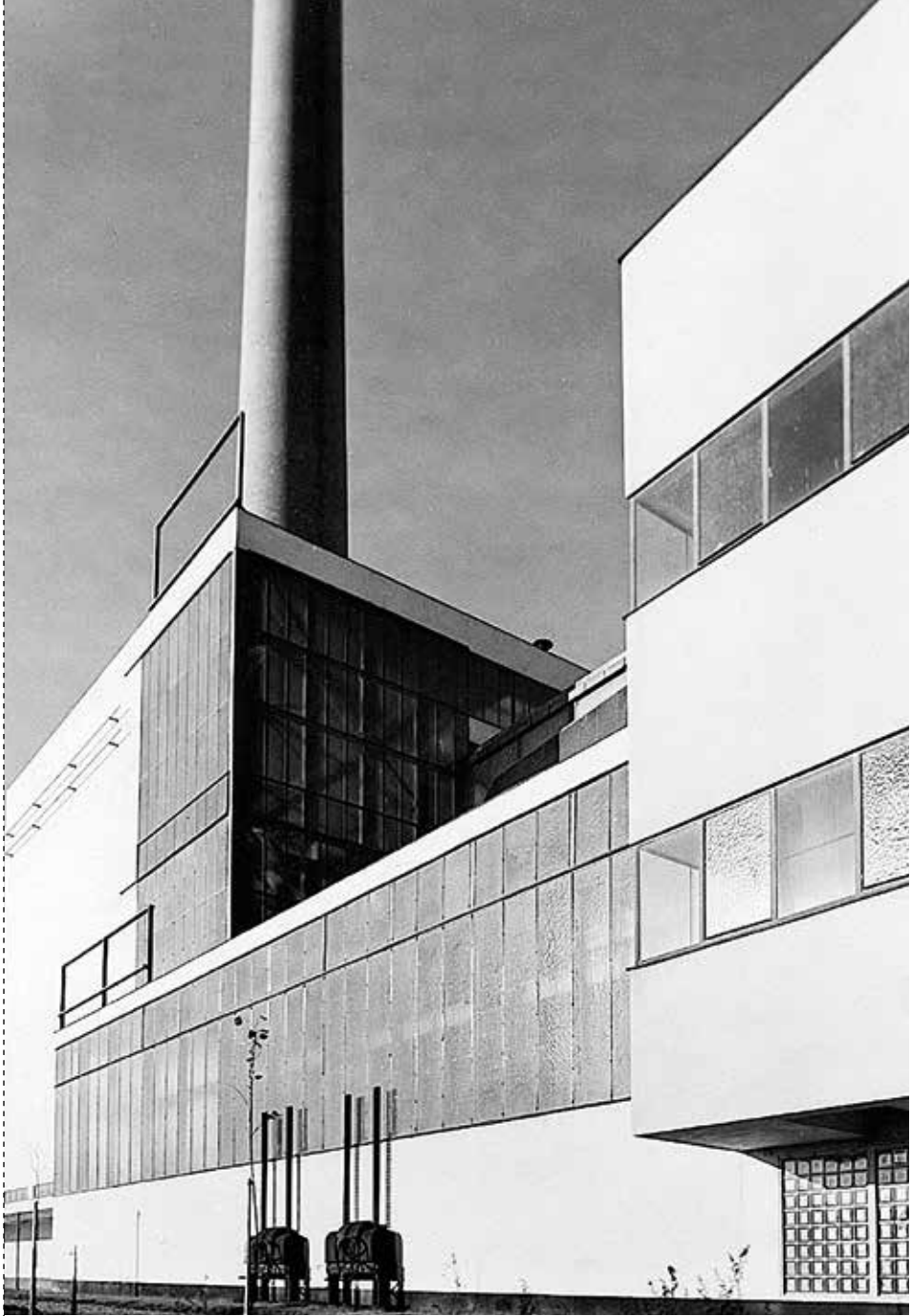


ESSO Power Plant

- Kolín, site on Tovární ulice
- Jaroslav Fagner
- 1929–1932

The first decade of work by Jaroslav Fagner (1898–1967) is inextricably linked with the city of Kolín, where the director of the ESSO power plant, Ing. Václav Budil, commissioned a project to build his own villa and a large power plant complex on the banks of the Elbe. Fagner saw this great challenge perfectly and built one of the most beautiful European power plants of the interwar period, thanks to which he earned the nickname the “Czech Gropius”. The plant was popular with a number of Czech photographers (Josef Sudek, Evžen Wiškovský, Jaromír Funke and Jindřich Koch). Shortly after this, he designed the Tatra 1 commercial and residential building on the road to Prague. The building has a two-storey all-glass showroom with a gallery for

the sale of Tatra cars on the ground floor and the owner’s apartment is on the first floor. The functionalist prism is complemented on the side façade by a monolithic staircase. In parallel with the Kolín buildings, Fagner created the B.F. pharmaceutical factory for his brother in Dolní Měcholupy on the outskirts of Prague. His cooperation with Budil culminated in his weekend house in Kostelec nad Černými lesy. All these buildings attracted the attention of international architectural magazines (the Italian *Cassabella* and the French *L’Architecture d’Aujourd’hui*). During the 1930s, he designed a charming group of romantic weekend houses on the banks of the Sázava River in Nespeky 2, which were influenced by his visit to America.



1930–1938

After overcoming the crisis and returning to economic prosperity, a second wave of Functionalist architecture emerged, marked by a wide range of personal interpretations of this international style—from rationalist concepts to aerodynamic and organic tendencies. In 1932, the Union of Socialist Architects was founded, where debates among left-leaning figures continued, along with international participants. Czech buildings were now featured not only in German journals but also in top European architectural magazines (L'Architecture d'Aujourd'hui, La Cité, The Architectural Review, Casabella, Byggekunst, etc.). In 1935, Prague hosted the „Réunion Internationale des Architectes“ congress and the „International Federation of Housing and Town Planning“ congress; in 1937, the CIAM East European delegates' conference was held in Brno and Zlín. The expansion of the Baťa company's Zlín extended to satellite industrial towns in Poland, Yugoslavia, Germany, France, the Netherlands, the UK, and overseas. Czechoslovak pavilions at world exhibitions showcased the country's economic strength, cultural standards, and Masaryk-era confidence. Jaromír Krejcar's state pavilion in Paris in 1937 ranked among the most acclaimed buildings at the world fair, alongside Alvar Aalto's Finnish pavilion. Its architecture sharply contrasted with the opulent designs of the German and Soviet pavilions, representing the free, democratic world of the First Republic shortly before the outbreak of World War II.



Mies van der Rohe and Grete Tugendhat at the Tugendhat Villa, 1931.



Ladislav Sutnar: Cover of the magazine *Žijeme* (We live) of the Czechoslovak Arts and Crafts Association, 1931.



Program of the convention of left-wing architects in Prague, 1932.



Ladislav Sutnar: Catalogue of the *Byt* (Apartment) exhibition, 1933.

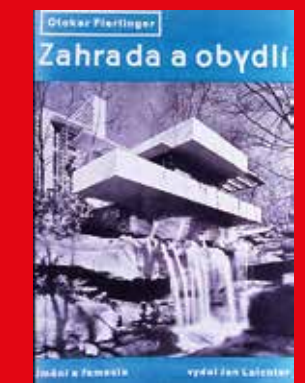


Jiří Kroha: Panel from the exhibition *Sociological Fragment of Housing*, 1933.



Jury of the housing competition held by the Baťa company – B. Fuchs, E. Schön, F. L. Gahura, J. Baťa, J. Syříš, Le Corbusier, D. Jurkovič, H. Vavrečka, 1935.

Book by Otakar Fierlinger: *Garden and Dwelling*, 1938.



1930

- Publication of the book “Jiří Kroha” by Jaroslav Bohumil Svrček in Geneva
- 27 November – Attendance of Karel Teige at the third CIAM congress in Brussels
- Victor Bourgeois honorary member of the Architects’ Club
- Polemic about collective housing in the magazine *Tvorba (Creation)*
- Designs of collective houses in competitions for small apartments in Prague’s Holešovice and Pankrác districts

1931

- Publication of the book “Otakar Novotný” by Jaromír Pečírka in Geneva
- Foundation of the magazine *FORUM* in Bratislava, published in German and Hungarian (editors: Endré Szönyi and Endré Steiner)
- 13 September – Opening of the *Proletarian Living* exhibition at the Kotva Palace in Prague
- 29 September – Lecture by Hannes Mayer in Brno for Levá fronta on *The Architect’s Position in the Soviet Union*
- 30 September – Lecture by Hannes Mayer in Prague for the Society for Economic and Cultural Rapprochement with New Russia on the same topic

1932

- 15 May – Opening of the *Neues Bauen* travelling exhibition at the Municipal Library in Prague
- 7 September – *Housing – Building the Baba Housing Estate* exhibition in Prague
- *Proletarian Housing* exhibition in Brno
- Publication of the book “Nejmenší byt” (“The Smallest Apartment”) by Karel Teige
- September – First congress of architects–designers in Prague
- 29 October to 1 November – Congress of left-wing architects in Prague and foundation of the Union of Socialist Architects
- 29 November – Opening of the *Contemporary Architecture of the USSR* exhibition at Mánes in Prague, transferred to the Morava Palace in Brno

1933

- *Apartment* exhibition organised by the Czechoslovak Werkbund in Prague (visit by President T. G. Masaryk)
- May – Lecture by Günter Hirschel-Prottsch at the Association of Socialist Architects on *Suburban Housing Estates*
- 29 July to 31 August – Fourth CIAM congress on board Patris II attended by František Kalivoda
- 23 August – Death of the architect Adolf Loos in Kalksburg
- 8 to 24 September – *Construction and Housing* exhibition at the Brno Exhibition Centre
- September – Congress of architects–designers in Brno

1934

- 29 June – Lecture by André Lurçat in Prague at the Union of Socialist Architects *On Architecture in France and the USSR*
- Foundation of *BAPS – Block of Architectural Progressive Societies* (federation: Architects’ Club, Architects’ Federation, Mánes UFA Architectural Group, Architects’ Association, Union of Socialist Architects)

1935

- 22 January – Lecture by Marcel Lods at the Ernst Denis French Institute on *Industrialisation of Buildings*
- April to May – Le Corbusier and Edo Schön on the jury of the international Baťa housing competition in Zlín
- 1 June – Opening of the *László Moholy-Nagy* exhibition in Brno
- June – Congress of the International Federation of Housing and Town Planning (IFHTP) in Prague
- *VABU – Exhibition of Architecture, Housing and Urbanism* at the Academy of Arts, Architecture and Design in Prague
- 13 August – Lecture by the Dutch architect Mart Stam in Prague on *Architecture and Urbanism in the USSR and the Netherlands* (lecture repeated in Brno)
- 6–13 September – Congress of *Réunion Internationale des Architectes* in Prague with excursion by foreign participants to Hradec Králové, Brno, Zlín and Bratislava attended by Auguste Perret and many other leading European architects
- Autumn – Lecture by the Swiss architect Hans Schmidt in Prague on *Architecture in Switzerland and the USSR*
- Autumn – Lecture by the French architect Albert Laprade on *New Architecture in France*
- 18 December – After the abdication of T. G. Masaryk, Edvard Beneš is elected second president of the Czechoslovak Republic
- Hannes Mayer gives a series of 22 lectures in Czechoslovak cities about his experiences in the USSR (two stages: winter 1935 and 1936)

1936

- 4 February – Lecture by the Italian architect Gio Ponti in Prague for the Italian Cultural Institute on *Contemporary Urbanism in Italy*

1937

- 5 April – Opening of Prague-Ruzyně International Airport (1st flight: Prague–Dresden–Berlin)
- 29 April to 5 May – Conference of Eastern European CIAM architectural groups (Czechoslovakia, Poland and Hungary), including a public discussion by Farkas Molnar, the Syrkuses, František Kalivoda and others in Brno and Zlín
- 27 June to 3 July – Fifth CIAM Congress in Paris attended by Václav Rajniš, Karel Stráník and František Kalivoda
- Lectures by Philip Morton Shand in Prague and Brno on *Modern Architecture in England*
- 14 September – Death of President Tomáš Garrigue Masaryk
- December – *Culture of Living* exhibition by the Czechoslovak Werkbund in the newly opened DUP Palace (Art Industry House) in Prague
- December – Second meeting of the Eastern European CIAM group in Budapest attended by František Kalivoda and Josef Polášek

1938

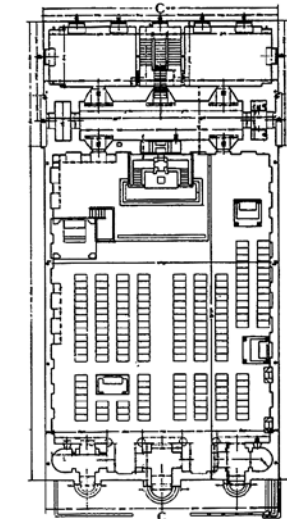
- 20 May – Mobilisation of the Czechoslovak Army
- 6 June – Third meeting of the Eastern European CIAM group attended by Greek architects and František Kalivoda on the island of Mykonos
- 30 September – Munich Agreement is signed: Czechoslovakia is forced to cede border territories (Sudetenland) to Germany
- 5 October – Resignation of President Edvard Beneš, who flies to England on 22 October, where he later establishes a government in exile
- Merger of the magazines *Stavba (Construction)*, *Stavitel (Builder)* and *Styl (Style)* into a magazine called *Architektura (Architecture)* (editor-in-chief: Oldřich Starý)



Church of the Most Sacred Heart of Our Lord

- Prague 3, náměstí Jiřího z Poděbrad
- Josip Plečnik
- 1922–1933

Works by Plečnik's pupils were rated the best in a competition for a second church in Vinohrady in 1919. However, a meeting of the Society of Architects resulted in the unanimous request that the commission be awarded directly to Plečnik, as a gesture of gratitude for his work in Prague. After hesitating for some time, he accepted the offer. From 1922, the design underwent several phases of changes and alterations, ranging from variants with a campanile, which was to be attached to the church nave, to the final solution, in which the church tower is incorporated as a stele or enlarged monstrance over Prague, whose massive rosette is intersected by a ramp leading to the carillon. The exterior, made of clinker ceramic bricks with protruding stones, symbolises the drops of Christ's blood. Below the altar area there is a crypt with a vaulted chapel, the front wall of which is made of siliceous marlstone originally from Prague Castle. The Slovenian sculptor Damjan Pešan collaborated on the design of the altars. On the east side behind the altar is the sacristy and the spiritual centre. The western façade is decorated with statues by Bedřich Štefan – in the middle is the Mother of God with the Baby Jesus, on the right is a person praying in the gesture of orant and on the left the Good Shepherd. Even though the construction of Plečnik's church created an archaic contrast to the main style of new Czech architecture at a time functionalism was peaking, it was respected by the public for its undeniable qualities. In addition to the alterations to the castle and this church, we are also indebted to Plečnik for the smaller reconstructions of the château in Láň, and especially the Lion's Gate with the fountain by the wall of Láň game preserve ●. The five Tuscan columns of the Lion's Gate symbolise the five regions of interwar Czechoslovakia – Bohemia, Moravia, Silesia, Slovakia and Subcarpathian Ruthenia.



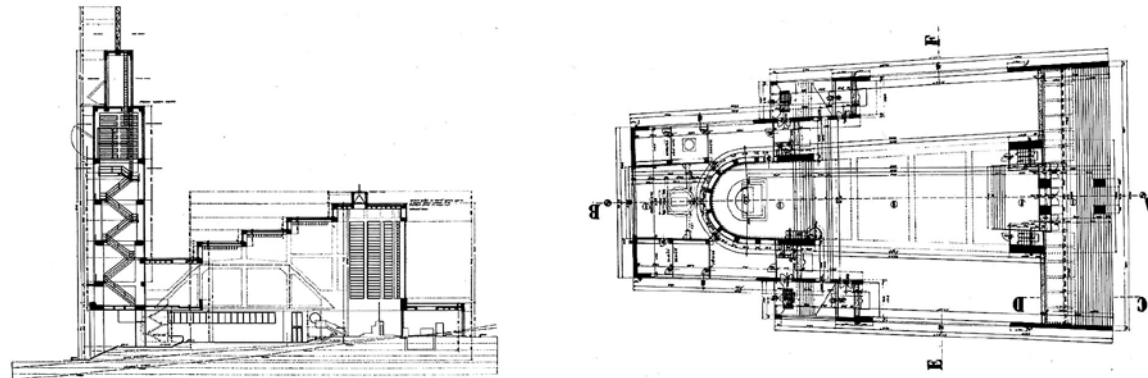


Church of St. Wenceslas

- Prague 10, náměstí Svatopluka Čecha 3
- Josef Gočár
- 1928–1930

In the late 1920s, Gočár's work, partly influenced by the work of his own pupils and French and Italian architecture, began to develop in a functionalist style. Gočár was able to enrich this style with his original sense for the composition of urban units and, at times, an almost festive expression. This development began in the building of the railway headquarters in Hradec Králové and the Sochor Villa in Dvůr Králové and continued in the Church of St. Wenceslas in Prague – Vršovice, which is situated in a sloping area of the square. By cascading the roof and lighting from above, he solved the problem of the interior space of the church, which is not traditionally oriented to the east. At the same time, he accepted Plečnik's idea of five altars at the head of the nave. The raised space of the nave is supported by a bold bridge structure inside the side walls, thus achieving the grandeur of a continuous generous interior

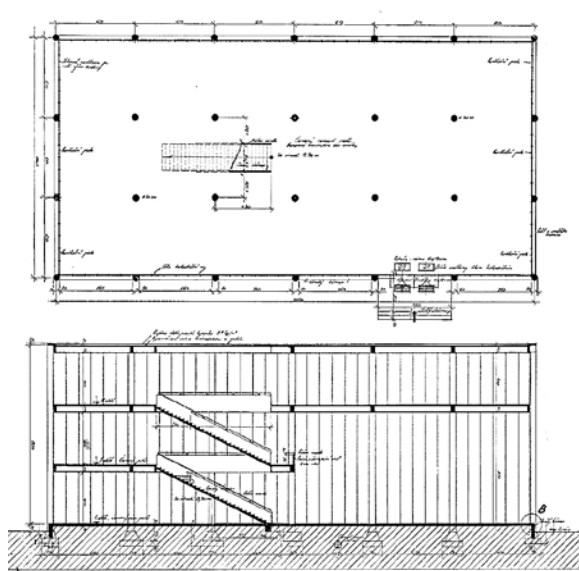
space undisturbed by columns. As a part of the housing exhibition in Baba, he designed four villas that also appealed to builders outside of Prague. One of them was Otakar Med, a successful textile entrepreneur from Humpolec. His villa ● helps form the head of Tyršovo náměstí, where he placed an impressive monument to President Masaryk by the young sculptor Vincenc Makovský. The Med Villa has the owner's business rooms on the ground floor, his family's apartment on the first floor and guest rooms in the penthouse on the terrace. The business area and window frames are tinted in a soft old pink shade, the rest of the façade is in white plaster. This stage of Gočár's work is concluded by the District and Financial Authority in Hradec Králové, whose two wings are connected by a monumental portal with a view from the "Gočár Circle" into suburban park-like green space.



Urbanism of Zlín and Tomáš Baťa Memorial

- Zlín, náměstí T. G. Masaryka 2570
- František L. Gahura
- 1923–1946

When Jan Kotěra designed a villa for Tomáš Baťa, he drew his attention to the need to focus on the housing situation of his employees. Baťa appointed him as an advisor for the construction of Zlín and had him draw up the first urban plans for the city. Kotěra's pupil František Lydie Gahura (1891-1958) became the city's chief architect after his studies and was mainly involved in urban planning until the Second World War. The population of Zlín then exceeded 50,000 people. Gahura's central idea was a transverse north-south axis – a green boulevard – flanked on both sides by accommodation for single employees, ending in the south at the Baťa Memorial, erected after the tragic death of the group's head (on 12 July 1932). Gahura had previously designed the Masaryk School and a department store **1** at the intersection of the two main urban axes. In the central area he also built a large cinema **2** for 2,264 people covered with a steel truss structure and insulated with mineral bonded wood wool boards. On the northern slopes of Zlín and in the valley around the Dřevnice River, settlements consisting of typical family houses were built (Letná, Díly, Podlesná, etc.). The Baťa Memorial was intended not only to commemorate the legacy of the company's founder, but also to promote the company's products. The memorial is designed in a strict proportional order with six modules (6.15 m) in the longitudinal direction and three in the transverse direction, divided by traditional Baťa-style round columns. Inside, the glass body of the building is composed as a maisonette and from the first floor gallery you can see a suspended replica of the Junkers F 13 aircraft in which Baťa died. Gahura achieved an abstract universalism in this building, which is the culmination of his work associated with the development of the interwar Baťa company.



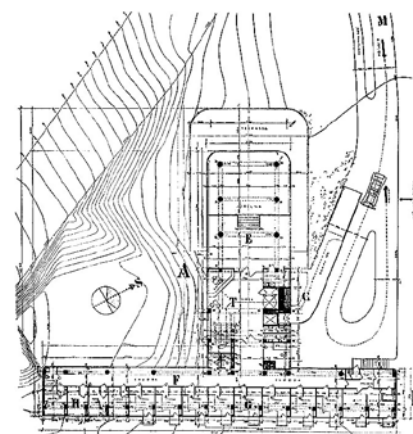


Machnác Spa House

- Slovensko, Trenčianské Teplice
- Jaromír Krejcar
- 1929–1932

At the turn of 1929-1930, an insurance company for private officials announced a competition for a spa house in Trenčianské Teplice, which received 61 proposals. The design by Jaromír Krejcar (1895-1949), inspired by the Bauhaus school in Dessau, which he visited in 1929, was chosen for realisation. He composed the building into two volumes – a taller elongated structure used to accommodate patients, linked to a lower glass pavilion with a vestibule and social spaces – a restaurant and a café. The slender accommodation block is designed as a two-wing building with economy guest rooms and its eastern façade is enlivened largely by Bauhaus-like balconies. The corridor to the rooms is lined on the western side by a continuous band of windows along its entire length. The social pavilion is surrounded by terraces and the flat roof is equipped for recreation by the patients. The functionalist style of the rooms

corresponds to the spirit of the whole building, which was considered a prototype of minimal housing as Karel Teige imagined it in the collective houses of a future socialist society. The Machnác Sanatorium is a Czech equivalent of the Paimio Sanatorium in Finland by Alvar Aalto, which was built in the same period but on a smaller scale. Building work was completed at the height of the economic crisis, from which Krejcar escaped by going to Moscow, where he worked together with M. J. Ginzburg on a project for sanatoriums in Kislovodsk in 1933-1935. However, disappointed by the indoctrination of Stalinist architecture, he returned to Prague and won the competition for the Czechoslovak pavilion in Paris in 1937. After the war, he was briefly a professor at the Brno University of Technology and after the communist coup in 1948 he emigrated to London, where he taught at the Architectural Association until his death.



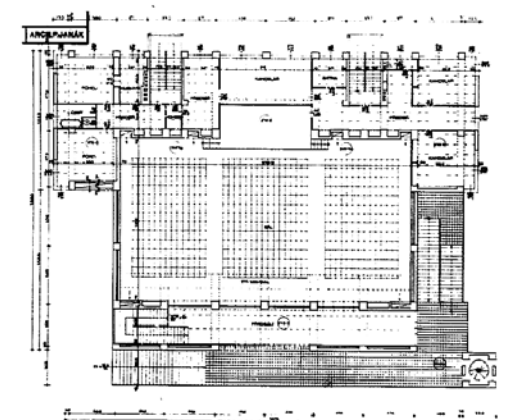
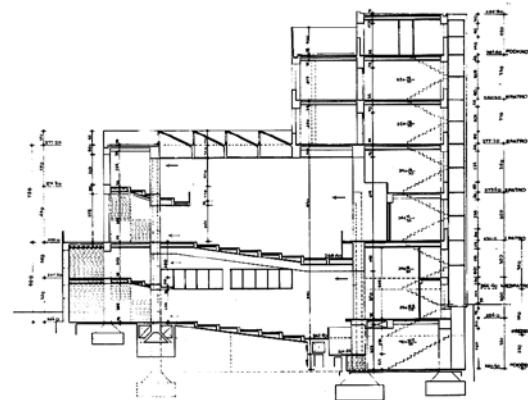
Hus Congregational House

→ Prague 10, Dykova 1

→ Pavel Janák

→ 1929–1933

The young Czechoslovak Hussite Church decided to build its congregational house near Vinohrady waterworks. The design work was done in 1929 by Pavel Janák (1892-1956), who progressively submitted three versions. The first assumed a circular house, the second was composed as an angular cube. Only the third version was approved for realisation, consisting of the lower building of the prayer room itself and a higher one, which was conceived as a residential building for members of the congregation, into which the sacred space partially penetrates. Parishioners' access is by an external staircase to a raised terrace accentuated by a vertical slender bell tower with a winding open staircase and topped with a two-metre high chalice. In the lower ground floor under the terrace and the prayer room itself there is a side entrance and a vestibule with a staircase featuring sculptural decoration by Jaroslav Horejc. The columbarium and the original lecture hall are accessible from here. The prayer room is illuminated by skylights and the interior is enriched with sculptures by Josef Znoj. In addition to the apartments, the parish office is located in the residential part. In May 1945, during the Prague Uprising, Czech Radio broadcast from the church. With this design, Pavel Janák definitively joined the constructivist movement. Janák also conceived the third reconstruction of the Hotel Juliš on Wenceslas Square in this spirit. He headed the construction of the Baba district and the reconstruction and extension of the Czernin Palace. Janák was undoubtedly the most important theoretician of Czech architecture in the first half of the 20th century, and focused mainly on the topics of cubism, urbanism and housing. From 1924 until its closure in 1948, he was chairman of the Czechoslovak Werkbund and also a professor at the Academy of Arts, Architecture and Design in Prague. Janák's protestant Hus Congregational House and Gočár's Church of St. Wenceslas create a contemporary contrast and dialogue with Plečnik's church.

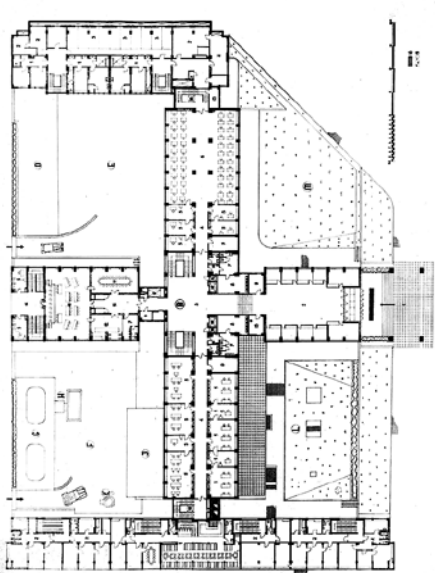


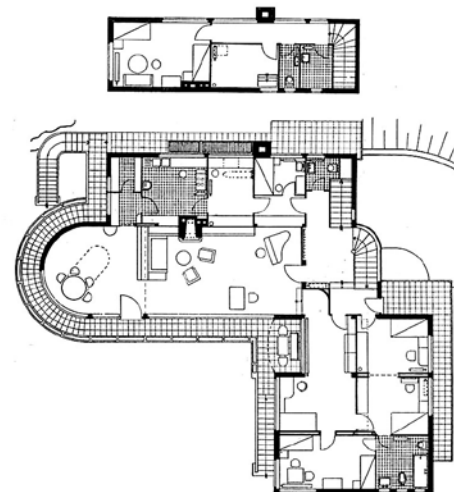
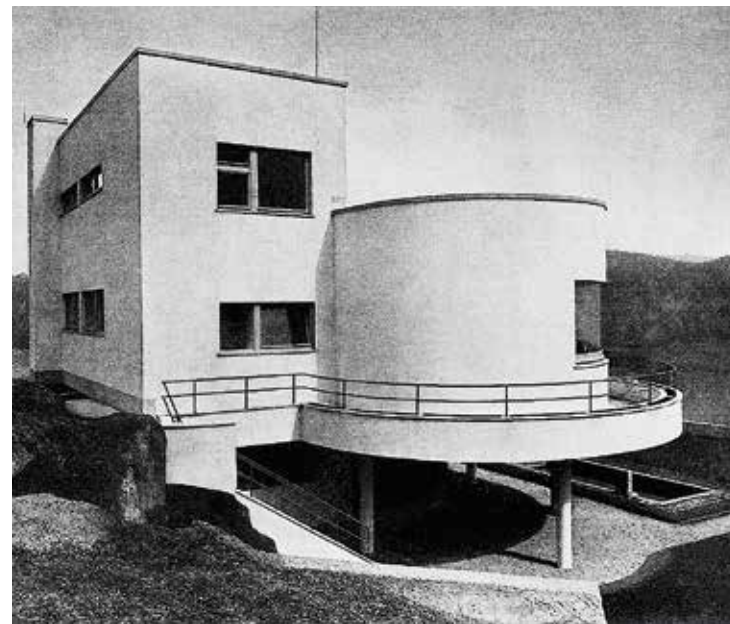
General Pension Institute

- Prague 3, náměstí Winstona Churchilla 2
- Karel Honzík, Josef Havlíček
- 1929–1934

When the original palace of the General Pension Institute designed by Jan Kotěra and Josef Zasche (1913-1914) on the Vltava embankment ceased to have sufficient capacity, it was decided that a new palace would be built on the grounds of a former gasworks in Žižkov. A radical design by the young architects Josef Havlíček (1899-1961) and Karel Honzík (1900-1966) emerged victorious from the competition. Instead of the prescribed traditional block development, they designed a building with a cross-shaped floor plan, following the example of Le Corbusier's early visions. The original concept of a steel skeleton was changed to a reinforced concrete skeleton in the final phase. The cross with the administrative operations is lined to the north along Seifertova třída by a two-storey block of employee apartments and a commercial and café parterre. An elongated block of apartments is similarly attached on the south side. The entrance to the multifunctional

auditorium, which can also function autonomously, faces east. This building, with its radical functionalist concept, became the most frequently internationally published architectural work in interwar Czechoslovakia. Both architects worked in a joint office until 1936. Later, Havlíček continued his career in the spirit of the General Pension Institute (Molochov residential block and luxury apartment in Prague's Letná district, a sanatorium in Poděbrady) and also devoted himself to extensive urban studies for the reconstruction of Prague. Honzík built a number of romantic rural dwellings in the Berounka river basin (Zadní Třebáň and Dobřichovice) and in Plzeň, and later made a significant impact with his theoretical work, which culminated in the book "Tvorba životního slohu" ("Creation of Lifestyle", 1946). After the war, Honzík became a professor of architecture at the Czech Technical University.





Jaroslav Hásek Villa

- Jablonec nad Nisou, U Háskových vil
- Heinrich Lauterbach
- 1930–1931

The villa is an exceptional example of “naval architecture” of the Wrocław School in the Czech Republic. The costume jewellery wholesaler Jaroslav Hásek and his wife Zdeňka were attracted by a house designed by the architect Heinrich Lauterbach (1893-1973) at an exhibition of the German Werkbund WUWA in Wrocław in 1929 and commissioned him to design a villa for them. Lauterbach developed a concept of a prestige house with respect for the investors’ wishes and an understanding of the terrain, offering a view of the Ještěd massif from the elongated living room. The elongated L-shaped floor plan ends in a semicircular glazed section lined along its entire length with a terrace and interwoven staircases connected to the ground. The ornamental garden originally contained a statue by the Prague sculptor Karel Lidický. The villa, whose owners emigrated to Vancouver in 1948, is an excellent example of the aerodynamic style of functionalist architecture. Lauterbach built a villa in Jablonec a year later for the German skin doctor Fritz Schmelowský ● in the same spirit. This house is made of steel structures from Poldi Kladno and its most interesting part is the living area with a rounded ceiling, which is designed on two interconnected levels – a dining area and a living area with a music corner. The villas were published in major international media in the UK, Spain, Switzerland and Hungary and represent the pinnacle of work by Lauterbach, who was expelled from Wrocław after the war and subsequently taught as a professor at the universities in Stuttgart and Kassel. He published an important book on Hugo Häring, a leading theorist of German organic architecture.



Roškot Theatre

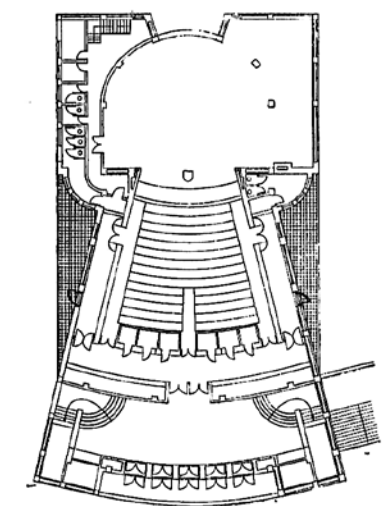
→ Ústí nad Orlicí, Husova 1062

→ Kamil Roškot

→ 1930–1936

A design by Kotěra's pupil Kamil Roškot (1886-1945) was selected from a competition in 1930 and he later reworked the study into its final form. He made ingenious use of sloping terrain below the local church, into which he transversally anchored the mass of the theatre building. It is composed of a conical auditorium that intersects with the rounded stage tower and is linked with horizontal galleries along both side façades. This created an attractive three-dimensional composition of the whole complex in a terrain wave with the main external entrance area in the shape of a shallow triangle. Inside, the large and highly elegant white architecture of the exterior is replaced by the sensitive colouring of the surfaces in soft tones of beige and olive. The building, characterised by both monumentality and intimacy, is the most beautiful theatre space of the interwar period. Roškot, who was one of the most prominent architects of the interwar period,

concentrated mainly on important cultural tasks and on solving Prague's urban problems. He won prizes in several competitions for a parliament building and was the author of a proposal for the Ministry of Public Works in the Petrská čtvrť area, which ended up only at the conceptual level. However, he successfully realised several exhibition pavilions (Milan 1927, Brno 1928, Chicago 1933 and New York 1939). In the mid-1930s, at the same time as the theatre project, he designed and built the tomb of the Czech kings in the crypt of St. Vitus Cathedral. It was a very small vaulted space, dominated by the sarcophagus of Emperor Charles IV in the centre, with other kings and queens placed alongside. The atmosphere of this space evokes the feeling of a dignified ride of kings. Roškot enjoyed extraordinary authority among his colleagues and was the chairman of the Association of Academic Architects.



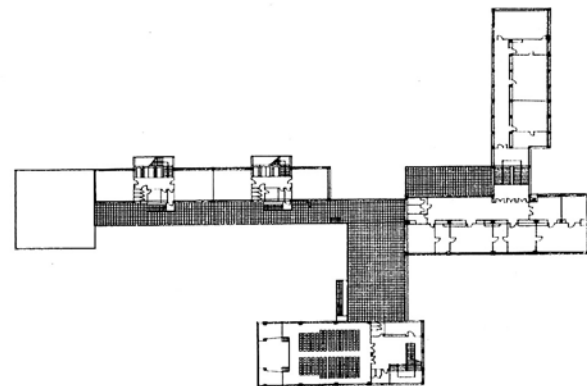
French Schools

→ Prague 6, Bílá 1

→ Jan Gillar

→ 1931–1934

The project by the young architect Jan Gillar (1904-1967), a pupil of Josef Gočár, was selected for implementation from a two-stage competition. He was inspired by the work of Hannes Meyer, whom he visited with Karel Teige at the Bauhaus, and the idea of an “open air school” of the Dutch architect Johannes Duiker. He designed a pavilion-style composition of the schools with interconnected pavilions and a clear division of the basic functions – kindergarten, classrooms for the lower years, a monoblock for the upper years, special classrooms, a headmaster’s office and assembly hall, and a pavilion with a gymnasium and hall. The classrooms for the lower years have lighting on both sides and terraces for outdoor learning. The roof of the monoblock was used as a promenade during breaks and originally contained an astronomical observatory. The whole complex is very well integrated into the sloping terrain with a garden designed by Otokar Fierlinger. During his studies, Gillar made a significant contribution to the design of the Liberation Monument and Army Museum in Žižkov in the studio of Jan Závorka. He then became a member of the Dvřetsil group and a close friend of the left-wing theorist Karel Teige. He also supported his concept of architecture as a science and his idea of collective buildings, which he presented in competitions for social apartments of the city of Prague in Holešovice and Pankrác (the “L-project”), which were exhibited at the third SIAM congress in Brussels (1930). Later he also designed Teige’s apartment building in Šalamounka. In cooperation with a company owned by Ladislav Syrový (brother of the last prime minister, General Jan Syrový), he built a number of residential buildings in Prague in the 1930s, as well as several branches of the Brouk a Babka department store chain (Kladno, Liberec and Ostrava). After 1948, he worked at the state Study and Type Institute.





Savings Banks

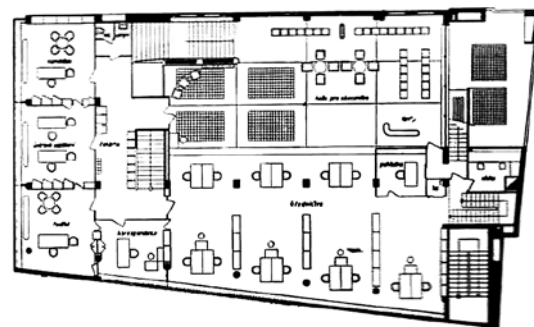
→ Třebíč, Karlovo náměstí 106i **1**; Tišnov, Komenského náměstí 124 **2**

→ Bohuslav Fuchs, Jindřich Kumpošt

→ 1931–1933

The favourable response to Moravská banka in Brno brought Bohuslav Fuchs further opportunities to work on savings bank projects, especially in the Vysočina (Highlands) region – in Třebíč and Tišnov. The ground floor of the Třebíč savings bank has columns, there are then two bands of windows and a receding terrace floor, which completes the front of the corner of Karlovo náměstí and the Jihlava Gate. The ground floor was occupied by commercial units accessible from the street, while the main entrance to the savings bank was from the square. A wide single staircase leads from the vestibule to the bank hall area with overhead lighting on the first floor. The front wall of the banking hall is dominated by a linear sculpture by František Kaláb. The setback top floor was originally used for apartments. In parallel, Bohuslav Fuchs (1895–1972) and Jindřich Kumpošt (1891–1968) also designed a municipal savings bank in Tišnov. The slender building is perched on a slope at

the entrance to Komenského náměstí. The main slender cube is connected to the northern wing by a park-like front garden on the corner. There were employee apartments on the top two floors. The elegant façade with the glass bay window of the banking hall is clad in white Opaxit tiles. Kumpošt graduated from the Vienna Academy of Fine Arts under Professor Leopold Bauer and was the first chief architect of Brno. He worked for the Moravian Provincial Administration in 1920–1925. He worked closely with Fuchs on a number of urban plans for the city of Brno and South Moravian region. Fuchs completed several other important buildings in the Vysočina region: the economic pavilion of Jihlava hospital and the Sokol gymnasium there, which is reminiscent of the skeleton structure with brick infill of his summer spa in Brno-Zábrdovice. He also enriched the town of Třebíč with the Polanka summer spa, which is built from wood using varied colours.

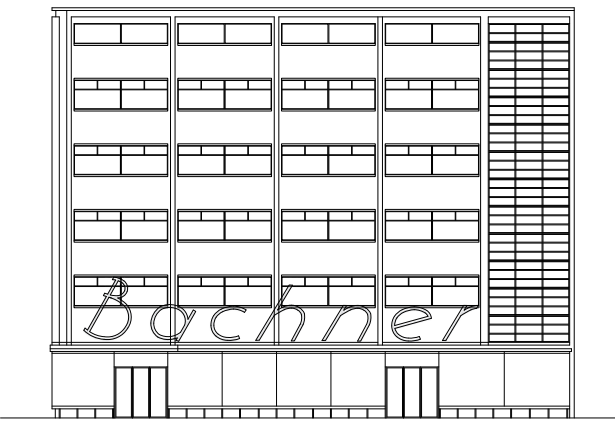


Bachner Department Store

- Ostrava, Zámecká 18
- Erich Mendelsohn
- 1932–1933

The Bachner department store is the only building by Erich Mendelsohn (1887-1953) in Czechoslovakia and his last building before emigration. In 1931, the merchant Mořic Bachner bought a plot of land on the corner of Zámecká and Puchmajerova. For the construction of a modern department store, he approached a renowned Berlin architect who had earned his reputation not only with the Einstein Tower in Potsdam, but especially with the Schocken department store chain. Mendelsohn was a representative of the expressive line of functionalist architecture with layering in horizontal lines, often terminated at the corners by semi-circular avant-corps (Schocken in Stuttgart and Petersdorf in Wrocław). However, the relatively modest plot in Ostrava did not allow for such an expansive feature, so Mendelsohn solved the corner in a rectangular system, but placed a circular illuminated advertisement with the letter B on the cornice.

The glazed ground floor is lined along its entire length by a projecting cornice, on which the Bachner sign was placed on Zámecká ulice. The staircase was vertically glazed in full. Ceramic tiles were chosen to make the building resistant to the difficult climatic conditions of the mining city. The rhythmic band of horizontal windows encircling the two main façades has higher sills to allow for shelving and display cases with merchandise below. The building was completed when Mendelsohn was already in exile in London. From there he made a pilgrimage to Palestine, where he built a villa for Israel's first president, Chaim Weizmann, hospitals in Jerusalem and Haifa, and the Schocken family library, famous for promoting the work of Franz Kafka. In 1941, he moved to America, where he built several synagogues, taught at Berkeley University and, at the end of his life in San Francisco, designed a hospital and Dr. Russell's villa.



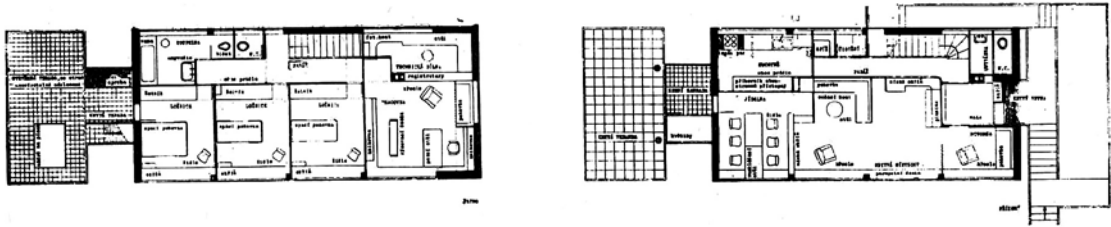
Miroslav Hajn Villa

- Prague 9, Na Vysočanských vinicích 31
- Ladislav Žák
- 1932–1933

At the beginning of his professional career, the architect Ladislav Žák (1900-1973) made a name for himself with furniture designs and commentaries on new architecture in the trade press, as well as helping the Czechoslovak Werkbund organise the Baba 1932 exhibition. Together with Karel Herain and Ladislav Sutnar, he published the “O bydlení” (“On Housing”) brochure, which contained a model of a small house for the middle class. He then developed this idea into designs for three houses in Baba – for Karel Herain, Bohumil Čeňek and Hugo Zaorálek. In the Zaorálek house, he arrived at a type with an elongated living space on the ground floor that flowed into a covered terrace, and on the first floor there were cabin bedrooms that featured built-in wardrobes, a bathroom and a sun terrace framed by a projecting cornice. After the success of these three houses in Baba, Miroslav Hajn, a designer of Czech fighter planes, commissioned him to



design a villa near the military airport in Kbely. This villa is an enlarged version of Zaorálek's house and one of the highlights of interwar functionalism. It is furnished with furniture designed by Žák with lighting fixtures by Miroslav Prokop and textiles by Antonín Kybal. The villa was published in London in F. R. S. York's “The Modern House” (1934) and in the world's leading architectural journals. Shortly thereafter, Žák also built a villa for the prominent Czech film director Martin Frič in Prague-Hodkovičky and a villa for the film actress Lida Baarová and her parents in Prague's Hanspaulka district. These buildings gradually developed his tendency towards aerodynamic functionalism. In addition to this, he was intensively involved in several competition designs, the problem of collective houses and, until the beginning of the war, the question of a minimalist people's apartment.



Oskar Semler Raumplan House

- Plzeň, Klatovská třída 110
- Heinrich Kulka
- 1932–1934

Heinrich Kulka (1900-1971) came from the family of a Jewish textile entrepreneur in Litovel near Olomouc and studied architecture at the Technical University Vienna, from where he moved on to the private school of Adolf Loos, who had the greatest influence on his later life and became his mentor. As Loos' assistant, he contributed to a number of his works in Vienna (the Rufer Villa) and Paris (the Kníže tailor's shop). At the end of his life he became Loos' partner in Vienna (the Khuner Villa, Payerbach and two semi-detached houses at Werkbundsiedlung Wien-Lainz, 1932). He wrote a major monograph on Adolf Loos, published in Vienna in 1931. At the end of Loos' life and after his death, he took over some commissions: the Kníže tailor's shops on Na Příkopě in Prague, in Plzeň and in Vienna. He continued to work intensively on the Loos Raumplan. These efforts culminated in the reconstruction of Oskar Semler's semi-

detached houses in Plzeň. It was a generous and demanding extension of the ground plan into the existing building. It is characterised by brilliant interactions of interconnected living spaces on different levels, executed in a varied combination of materials and colours. The whole concept is characterised by the polarity between the small scale of intimate nooks and the large scale of the social spaces. He presented the same concept in the villa and surgery of Dr Alfréd Kantor in Jablonec nad Nisou. After Hitler's annexation of Austria, he moved to Hradec Králové and managed to build the Löwenbach apartment building and Holzner Villa in nearby Hronov. Before the start of the Second World War he fled to New Zealand with the help of Arnold Schönberg, where he re-established himself as an architect and protagonist of the principles of modern European architecture.



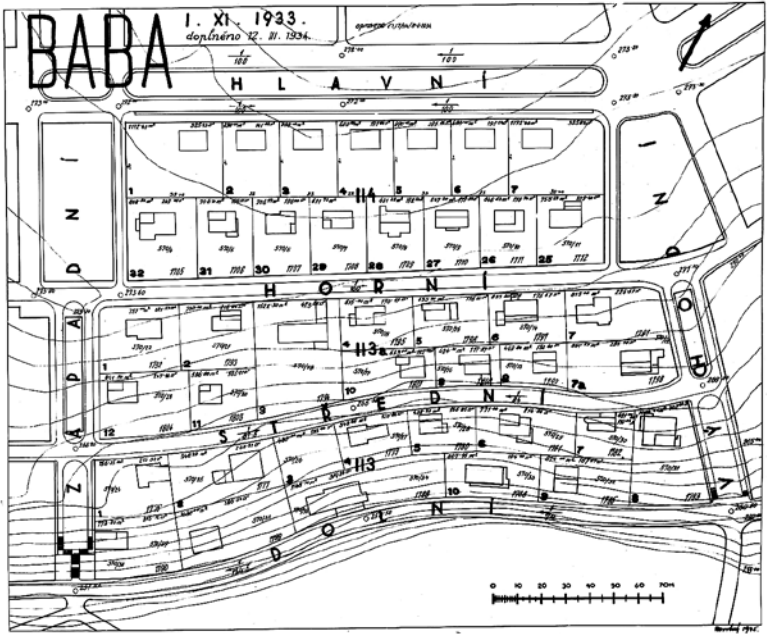


Baba Exemplary Colony

- Prague 6
- Pavel Janák (Masterplan), Czechoslovak Werkbund architects
- 1932–1936

The Werkbund’s “Apartment” exhibition in Stuttgart-Weissenhof in 1927 was followed by a similar construction exhibition in Prague’s Baba district. Unlike in Stuttgart, the exhibition of designs was not prepared by a municipal building association, but by the builders themselves from the group of members and friends of the Czechoslovak Werkbund, so other types (terraced houses, apartment buildings, semi-detached and triplex houses) were dropped. In Baba, only detached houses or detached houses with a studio of participating artists (Ladislav Sutnar and others) were created based on an architect-builder dialogue. Between 1932 and 1936, 32 houses were built, 20 of which were opened to the public in the autumn of 1932 to great acclaim. More than 15,000 people visited the exhibition of unfinished houses. The houses were designed by three generations of leading Czech architects, from the oldest (František Kavalír, Josef Gočár and Pavel Janák), through the middle generation (František Kerhart, Josef Fuchs 3, Vojtěch Kerhart and

Jan E. Koula), to the youngest generation (Evžen Linhart and Antonín Heythum 1, Ladislav Žák, Hana Kučerová-Záveská 2, Jaroslav and Karel Fišer, Štěpán Zelenka and František Zelenka). The only foreign architect was Mart Stam. The masterplan by Pavel Janák was a chessboard system on a slope above the river with a view between the houses towards the Vltava valley. The whole district also had a uniform garden design by Otakar Fierlinger, uniform fencing and lighting by Miroslav Prokop. Although the leftist theorist Karel Teige sharply criticised this exhibition because it did not address the housing problem of the poorer classes, only that of the upper middle class, the exhibition had a very positive response and countless charming houses were built throughout the country based on its example until the end of the 1930s. This exhibition and construction was the most important achievement of the Czechoslovak Werkbund, which had its headquarters in the House of Art Industry on Národní třída (architects František Kavalír, Oldřich Starý and František Zelenka).



Masaryk Sanatorium

- High Tatras (Slovakia), Vyšné Hágy 1
- František Albert Libra, Jiří Kan
- 1932–1938

The then-current problem of tuberculosis treatment was dealt with by an insurance company, Ústřední sociální pojišťovna, in 1932 through a competition to find a design for the Masaryk Sanatorium in Vyšné Hágy pod Gerlachem in the mountainous landscape of the High Tatras. Out of 46 participating designs, the top prizes were awarded to the those by the architects František Albert Libra and Jiří Kan, the duo František Čermák and Gustav Paul, and the architect Augusta Müllerová. In the end, František Albert Libra (1891-1958) and Jiří Kan (1895-1944) were entrusted with the construction of the sanatorium for 500 patients, the largest at that time. They came up with a symmetrical composition for the whole complex, which included 13 buildings sensitively set in a mountain panorama at an altitude of 1,100 m. The complex is dominated by the main horizontal two-wing building with a length of 270 m, which has terraces on the south side. The building has 9 floors. On the hillside it is accompanied by apartment buildings for the employees. The strictly functionalist complex was designed to meet the highest technological and public health standard. Libra was a graduate of the Czech Technical University, a member of the Club of Architects and influenced the interwar and post-war architectural debate with his extensive work (mining and office garden towns, savings banks, outdoor swimming pools, schools, a synagogue, administrative buildings, factories – AGA in Prague ● and others). He also designed the emblem of the Czechoslovak Autoclub and excelled at playing the cello (he held private concerts with David Oistrakh). His most significant post-war work is the Energoprojekt building in Ostrava. Kan was born in Riga and studied with Hans Poelzig in Wrocław. After coming to Prague, he collaborated with Libra, especially on projects for social apartments in Prague and the sanatorium in Vyšné Hágy. He was imprisoned in the Terezín ghetto in 1942 and from there he was transported to Auschwitz in 1944.

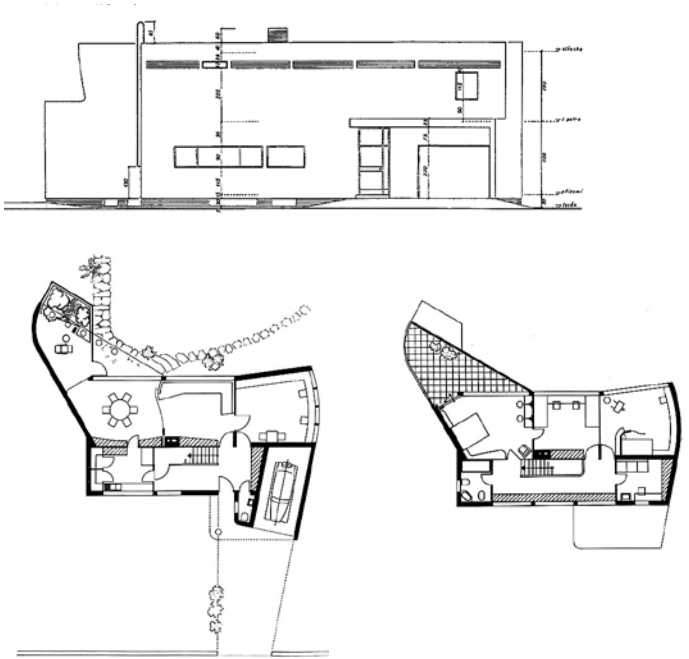


Ferdinand Kremer Villa

- Hlučín, Československé armády 10
- Lubomír and Čestmír Šlapeta
- 1933–1934

Lubomír (1908–1983) and Čestmír (1908–1999) Šlapeta first graduated from the building industry school in Brno under Professor Jaroslav Syříšř. They then went on to study at the Academy of Arts and Crafts in Wrocław with Hans Scharoun and Adolf Rading, who invited them to work with their studio in Berlin. After their studies, they interned in New York for almost six months. After their return in the spring of 1931, they established an architectural studio, the Prague branch of which was headed by Lubomír and the Ostrava branch by Čestmír. During the 1930s, they quickly established themselves by building both standardised and individual houses in North Moravia. Their standardised houses soon filled the pages of the social magazines Pestrý týden, Eva and Salon, which helped them to get further prominent commissions for individual housing and recreation structures. This culminated in the construction of a villa for the veterinarian

Ferdinand Kremer in Hlučín, whose white aerodynamic forms followed on from the Scharoun style. It was followed by an organically shaped glass villa on a stone plinth for the notary Eduard Liska 1. It was set on a slope in Silesian Ostrava with a view of the industrial city. Lubomír moved to Olomouc in 1936. His activities there began with a villa for the entrepreneur Stanislav Nakládal 2, designed in a rectangular system, but with an ingenious way of connecting diagonal living spaces. At the end of the 1930s, the young architects devoted themselves to cultural tasks. Together they designed the interior of the Alfa cinema, which is impressive with its acoustic ceiling colour solution, although their winning design for a concert hall in Ostrava remained on paper. Later, they worked independently and teamed up only rarely on larger tasks, which, however, did not come to fruition due to post-war political developments.



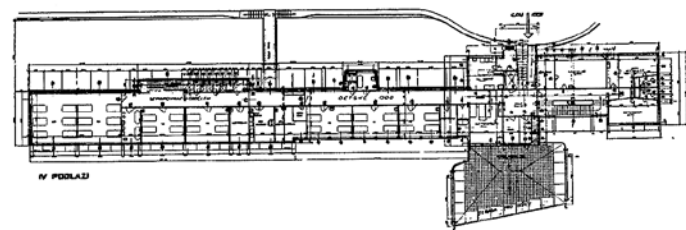
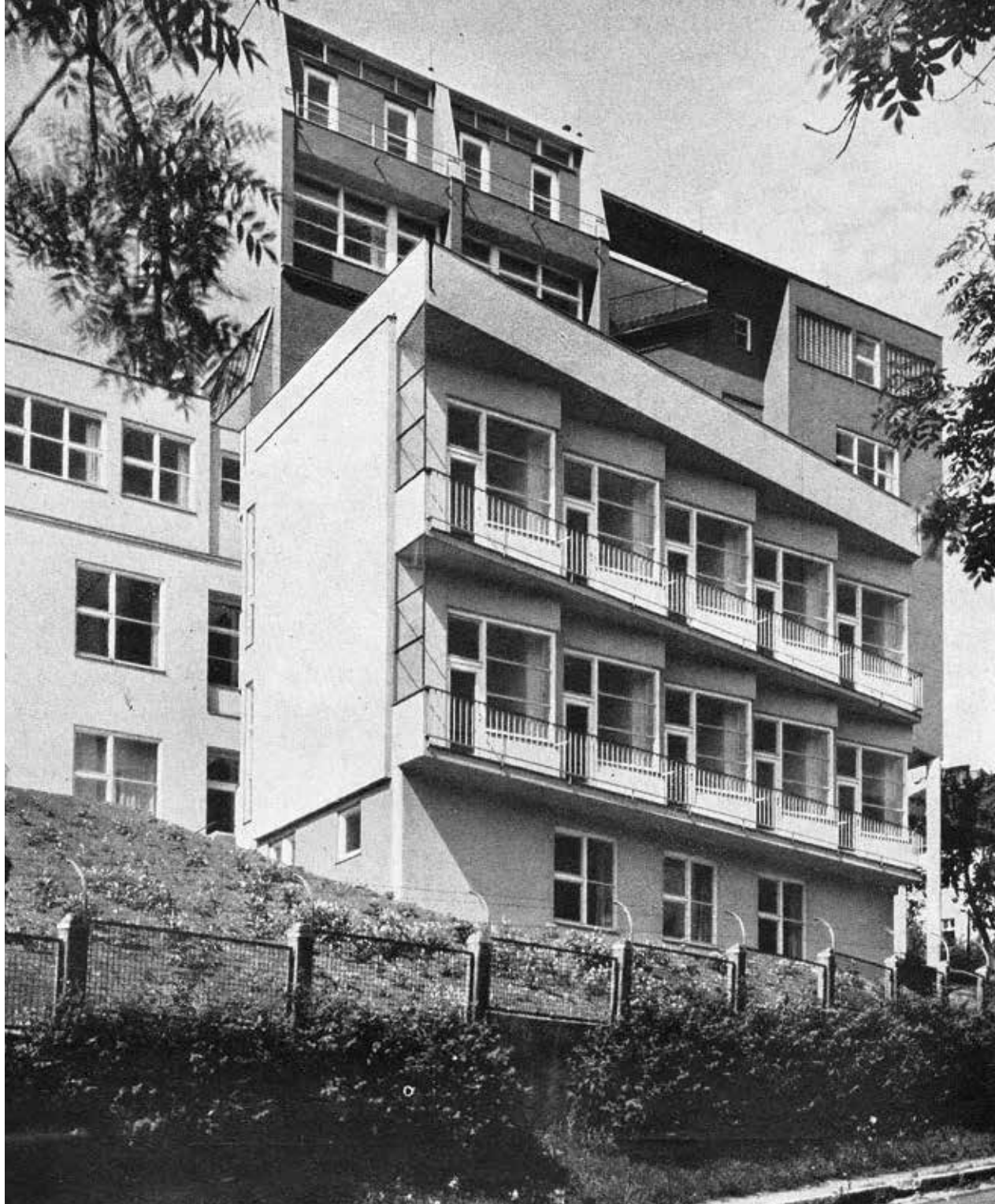
Slovak Shot

→ Vladimír Grégr

→ 1934–1936

The design of the Slovak Shot diesel express train was commissioned by a consortium of the Ringhoffer Plants and Tatra-Kopřivnice from a leading representative of the aerodynamic trend in Czech architecture. The train was to become the fastest service between Bratislava and Prague, as well as Bohumín and Prague, with the two trains linking up at the railway junction in Česká Třebová. The total journey time was 4 hours 51 minutes. Vladimír Grégr designed the interior fittings and the fairing of this express in the spirit of the “streamlined architecture” trend of the 1930s, as we know it from the work of Norman Bel Geddes and from trains in Germany, Britain and the USA. The last train was withdrawn from service in 1960. Grégr’s work began with the very popular construction of the Aquatic Club under Barrandov. He built a number of villas in the garden city of Barrandov, the first of which were conceived in the spirit of Hans Scharoun’s aerodynamic functionalism. The “exhibition villa” **1** was followed by a villa for Dr. Čelakovský **2** - remarkable due to the bending of the maisonette living space to a view of the Vltava valley. Grégr soon became a popular architect of upper middle-class Prague villas and built a luxury villa for the notary Dr. Schauer in Jevany **3**. Inspired by his travels to California and Spain, he applied the “cottage-style” to other villa buildings in Barrandov and around Prague in the second half of the 1930s. As a member of the Prague Masonic Lodge, after the occupation he was intensively involved in the political headquarters of the national resistance against the German occupation. By lending his passport and doing organisational work, he made possible the escape of Minister Dr. Ladislav Feierabend to London, where he became a member of the government-in-exile. He was imprisoned after his part was discovered, sketched designs for the villas of the family of Václav and Miloš Havel while still in prison, but was eventually executed as a hero in Berlin-Plötzensee.



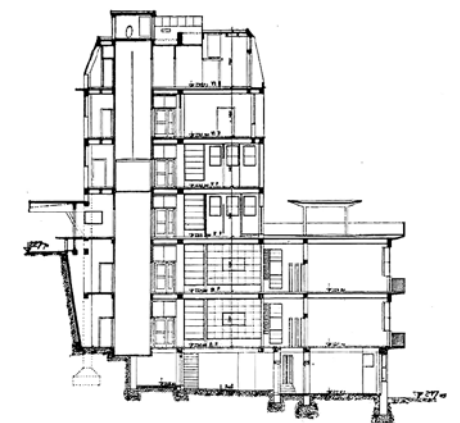


Dermato-venerology Pavilion of the City Hospital

- Prague 8, Bulovka
- Jan Rosůlek
- 1935–1936

The pavilion is the last part of the former city hospital that was built before World War II. An elongated complex composed of three connected buildings, sensitively set into the steeply sloping terrain. The southern block with patient rooms is in front of an elongated building along the contour line. The block is anchored transversely to the slope and its face is shaped by the sawtooth relief of the loggia. Due to the difficult terrain, the main entrance is located on the north side on the fourth floor, which is in the middle of the main tall building. The vivid three-dimensional articulation of all three interconnected masses and the original formatting and profiling of window and door openings were inspired by naval architecture. In the interior, this inspiration is manifested, for example, by the curved, slender bands of windows following the staircase's incline,

which give the building an original dynamic form. It is an excellent example of the articulated aerodynamic architecture of the second half of the 1930s, even in an international comparison. Similar principles were developed by the British architect James Stirling in the late 1950s and early 1960s, for example on the Leicester University campus. Rosůlek (1900-1990) graduated from the Czech Technical University under Professor Antonín Engel and then joined the city building authority with his classmate Evžen Linhart. He built his own villa in Dejvice in 1928-1929 (next to Linhart's villa). In the late 1930s, he entered a seminary, graduated and was ordained a priest, eventually serving as a parish priest in Prague-Podolí. At the end of his life, he lived with his sister, the well-known actress Maria Rosůlková, in Josef Chochol's cubist triple house below Vyšehrad.



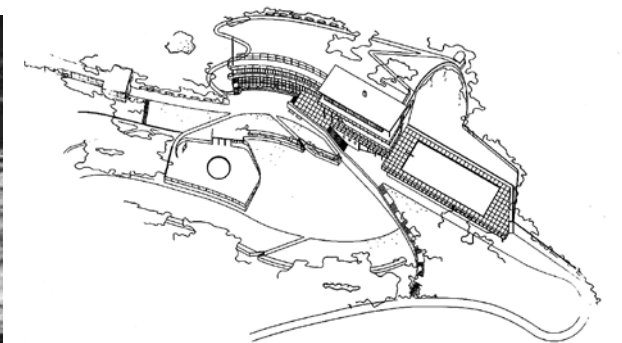
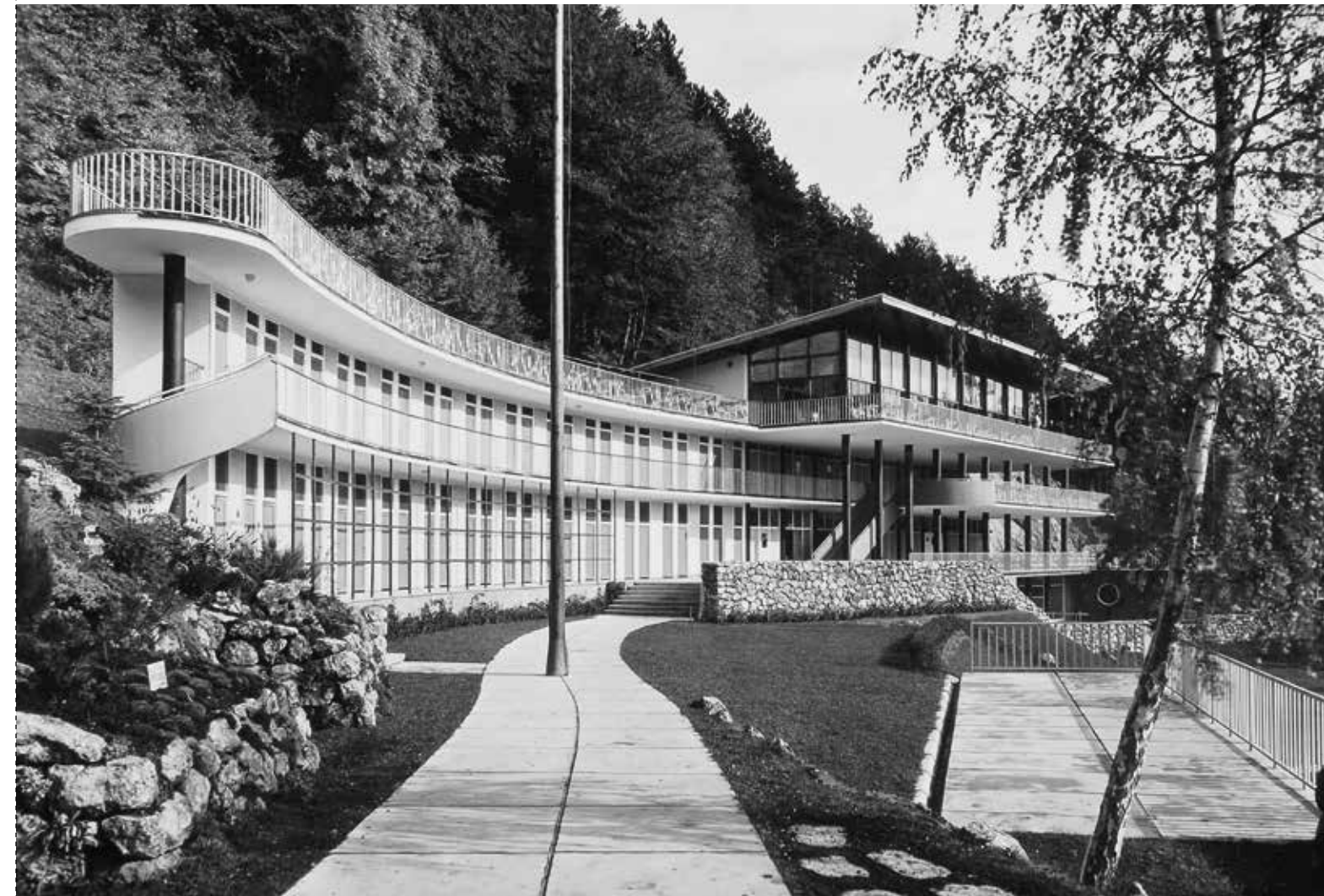
Zelená Žába Outdoor Swimming Pool

→ Slovakia, Trenčianske Teplice, 17. novembra 1

→ Bohuslav Fuchs

→ 1935–1938

The centre of Bohuslav Fuchs' (1895-1972) activities was Brno and the Moravian countryside, but in the 1930s he also made a significant impact in Slovakia. After the competition for the Morava convalescent home ●, he was commissioned to build a convalescent home in Tatranská Lomnica in 1930. The building is situated on a contour below the backdrop of Lomnický štít mountain. The white building was designed in a functionalist spirit and consists of a wing of guest rooms with a saw-toothed end and a continuous balcony, as well as a lower terraced public building. After the Machnač sanatorium in Trenčianske Teplice, it is the most important convalescent home for workers built in the interwar period. In 1935, Fuchs won the competition for the master plan for the spa in Trenčianske Teplice. He was awarded the contract for the extension of the "kursalon" with a library and the Zelená Žába thermal outdoor swimming pool. The terraced restaurant and café building with a pitched roof flows into a slightly curved wing with cloakrooms, ending with an impressive spiral staircase. The varied composition of different materials – wood, stone and glass – corresponds to the location on the edge of a forest and an abandoned quarry. However, it offers details that reveal the architect's inclination towards the aerodynamic and organic tendency of the architecture of the second half of the 1930s. The restaurant's back wall on the upper floor was decorated with a mural with a spa motif by the Brno painter František Kaláb. The front wall of the wine bar was decorated with photo wallpaper showing a panorama of the High Tatras by the Prague photographer Karel Plicka. It is one of the most important examples of the organic line style in Czech architecture. Fuchs' activities in Slovakia are complemented by an apartment building in Bratislava on Hviezdoslavovo námestie, a grammar school in Martin, and an urban design and residential complex in Komárno from the early 1950s.





Živnostenská banka Building (today the CNB Headquarters Building)

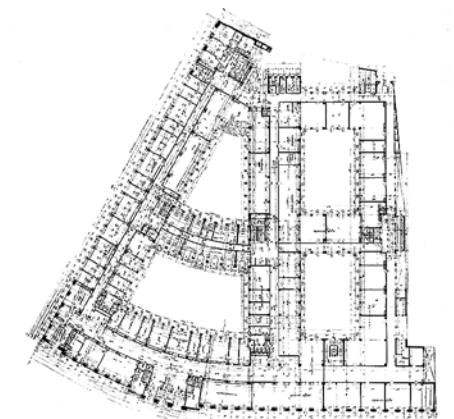
→ Prague 1, Na Příkopě 28

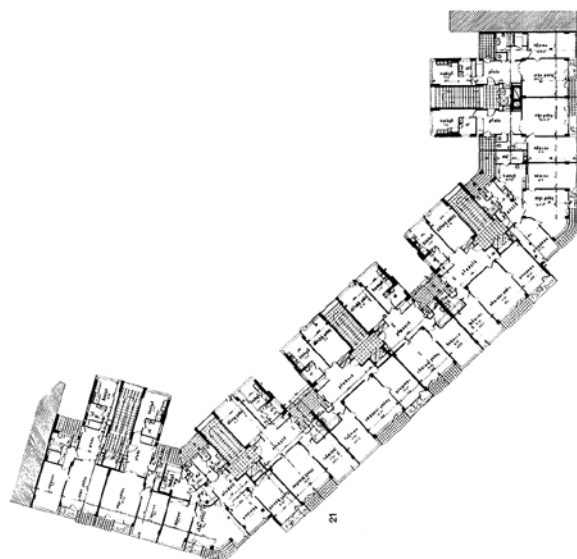
→ František Roith

→ 1930–1942

At the end of the 1920s and beginning of the 1930s, a narrowed competition for Živnostenská banka's headquarters was announced. The jury was attracted by Josef Gočár's design, but in the end a design by František Roith (1876–1942) was chosen for implementation. Roith designed the Directorate of Post Offices and Telegraphs in Brno, as well as a number of important public buildings in Prague (the Ministry of Finance, the Ministry of Agriculture in the Petřská čtvrť district, the city library with the mayor's residence in the Old Town and a postal savings bank on Wenceslas Square), as well as the Social House in Luhačovice. Roith's design for Živnostenská banka, which was conceived in the spirit of monumental functionalism, showed his training under Otto Wagner and referred to the Vienna Postal Savings Bank. The monumental entrance

avant-corps, given rhythm by three vertical windows illuminating the stair hall, is topped by a statue of a Torch-bearer with a Lion by Antonín Popp from 1898, which symbolises progress and trade liberalisation. The statue was moved from the original Živnostenská banka building. The interior is dominated by the main hall, with a large vault in the basement. Roith connected the new building with its entrance on Na Příkopě through a generous passage to Senovážné náměstí and the former building of the Commodities Exchange. After the nationalisation of Živnostenská banka in 1945, the building became the headquarters of the Czechoslovak State Bank in 1950 and the headquarters of the Czech National Bank in 1993. Roith was undeniably one of the most productive architects of the interwar period with his extensive work.





Zemská banka Building (Glass Palace)

- Prague 6, náměstí Svobody 1
- Richard F. Podzemný
- 1936–1937

A competition organised by Zemská banka resulted in the winning design of a luxurious residential building forming one side of náměstí Svobody. The entrance is organised from an elegant vestibule in the middle of the main façade. It is followed by an illuminated corridor on the ground floor, from which five staircase sections with lifts emerge. The building contains a total of sixty-one apartments with electric kitchens ranging in size from three-bedroom apartments to studios. The apartments are designed so that the interior halls have direct lighting. The façade, clad in light ceramic tiles, rhythmically alternates strip windows with conservatories and enclosed balconies. The basement already had underground garages and the roof terrace served as a sun deck. The apartments were heated by an underfloor system (Crittall). The hall is decorated with reliefs by Jan Lauda, a statue of a kneeling woman with a child by Bedřich Stefan and a glazed façade made of etched glass by Jan Bauch. The Zemská banka building retains its undeniable place among the most significant luxury apartment buildings of the 1930s. Richard F. Podzemný (1907–1987) was a pupil and collaborator of Pavel Janák (e.g. on the Hotel Juliš) and at the beginning of his career he achieved several successes in housing competitions (Baba, the Prague competition for the smallest apartments in Prague municipality and apartment buildings of the Včela cooperative with his classmates Kamil Ossendorf and Antonín Tenzer). During the 1930s, he built a number of villas and weekend houses, of which the ones in České Budějovice – with Ossendorf, a weekend house in Louňovice ● and a studio building in Mnichovice stand out. With Tenzer and Václav Hlávský, he rebuilt Lidice (burnt down after the assassination of Reinhard Heydrich) after the war. Of his later works we should mention the medical centre in Břevnov, the swimming stadium in Podolí and the first stage of the clinic in Motol. In the second half of the 1960s he taught at Academy of Arts, Architecture and Design in Prague.

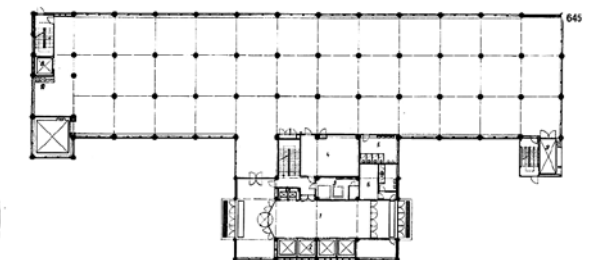




Baťa Administrative Building No. 21

- Zlín, třída Tomáše Bati 21
- Vladimír Karfík
- 1937–1938

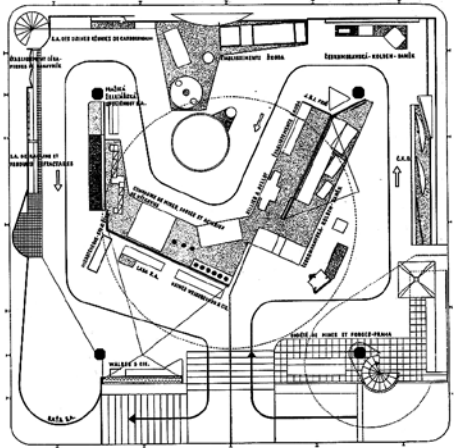
The Baťa Administrative Building No. 21 became the headquarters of the Baťa shoe empire and Zlín's dominant landmark. When built, it was the tallest building in the country at 77.5 metres. The building has a reinforced concrete structure with round columns and a traditional Baťa module of 6.15 × 6.15 metres, which allowed for variability in the design of the individual floors. The structure was created using sliding formwork. The vertical rhythm of the round concrete columns in the façade is supplemented by the steel windows. The boss's office in an elevator with a washbasin was an original design. The building is equipped with a special heating and air conditioning system connected to the entire factory's steam network. The individual floors contain both large offices and spaces divided by flexible partitions. The modern building performed many functions (headquarters, planning and production areas), marked the end of the globally successful interwar era and became a symbol of the entire group's prosperity. After graduating from the Czech Technical University, Vladimír Karfík (1901-1996) worked briefly in Paris with Le Corbusier and then spent almost four years in the USA, where he worked in Chicago, first with Holabird and Root and then with Frank Lloyd Wright at Taliesin East in Wisconsin and Taliesin West in Arizona. In April 1930, Jan Baťa engaged him to move to Zlín, where he designed a number of corporate, factory, residential and especially commercial buildings (Brno, Bratislava, Liberec and Amsterdam). His Zlín period ended shortly after the war with the construction of a spa, the district office and Obeciny housing estate. From 1946, he was a professor at the Slovak Technical University in Bratislava. From 1978 to 1982 he was a visiting professor at the University of Malta.



Czechoslovak State Pavilions in the 1930s

→ Chicago 1933 – Kamil Roškot 2, Brussels 1935 – Antonín Heythum 1, Paris 1937 – Jaromír Krejcar 4, New York 1939 – Kamil Roškot 3

The pavilions in the 1920s illustrated the development of Czech architecture from the national style, through the influence of the architecture of Dutch civilism, to the dignified monumentalising modernism of Kamil Roškot. In the 1930s, other pavilions represented the new country's self-consciously modern and Western-compatible culture. In the internal installations, the emphasis was on promoting the commercial interests of a technologically advanced country. The economical and disciplined Adolf Benš Pavilion in Liège in 1931 was built for an international exhibition of heavy industry. The Czech mayor of Chicago, Antonín Čermák, pushed for a pavilion for his homeland at the 1933 World's Fair designed by Kamil Roškot, but he did not live to see it built. He was accidentally shot during an assassination attempt on President Roosevelt, whom he was accompanying to Florida. For the World's Fair in Brussels in 1935, a design by Antonín Heythum (1901-1954), who excelled as a production designer, was selected from a competition. He applied this specialisation in his wooden pavilion, where he situated a Praga E-114 Air Baby sports aeroplane suspended in the entrance hall. The pavilion in Paris, designed by Jaromír Krejcar, was one of the most admired buildings at the 1937 World's Fair. The luminous glass cube above the Seine, perched on four steel columns from the Vítkovice ironworks, contrasted strongly with the pompous pavilions of the Soviet Union and Nazi Germany. Political friendship with Yugoslavia was manifested by the construction of a pavilion by Ferdinand Fencel at the Zagreb fairgrounds in 1938. The pavilion at the New York World's Fair was opened after the German army occupied the country, meaning that Czechoslovakia had ceased to officially exist. It became a symbolic tombstone for its successful twenty-year existence. At its entrance, the Czechoslovak flag was hung at half-mast.



1938–1945

The Munich Agreement ended the successful twenty-year epoch of the First Republic. When the state was divided on March 15, 1939, into the Protectorate of Bohemia and Moravia and the Slovak State, the beginning of World War II on September 1 had already become inevitable. On November 17, Czech universities were closed and more than 1,200 students were imprisoned in the Sachsenhausen concentration camp near Berlin. Within the Czech environment, resistance to the Nazi regime grew, culminating in the assassination of Acting Reich Protector Reinhard Heydrich. At the beginning of the occupation, several public buildings in the Functionalist style were still being completed, and private investors quickly put money into building residential houses and summer villas. Czechs within the Protectorate administration sought to preserve national identity and culture by supporting literature, national history, theatrical and musical traditions, and—in architecture—by pursuing systematically planned photographic documentation of historical and folkloric landmarks. Urban planning, which continued even during the war, revealed a polarity between the occupiers' efforts to impose the monumental tendencies of the Third Reich and the resistance of Czech architects who pursued modest concepts inspired by Scandinavian traditions and local vernacular motifs, striving for harmony with nature. The German administration organized several crematorium design competitions, in which many remarkable and bold designs by Czech architects appeared. The Czech Werkbund managed to organize a few exhibitions on housing and home furnishings in Prague, Brno, and Zlín. Toward the end of the war, architects focused intensely on theoretical topics in urbanism, typology, and prefabrication, which were published immediately after the war. Through these studies, architects were already preparing for the post-war reconstruction tasks.



The German Wehrmacht demolishing a border pylon designed by architect Josef Havlíček, 1938.



Jan Kotík: Cover of the special issue of *Architektura* magazine for the *For a New Architecture* exhibition, 1940.



Jan E. Koula: Book *New Czech Architecture*, 1940.

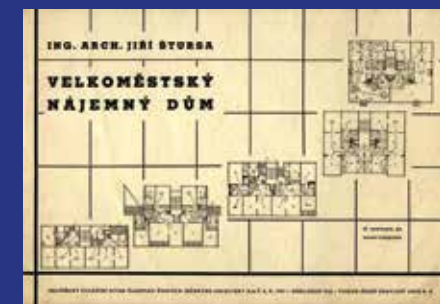


Albert Speer overlooking the valley of Prague from the Baba estate (accompanied by Reinhard Heydrich and Karl Hermann Frank), December 4, 1941.



State President Emil Hácha viewing a model of Josef Gočár's 1909 project for the Old Town Hall at the *For a New Architecture* exhibition, 1940.

Jan Kotík: Poster for the *For a New Architecture* exhibition, 1940.



Jiří Štursa: Book *The Metropolitan Rental House*, 1943.



Pavel Janák's 60th birthday at the Czechoslovak Werkbund, 1942.

1938

- 10 October – Czechoslovakia is forced to cede the border territories of the Sudetenland to Nazi Germany and the territories of Těšín District, Orava and Spiš to Poland.
- 2 November – First Vienna arbitration, in which Hungary acquires southern Slovakia
- 30 November – Emil Hácha elected President of the Czecho-Slovak Republic

1939

- 15 March – Occupation of the Czech lands by Nazi Germany and establishment of the Protectorate of Bohemia and Moravia
- 17 March – Opening of the Bílá labuť (White Swan) department store in Prague, the largest department store in the former Czechoslovakia
- 28 October – Protests by the Czechoslovak public in Prague against the occupation with a large number of students, during which one worker is shot and 15 demonstrators are seriously injured, medical student Jan Opletal succumbs to his injuries on 11 November
- Autumn – Exhibition of the Czech Werkbund to mark the 25th anniversary of its foundation in Prague
- 17 November – Nazi closure of Czech universities (known as “*Students’ Day*”) and imprisonment of more than 1 ,200 Czech students in the Sachsenhausen concentration camp near Berlin

1940

- 30 May – Opening of the *For New Architecture* exhibition at the Academy of Arts, Architecture and Design in Prague

1941

- March – *Housing* exhibition of the Czech Werkbund at Art Industry House in Prague
- In cooperation with Hermann Henselmann, the architect Godber Nissen designs an aircraft engine factory in Prague’s Letňany district
- Exhibition of Emil Králík’s drawings at the National Technical Museum in Prague and Brno
- 27 September – Reinhard Heydrich appointed Acting Reich Protector of Bohemia and Moravia
- 4 December – Visit by the chief architect of the Third Reich, Albert Speer, to Prague to consult on the future of the city’s urban development

1942

- 1 May – Opening of the *People’s Apartment* exhibition at Art Industry House (DUP) in Prague
- 27 May – Assassination of Reinhard Heydrich, he succumbed to his wounds on 4 June at Bulovka Hospital
- 9 June – Burning of Lidice by the Nazis
- 19 June – Execution of General Alois Elias, Chairman of the Protectorate Government, in Prague
- 24 June – Burning of the village of Ležáky by the Nazis
- End of the publication of *Architektura* (*Architecture*) magazine, *Architekt SIA* (*Architect SIA*) remained the only professional magazine

1943

- 2 February – Surrender of the German 6th Army at Stalingrad
- 11 February – Execution of the architect Miroslav Lorenz in Breslau and 22 February – Execution of the architect Vladimír Grégr in Berlin-Plötzensee for participation in the resistance
- Exhibition of Jan Kotěra’s drawings at the National Technical Museum

1944

- End of publication of *Architekt SIA* magazine, last issue devoted to a discussion of monometalism in architecture
- 6 June – Launch of the Allied Operation *Overlord* – Normandy landings

1945

- 14 February – Allied bombing of Prague (701 casualties, 93 buildings completely destroyed)
- 23 February – Albert Speer visits Ostrava to ascertain the potential of local industry, subsequently occupied by the Soviet army
- April – Publication of Emanuel Hruška’s book “Urbanistická forma” (“Urban Form”)
- 5 May – Prague uprising
- 8 May – End of World War II; most of Czechoslovakia liberated by the Soviet army led by Marshal Ivan Konev. The western part of Bohemia, up to the demarcation line behind Plzeň, liberated by General George Patton’s 5th U.S. Army

Credit Unions and Municipal Savings Banks

→ Královice 1, Říčany 4, Prague 3, Železný Brod 2
→ František Stalmach, Jan Hanuš Svoboda
→ 1932–1943

After studying at the building industry schools in Brno and Bratislava, the two architects met in Josef Gočár's studio at the Academy of Fine Arts, from which they graduated in 1927. They then worked in a joint studio where they designed the Baťa department store in Ostrava. However, they made their names with high-quality buildings for a number of financial institutions and savings banks throughout the country (Kostelec nad Černými lesy, Moravská Ostrava, Ledec nad Sázavou, Soběslav, Kolín), some of which were completed during the German occupation (Královice, Říčany, Benátky nad Jizerou and Nymburk). The series of these financial institutions was completed by the multifunctional Atlas Palace with a café, cinema and apartments. The main entrance is situated in a rounded corner, in a design that combines marble cladding with glass bricks and chrome-plated steel sections. The rounded mass of the corner is set in front of the ground floor of the savings bank. A band

of wide, large-profile windows, replaced below the ceiling by a band of glass bricks, runs around the piano nobile. On the next four floors, the rounded corner has balconies. The Atlas Palace is an important urban landmark at the entrance to Karlín. The last of a number of financial institutions was the credit union in Nymburk. All these buildings have similar details and styles, which was last used during the occupation period in Železný Brod, where the financial institution was connected with the Hotel Cristal. The rounded corners and the layering of horizontal strips are a reflection of the work of architect Erich Mendelsohn. Their work in their homeland was completed just after the war with the construction of apartment buildings in Žižkov and Vršovice. After the communist coup in February 1948, both architects emigrated. Svoboda (1904–1978) went to the USA and Stalmach (1903–1985) to Canada, where he built two churches for the Czech community in Toronto in the early 1960s.





First Moravian Savings Bank Administrative and Rental Building

→ Brno, Jánská 10

→ Josef Polášek, Heinrich Blum, Otakar Oplatek

→ 1937–1939

A collective of architects led by Josef Polášek (1899–1946) was commissioned to design the headquarters of First Moravian Savings Bank in 1936 after winning the relevant competition. The work was carried out in two stages: first, the eastern part was built, and functioned temporarily until the completion of the main building with the central cashiers' hall. Shops with fully glazed display windows were then placed on the ground floor of the entire building. The main entrance flows into an oval hall with a staircase, from where there is access to the actual cashiers' hall and a staircase to the gallery that lines the space. The gallery's walls are rhythmically divided by rounded windows, which give the whole space a dynamic character. It is one of the most impressive interior spaces built in Brno between the wars. Above the glazed ground floor in the façade is a continuous band of windows of administrative offices for employees. The main entrance is accentuated by a bay window. The upper storeys are finished with ceramic tiles and there is a two-storey cascading penthouse on the terrace. The building was completed shortly after the German occupation, and although it was a progressive example of modern architecture, it was extensively published in the German magazine *Moderne Bauformen*. Josef Polášek, a pupil of Pavel Janák, was a CIAM member and the most active architect of the Brno city building authority. His projects include social apartments (Královo Pole, Husovice and, after the war, Tábor with Jiří Kroha and Vilém Kuba), schools, his own house and the conversion of the Dominican Monastery into Brno City Hall. In his native Kyjov he built several houses and, after the war, his last building – a school. Heinrich Blum (1884–1942) was a victim of the Holocaust. His Wittal Villa is now being reconstructed for the Brno Centre of Jewish Culture. Otakar Oplatek (1907–1985) helped rebuild Mikulov after the war and assisted with the final design of the Janáček Theatre.



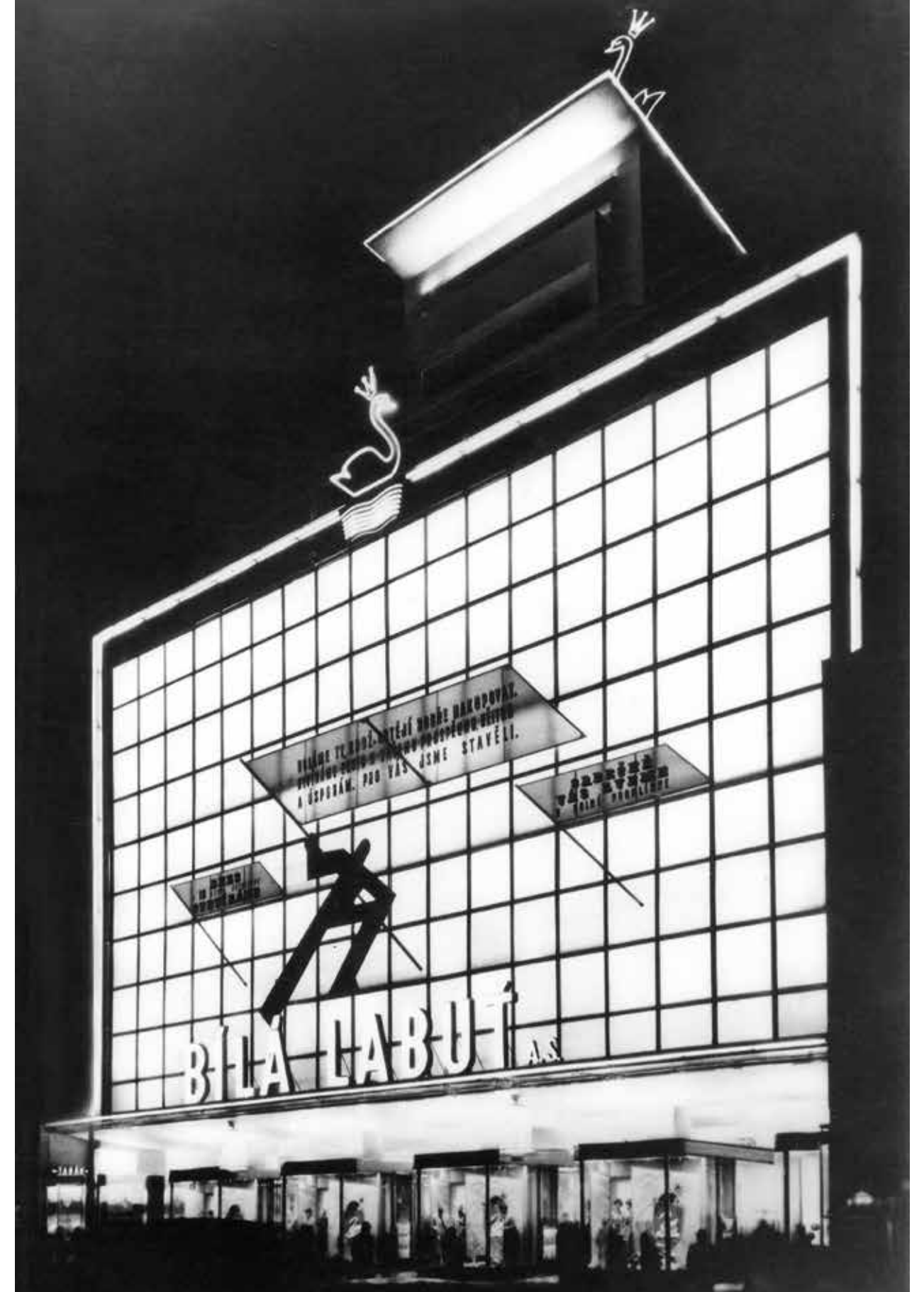
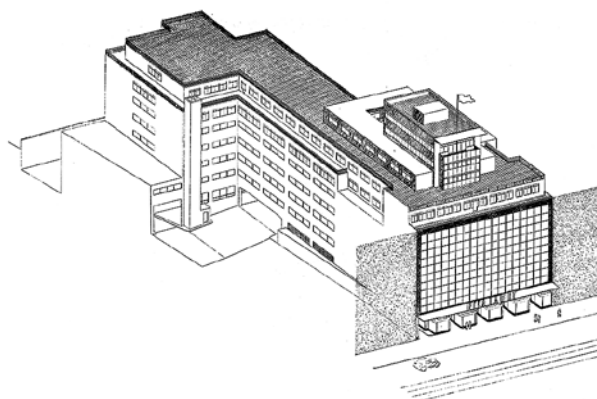
The White Swan Department Store

→ Prague 1, Na Poříčí 23

→ Josef Kittrich, Josef Hrubý

→ 1937–1939

One of the most important department store chains in the first republic, Brouk a Babka, launched a competition with the intention of building Prague's largest department store. After demolition in the summer of 1937, work on the winning design by Josef Kittrich (1901–1968) and Josef Hrubý (1906–1988) started immediately. The department store was called Bílá labuť (the White Swan), after the building that had been demolished, and was opened on 17 March 1939, 2 days after the German occupation. The layout has clear functional links between the facilities for goods, staff, administration and sales areas. Travel between the floors was solved by the first escalators between the ground and first floors and a group of fast lifts leading up to the sixth floor. The reinforced concrete skeleton and its extension towards the street allowed the main façade to be designed as a generous glass area of 18 x 33 m with a grid of Thermolux laminated glass panes. Illuminated advertisements using lamps and neon tubes could be installed on the façade. A five-metre high rotating illuminated swan was placed on the roof. Visitors were enticed in through an entrance passage with a series of glazed stainless steel display windows illuminated by undulating neon tubes. The interiors were designed by Jan Gillar, a close friend of the psychoanalyst Bohuslav Brouk, son of one of the owners. This largest department store in the country, equipped with the best technological equipment of its time, such as underfloor heating, a central pneumatic cash register, signalling, air conditioning and waste chutes from all floors, had a capacity of 500 employees and a footfall of up to 30,000 customers a day. After the war, Kittrich became dean and then a professor at the Czech Technical University. Hrubý became a member of the Cubr – Hrubý – Pokorný trio. In 2021, reconstruction work was completed to a design by the architect Marek Tichý.





Josef Volman Villa

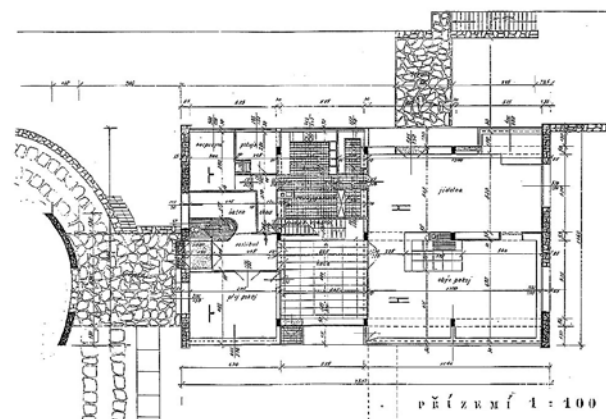
→ Čelákovice, Stankovského 46

→ Karel Janů, Jiří Štursa

→ 1938–1939

The two architects, originally members of the PAS group (Karel Janů, Jiří Štursa and Jiří Voženílek), were involved as students in the activities of the Left Front in the early 1930s, where they supported Teige's thesis that architecture was not an art but a science, and at the same time strongly opposed the construction of villas for the wealthier classes. They later broke this principle themselves when they designed a luxury residence for the owner of a machine tool factory. The villa is set into a landscaped break in the terrain so that it has two storeys at the entrance from the south and three storeys in the north, and is topped with a penthouse on the roof with a kidney-shaped pool. The Corbusier principles of composition with bands of windows emphasise the horizontal articulation and are interspersed with enclosed balconies and projecting terraces, through which the building was connected to the terrain. The villa's interior furnishings were executed in ingenious colour combinations of materials. In the entrance area there was a dressing screen made from glass

bricks, the staircase was lined with perforated wooden balustrades and the bathrooms were lined with marble. The villa was not completed until after the German occupation and was first published during the Prague Spring of 1968. The villa was renovated by the architect Mark Tichý in 2015. Karel Janů (1910–1995) independently built a factory in Rakovník and a luxury apartment in Letná before the war. After the publication of the book "Socialistické budování" ("Socialist Building") in 1948, he became the director general of the nationalised construction industry and the chief strategist for housing prefabrication. From 1960, he was a professor at the Czech Technical University. Jiří Štursa (1910–1995) devoted himself to the study of housing typology during the war and designed the Bělský Les housing estate in Ostrava, built in just two years, and a apartment building made with a steel skeleton in Baba. Together with Vlasta Štursová and the sculptor Otakar Švec, he designed the Stalin monument and became a professor at the Czech Technical University.

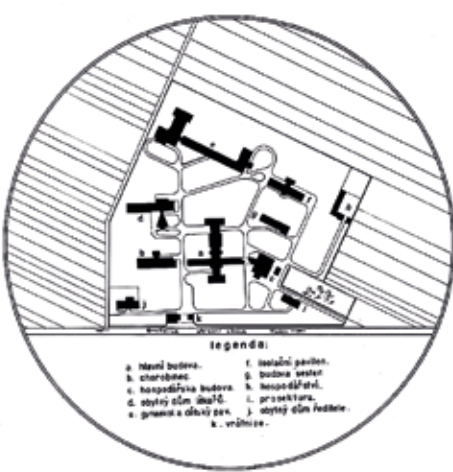
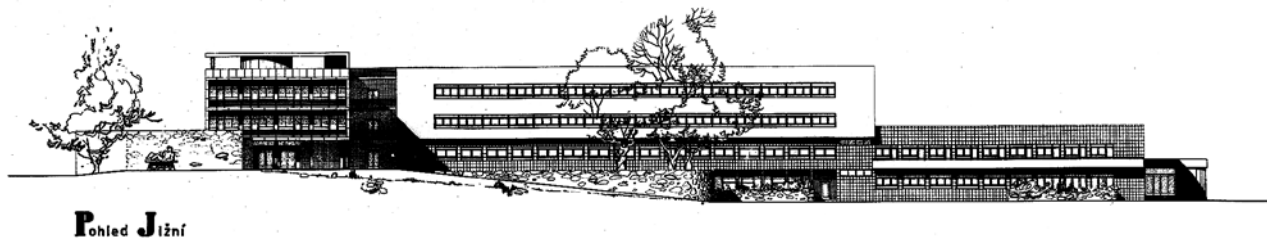
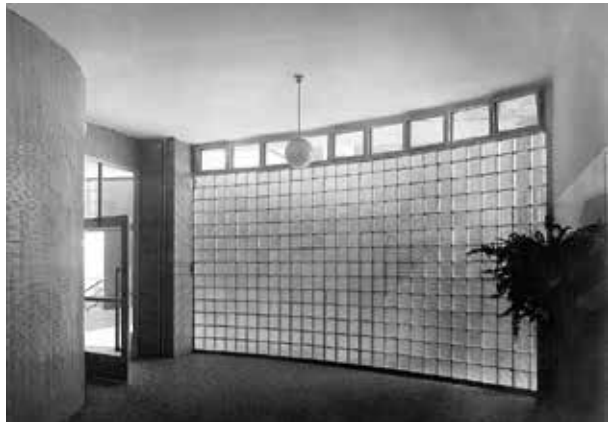


Hospital in Kyjov

→ Kyjov, Strážovská 22
→ Bedřich Rozehnal
→ 1938–1947

Bedřich Rozehnal (1902–1984), a pupil of Emil Králík and Jiří Kroha, was one of the first graduates of the Czech School of Architecture in Brno founded just after the First World War. While still a student, he built several houses in the spirit of Le Corbusier's aesthetics (the Pazdera apartment and retail building in Tuřany), experience he subsequently made use of in hospital buildings. After designing the House of Consolation (a hospital for radiation treatment) in Brno and shortly afterwards a hospital in Nové Město na Moravě, he gained the complete trust of the Moravian provincial administration and was therefore commissioned to design a number of other hospitals in Moravia (Kroměříž , Dačice, the psychiatric hospital in Jihlava, Třebíč and others). The most extensive of these was, of course, the hospital complex in Kyjov. This generous complex was designed in a freely composed pavilion two-wing system with optimal lighting of the interior spaces and

comfortable furnishings for patient and common rooms. The hospital was equipped with the most advanced technology in the operating theatres and examination rooms at that time. Even World War II did not stop the construction work, because the German occupation administration took into account the needs of the Wehrmacht, so a surgical pavilion was built and served as an infirmary for SS troops and wounded soldiers from 1943. The other pavilions at this hospital and the hospital complexes in Kroměříž and Dačice were completed shortly after the war. The undisputed architectural quality of Rozehnal's hospital designs, which he managed to realise with the help of the Czech provincial administration during the difficult time of the Nazi occupation, led to his being called by his former teacher and the first post-war rector of Brno University of Technology, Jaroslav Syříš, to the post of professor at the university immediately after the war.





Hotel Vlčina

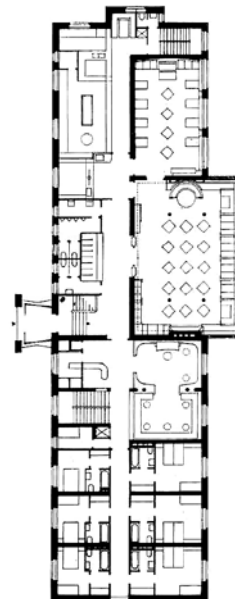
→ Frenštát pod Radhoštěm, Horečky 616

→ Bohuslav Fuchs

→ 1940–1945

Although at the beginning of the occupation buildings were still being completed in the spirit of functionalism, the situation changed radically with the adoption of strict German regulations that prescribed what new architecture should look like, preferring the “Heimatstil”. Functionalist architecture was considered “degenerate art”. The German occupation administration, however, encouraged the creation of regulation plans, so urban planning tasks became an important part of architects’ work during the war, when construction activity, apart from military purposes, was stopped. Urban planning was also a main focus of the work of the architect Bohuslav Fuchs (1895–1972). In his architectural work he returned to his romantic beginnings from the time shortly after his studies with Jan Kotěra. Reminiscing about his childhood near the folk buildings of Dušan Jurkovič at Hostýn and Radhošť’ also played a role. With them he mixed his functionalist erudition in

working with interior space, which he presented especially in the construction of the Hotel Vlčina. He created an original rural style, inspired by local traditions and natural materials. In a similar vein, he conceived the premises of his own AKA factory and employee houses in Skryje u Tišnova and several other projects for hotels, houses and cottages. After the war, Fuchs was appointed professor of urban planning at Brno University of Technology, where he was a leading figure together with Bedřich Rozehnal. In 1958, both the professors were fired for political reasons. Rozehnal ended up in prison and Fuchs got off with a suspended sentence in a fake trial. It was only in the mid-1960s that he found satisfaction by winning two competitions, first for the completion of the National Theatre in Prague and then for a department store in Znojmo. In 1969, he was awarded the prestigious Herder Prize at the University of Vienna.



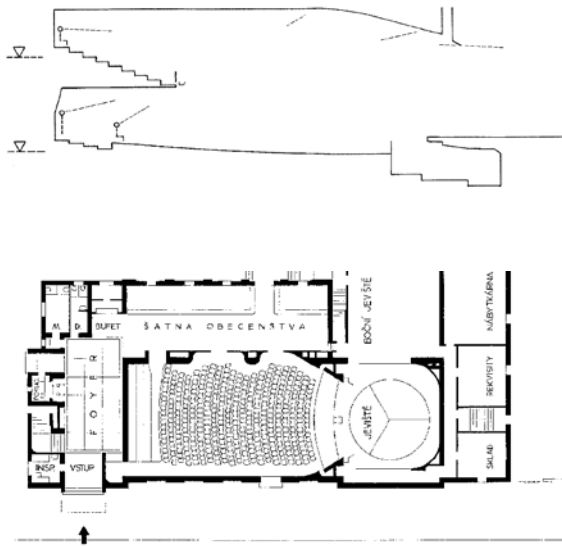
Hodolany New Theatre

- Olomouc, Ostravská 1
- Lubomír Šlapeta
- 1941–1942

The difficult period of the occupation brought considerable restrictions for the Czech population, in both economic and cultural terms. That is why the Czech community was united in the protection of its national heritage. The Protectorate's administration supported the documentation of traditions and Czech art, for example by drawing and photographing important buildings. One of the important activities was the effort to keep Czech theatre alive. When the occupation administration took over Olomouc theatre for German-language performances only, the Czech community rebuilt the Orel society's gymnasium in the suburbs for Czech performances. With minimal resources, a modest but charming interior was created. As the theatre had to be provided with a mandatory air-raid shelter, there was no money left to modify the façade. On 23 November 1953, the theatre caught fire during a performance and was subsequently reconstructed by a different architect in the style of Socialist Realism. In addition, the middle and business classes invested rapidly in individual housing at the beginning of the war.



A number of romantic dwellings were created in this area, resonating due to the departure from white functionalism to freer solutions using natural materials, such as wood and stone. At this time, Lubomír Šlapeta (1908–1983) managed to build several individual houses (the Koudelka Villa in Luhačovice, the Mišauer Villa 1 in Olomouc and the Andrášková Villa in Přerov 2). Towards the end of the war, he was preparing post-war investments (the ASO Olomouc department store and Hulín factory town), the construction of which did not take place because of the post-war nationalisation of industry. After the war, he taught at Olomouc University, from where he was expelled after 1948. He fell into disfavour and was also expelled from the Union of Architects. In 1966, he took advantage of an invitation from Hans Scharoun to work in his studio in West Berlin. He worked mainly on the theatre in Wolfsburg and the German embassy in Brazil. After his return, he built a Catholic church in Tichá (Beskydy) and modified more than 60 church altars according to the requirements of the Second Vatican Council.

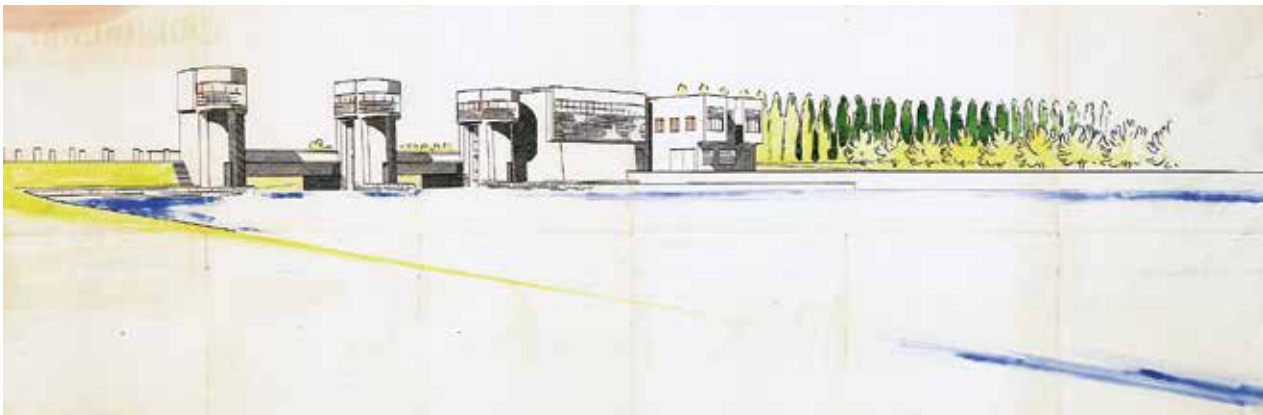


Weir with Hydroelectric Power Plant

→ Předměřice, Průmyslová 177
→ Josef Štěpánek
→ 1940–1952

In 1915–1917, as part of the programme to make Czech rivers navigable, a weir was built in Předměřice, designed in the cubist style by Pavel Janák. The weir was later damaged by flooding. At the end of the 1930s, the construction of a new weir was started 45 metres further downstream on the Elbe. Construction was slow during World War II, as the German occupation administration was interested in making the river completely navigable. It was not completed until the early 1950s. In it, the architect Josef Štěpánek (1889–1964) returned to the theme of water management structures, which he had already experienced in his early collaboration with Bohuslav Fuchs. The entire complex consists of a bridge, a hydroelectric power station with an L-shaped operating building and 3 concrete towers with control booths. On the west bank, the area is complemented by employee housing. The river is crossed by a bridge with three spans, one of which houses a hydroelectric power station connected

to an operational building and the other two weir spans are equipped with a fixed threshold with movable gates to control the flow. The architecture was designed in the spirit of late aerodynamic functionalism. The architecture's central dynamic motif is a group of control towers with a rounded end and a combination of glass surfaces with glass bricks. Štěpánek first graduated from the stone sculpture school in Hořice and was then one of the most talented pupils of Josip Plečnik at the Academy of Arts, Architecture and Design, finally graduating from the Kotěra School at the Academy of Fine Arts. At the end of the 1920s, he won top prizes in two prestigious competitions in Prague: for a parliament building on Letná and an Olympic stadium in Braník. His competition design for the technical and agricultural museum in Letná was outstanding. Unfortunately, he was unable to get any other major building contracts and towards the end of his life devoted himself to small tasks for the Catholic Church.



1945–1950

After liberation, architects aligned themselves with the tradition of interwar Functionalist modernism. However, political developments brought an increased focus on the social issues of a transforming society. This trend was supported by exhibitions of British and French architecture and lectures by their leading figures. Several theoretical works were published, written during the war. Especially important was *Creating a Lifestyle* by Karel Honzík, which proclaimed the humanistic and ecological aspects of architectural design; Karel Janů's programme study *Socialist Construction*, signaling the forthcoming large-scale prefabrication of housing; and Ladislav Žák's *Residential Landscape*. In addition, urban studies by Josef Havlíček and Emanuel Hruška proposed radical reconstructions of Prague—such as a university city in Albertov, or rather Holešovice and Letná. These works, along with regional studies by Bohuslav Fuchs and Bedřich Rozehnal, formed part of the successful Czechoslovak presentation at the 6th CIAM Congress in Bridgewater in 1947. During the post-war construction efforts within the two-year economic recovery plan, priorities were housing, healthcare, and education. The Communist coup in February 1948 radically altered this stage, which still bore remnants of a liberal market system. The construction industry was nationalized, and private architectural studios were absorbed into the newly established state design institute Stavoprojekt. The architects, previously members of a free profession, became manipulable employees under the dictates of a state monopoly. This system enabled the swift indoctrination of Socialist Realism—based on the Soviet model—into Czech architectural conditions in the late 1940s. Freedom became restricted across society, including the arts, as all artistic and architectural associations were dissolved.

Bedřich Rozehnal with Edvard Beneš and Hana Benešová reviewing the hospital project in Kyjov, 1946.



Catalogue of the exhibition *British Cities of Tomorrow*, 1947.

Karel Teige: *L'architecture moderne en Tchécoslovaquie*, 1947.



Le Donné, Auguste Perret, Jiří Voženilek, and Václav Rajniš in Zlín, November 1947.



6th CIAM Congress in front of the aircraft engine factory in Bristol, September 11, 1947.

František Kalivoda: Cover of the book *The Path to Solving Brno's Hospital Question*, 1949.

Jiří Kroha, Klement Gottwald, and Antonín Zápotocký at the opening of the *Slavic Agricultural Exhibition*, 1948.



Caricature of Josef Havlíček for his 50th birthday in *Architekt SIA* magazine, 1949.



Jaroslav Král: Caricature of Jiří Kroha after returning from the USSR (1931).

1945

- 16 June – Triumphant return from exile of Edvard Beneš, who resumes the presidency.
- June – Announcement of the first architectural competition for the restoration of Lidice
- July 12 – Death of the architect Kamil Roškot after surgery in Paris
- 17 July – Assembly of the Block of Architectural Progressive Societies (BAPS) at the Municipal Library in Prague
- Dušan Samo Jurkovič national artist
- September 10 – Death of the architect Josef Gočár in Jičín
- September – Launch of *Stavebnictví (Construction Industry)* magazine of the Central Council of Trade Unions (editor-in-chief: Jiří Štursa)
- 27 October – Gradual transfer of the German population and part of the Hungarian minority according to the Beneš Decrees
- 28 October – Nationalisation of private companies with more than 500 employees
- Resumption of publication of *Architektura ČSR (Architecture of the Czechoslovak Republic)* magazine

1946

- 25 February – Lecture by F. R. S. Yorke in Prague
- February 27 – Lecture by Colin Penn in Prague
- Resumption of publication of *Architekt SIA* magazine
- Publication of Karel Janu’s book “Socialistické budování” (“Socialist Building”)
- 21 October – Lecture by André Lurçat in Prague on *Restoration of Maubeuge* (preceded by a lecture in Brno)
- *Kamil Roškot* exhibition at the Academy of Arts, Architecture and Design in Prague
- Autumn – Visit of the first delegation of Polish architects to Prague with a presentation on the restoration of Warsaw

1947

- January to February – First visit of a delegation of Soviet architects to Czechoslovakia
- Display of Czechoslovak architecture at the International Exhibition on Urbanism and Housing in Paris
- April 23 – Call for closer cooperation between Slavic architects in Prague
- May – Josef Havlíček named consultant for the design of the UN building in New York
- Summer – Presentation of an apartment in the collective house in Litvínov at the Architecture Triennale in Milan
- 10 June – Opening of the *Czechoslovak Architecture* exhibition at the Royal Institute of British Architects in London (curator: Jaromír Krejcar)
- 18 June – Opening of the *British Cities of Tomorrow* exhibition in Prague and Brno
- 19 June – Lecture by George Wornum in Prague on *Rebuilding Britain*
- July 12 – Foundation of the Union of Architects of Czechoslovakia (honorary presidents: Dušan Samo Jurkovič, Oldřich Starý)
- 31 July – *French Architecture* exhibition in Prague and Brno (lectures by Marcel Lods and others)
- 5 August – Czechoslovak Day at the international *Urbanism and Housing* exhibition in Paris
- 18 August – Trip by a delegation of Czech architects to the USSR led by Jiří Štursa
- August 22 – Lecture by Eugen Rosenberg in Prague
- Attendance by Czechoslovak architects at the sixth CIAM congress in Bridgewater (Fuchs, Krejcar, Kalivoda, Neumann and Hruška)
- 22 October – Constituent meeting of the Union of Czechoslovak Fine Artists in Prague
- November – Visit by Auguste Perret to Prague and Zlín

1948

- 23 February – *Polish Urbanism* exhibition in Prague
- 25 February – Communist coup in Czechoslovakia
- 10 March – Death of Foreign Minister Jan Masaryk (fall from the window of the Czernin Palace)
- Beginning of university purges among professors and students
- April 3 – Czechoslovakia rejects the Marshall Plan
- Spring – Jaromír Krejcar emigrates to London via Paris
- Spring – *Work of the Provincial Study and Planning Institute in Brno* exhibition in Prague
- Summer – Jiří Kroha national artist
- Summer – *Slavic Agricultural Exhibition* in Prague designed by Jiří Kroha, foundation of the Private Studio of National Artist Jiří Kroha
- Nationalization of the entire construction industry (director general: Karel Janů)
- 7 June – Abdication of President Edvard Beneš, who dies on 3 September
- June 14 – Klement Gottwald becomes president
- 28 June – Foundation of the International Union of Architects (UIA) in Lausanne, Adolf Benš becomes a member of the council
- Autumn – Abolition of private architectural studios and creation of Stavoprojekt – architects compulsorily transferred
- December – The *Things and People* exhibition in Prague concludes the activities of the dissolved Czech Werkbund

1949

- 1 January – Zlín renamed Gottwaldov
- Abolition of all artistic and special-interest associations
- Resolution of the Communist Party of Czechoslovakia on the necessity of standardisation and industrial construction
- Spring – *Architecture of the Peoples of the USSR* exhibition in Prague and Brno
- Publication of Bedřich Rozehnal’s book “Cesta k řešení nemocniční otázky města Brna” (“The Way to Solve the Hospital Question in Brno” (preface: Bohuslav Fuchs)
- 21 June – Execution of General Heliodor Píka
- CIAM members are banned from attending the seventh CIAM congress in Bergamo
- Jiří Kroha publishes the paper *Architecture of Socialist Building* – emergence of the ideology of socialist realism

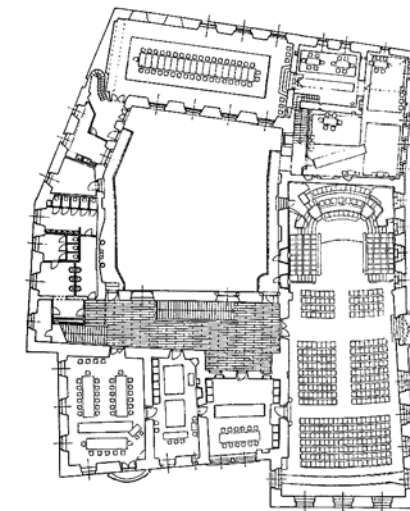
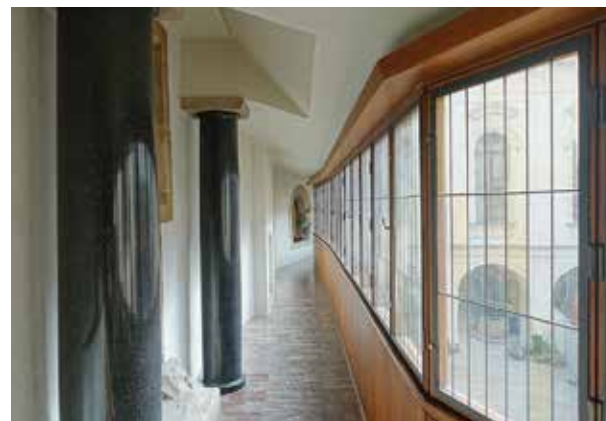
1950

- Jiří Kroha publishes the paper *On Socialist Realism in Our Architecture*, in which he criticises CIAM and Western cosmopolitan architecture

Rector's Wing of the Carolinum

- Prague 1, Ovocný trh 3
- Jaroslav Fragner
- 1945–1968

Jaroslav Fragner (1898–1967) was known at the beginning of his career as a radical representative of modern architecture. In the mid-1930s, he showed his extraordinary understanding of historical context by building the Merkur Palace. When he was appointed professor of the Academy of Fine Arts after the war, as Josef Gočár's successor, he was given the opportunity to use his skills in the reconstruction of the Carolinum, which became the seat of Charles University's rectorate. Preparations for the reconstruction work began in 1934 and continued during the occupation. After the war, Fragner, who learned about Scandinavian architecture during a study trip, carried out the adaptations to the Carolinum in three stages. In the first stage (until 1949) he created the ceremonial space of the hall, which he extended along the neighbouring Estates Theatre and provided with an undulating acoustic ceiling. He therefore created a dignified space for university festivities decorated with a statue of Charles IV by Karel Pokorný and a tapestry by Vladimír Sychra. Other parts of the whole block were subsequently rebuilt to accommodate administrative premises, and in the third stage the rector's wing was built with an entrance through the court of honour. This stage was completed shortly after Fragner's death. On 25 January 1969, the funeral ceremony for Jan Palach, a student who burned himself to death in protest against the Soviet occupation, began at the Carolinum. Parallel to the conversion of the Carolinum, Fragner designed the reconstruction of the Bethlehem Chapel in the Old Town, which commemorated the work of Jan Hus. The influence of socialist realism in the 1950s was reflected in his work in the construction of the planetarium in Prague's Stromovka park and the House of Culture in Ostrava. From 1956, he also worked as the chief architect of Prague Castle, where he designed the paving of the second courtyard and modified the castle's central wing. He was chairman of the Mánes group in 1939–1956 and chairman of the Union of Architects in 1953–1958.



Labská kotlina Housing Estate

- Hradec Králové
- Josef Havlíček, František Bartoš
- 1946–1951

From the second half of the 1930s, Josef Havlíček (1899–1961) was intensively engaged in urban planning tasks, undertaken in the spirit of Le Corbusier, especially the Albertov campus for the Prague university clinics and later the redevelopment of the entire New Town in Prague. Shortly after the war, he published a study of this at the exhibition of Czechoslovak architecture at the RIBA in London (1947). In Hradec Králové, at the end of the 1940s, he was given the opportunity to continue the work of his teacher, Josef Gočár, when together with František Bartoš (1894–1949) he designed the Labská kotlina housing estate. The housing estate was connected to Gočár's school complex. It is conceived as a terraced development in green space in the sense of the Athens Charter with standard apartment buildings containing three staircase sections. Most of the apartments were two-bedroom with an enclosed balcony and a conservatory on the south side, while the north side had a service balcony. The apartments

are walk-through: the living room has direct access to the kitchen and the bedroom area with two rooms. On the first and second floors of the end sections, a third bedroom was added, sticking out from the building's structure. The housing estate contained 625 apartments for almost 2,500 inhabitants. The façade was designed uniformly with dark red ceramic cladding from the first to third floors. The housing estate is the most important example of series standard construction during the two-year economic recovery plan in 1947–1948. The façades of the last buildings in phase 2 were redesigned in the spirit of socialist realism. Havlíček was forced to make a similar compromise in the Rozdělův ❶ housing estate in Kladno, which he conceptually designed in two stages (1946–1949 and then 1951–1955). At the end of the 1940s, Havlíček, Josef Hrubý and František Kerhart managed to build two dairies in Strakonice ❷ and Zábřeh na Moravě in the spirit of the fading modernism style.



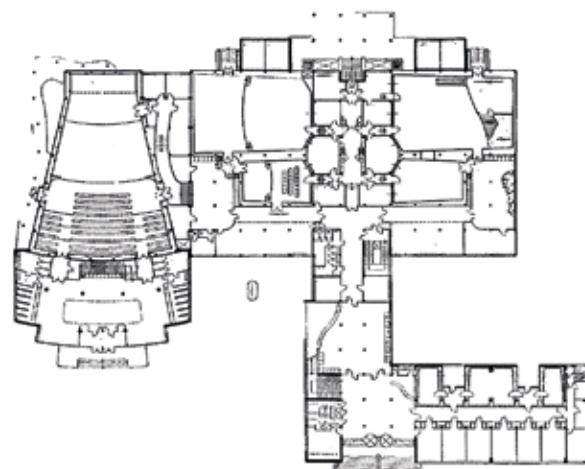


Czechoslovak Radio Building

- Plzeň, náměstí Míru 10
- Karel Tausenau, František Hurta, Václav Pavelka
- 1946–1956

Efforts to build a branch of Czechoslovak Radio in the West Bohemian metropolis date back to the interwar period. The definitive impetus was the activity of amateur radio operators, who managed to capture a Nazi radio station in the suburbs on 5 May 1945 and start free broadcasting of Czechoslovak Radio from Plzeň just a few hours after the outbreak of the Prague Uprising. A year later, a competition for the new building followed, and the winning design came from a collective around Karel Tausenau (1898–1970). The original concept followed on from the ideas of interwar functionalism and envisaged the construction of a concert hall, in addition to the radio studios, in phase 2, but this never happened. In the first stage, the west wing was built in the shape of an L. This was followed by the construction of the east wing by 1956. The building's layout clearly distinguishes the radio studios, technical

facilities and administrative part. The architecture is emphasised by the horizontal lines of the windows and sills with uniform ceramic tiling on a light beige façade. After graduating from the Czech Technical University, Tausenau worked in Oldřich Tyl's studio and was an active member of the Architects' Club. He was also an illustrator in his youth. He designed the wooden Radio Pavilion at the Brno Exhibition Centre in 1928. After winning a competition in 1926, in cooperation with Ferdinand Fencel he built a Czech school in Vouziers, France, to commemorate the participation of Czech legionaries in World War I battles. As a radio employee, he designed a number of radio installations in Bohemia, Moravia and Slovakia. Along with the design of the Plzeň complex, he also extended the Czechoslovak Radio headquarters on Balbínova ulice in Prague's Vinohrady district.



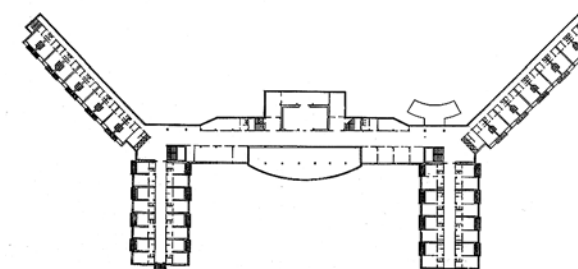


Collective House

- Litvínov, Koldům 1580
- Evžen Linhart, Václav Hlinský
- 1946–1958

The dreams of the interwar left-wing avant-garde about collective houses inspired by Le Corbusier and Soviet designs resonated after the war in the competition for the Stalin Works housing estate and collective house in Litvínov. Among 17 entrants, the design by Evžen Linhart (1898–1949) and Václav Hlinský (1909–2001) won. They chose a composition with two broken wings: “hockey sticks”, which are connected by a central base with a restaurant, a kindergarten and nursery, economic facilities and a medical centre. The sloping parts of both wings housed two-bedroom maisonettes, while the perpendicular parts had single-bedroom apartments. Approximately 1,400 residents lived in the building in 352 apartments. A model of one maisonette was exhibited at the Triennale in Milan in 1947 as the main exhibit of the Czechoslovak exhibition. The first phase of the west wing was built as a prefabricated building in a steel skeleton. The later central building and the second wing

were built of reinforced concrete in the mid 1950s. It is a prime example of housing construction at the beginning of the socialist era. Linhart was active all his life in the building department at Prague City Hall, where he designed residential buildings in Žižkov and Hostivař. After visiting the Die Wohnung exhibition in Stuttgart in 1927 and Paris, he designed his own villa in Prague inspired by Le Corbusier’s early work. He followed these principles in 1935 with his winning design for the Beneš Grammar School in Dejvice. Before the war, Hlinský was one of the architects of the Left Front and designed social apartments in Prague’s Břevnov district and in Brno with his team. Just after the war, he designed the new Lidice in collaboration with Podzemný and Tenzer and participated in the first stage of the construction of the Kladno-Rozdělov housing estate. In the 1950s, he designed the house of culture in Příbram and in the 1960s the Kladno-Sitná housing estate.



Ležáky Memorial

→ Ladislav Žák
→ 1946–1949 – 1st stage, 1956–1960 – 2nd stage

A graduate of Josef Gočár’s school at the Academy of Fine Arts, Ladislav Žák (1900–1973) established himself as an architect for representatives of the Czech intelligentsia after the great success of his villa buildings at the Baba exhibition. After several unsuccessful attempts to promote the idea of a collective house with minimalist apartments, he was very disappointed, declared that “it is better to talk to trees than to people” and oriented his further activities towards the study of landscape architecture. He devoted himself intensively to this topic throughout the occupation and published a book called “Obytná krajina” (“Residential Landscape”) after the war, then taught landscape architecture at the Academy of Fine Arts until his death. He tried to implement the principles of the new relationship between man and landscape formulated in the book in the design of the memorial to the victims of the post-Heydrich reprisals in Ležáky. He conceived the memorial as a loose composition of “tomb-houses,” located

on the site of the village’s destroyed houses. The memorials to individual families are composed as stelae with the names of the families on which a cross-shaped hole is made. The monuments are set in plinths bordering the ground plans of the original buildings. This first stage was carried out by the end of the 1940s, when Žák fell into disfavour because he strongly criticised the industrialisation of the Czech landscape. The magazine *Tvorba* (1950), described him (along with Le Corbusier, Karel Teige and Jaromír Krejcar) as the greatest enemy of socialism, promoting “a mixture of cosmopolitanism and bourgeois nationalism.” He was protected from greater repression by Jaroslav Fragner’s support. He was only able to return to the project after the end of the 1950s, when a pentagonal granite spire was made with an inscription commemorating the tragedy in a number of languages. Although the entire complex was never completed to Žák’s design, it is his most important work in the field of landscape architecture.





Collective House

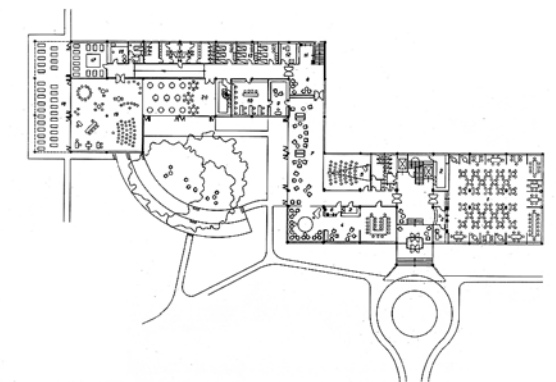
→ Zlín, Osvoboditelů 3778

→ Jiří Voženílek

→ 1947–1952

Jiří Voženílek (1909–1986) was the third member of the PAS group (Janů, Štursa and Voženílek) that promoted Teige's idea of "scientific architecture" in the 1930s. Their joint design won a prize in a Baťa housing competition in 1935 and then Voženílek accepted a position in the design department of Baťa's company in Zlín in 1937. He soon became a leading figure in the urban planning department. During the war, he designed an ideal plan for a industrial town divided into strips, the Baťa satellite in Martfű and a rendering plant in Otrokovice. After the Baťa group's nationalisation in October 1945, he became the director of the design department and had a major influence on post-war urban planning in Zlín and the further development of the city and factory complex. He built factories No. 14, 15 ● (now converted into a museum, gallery and library) and 44 and Vladimír Kubečka placed the central warehouses there. In 1946, Voženílek took part in a competition for a collective house in Litvínov, in which he

applied the Baťa design of a reinforced concrete skeleton with round columns and brick infill. Shortly afterwards, he applied the same principle to the construction of a collective house in Zlín. The building was designed with apartments with up to three bedrooms and minimalist kitchens, and a 7.35m module. Communal dining for residents in the ground floor dining room was envisaged. The building is equipped with a kindergarten and a nursery in the stretched parterre and a gym on the roof. The balconies' balustrades are made of prefabricated concrete elements. The building became an excellent example of the experimental typology of housing in post-war construction and a precursor of the brutalist movement in the architecture of Western Europe. In 1949, Voženílek moved to Prague, where he was successively director general of Stavoprojekt, deputy minister of construction, Prague's chief architect (1961–1970) and a professor at the Czech Technical University.

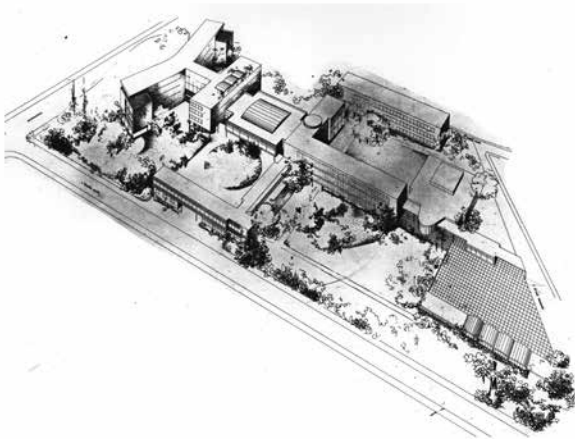
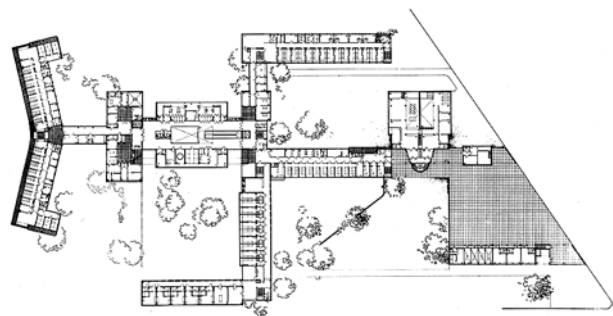


Children's Hospital

- Brno, Černopolní
- Bedřich Rozehnal
- 1947–1953

In May 1945, Bedřich Rozehnal (1902–1984), a newly appointed professor at Brno University of Technology, was asked to come up with a concept for the construction of medical facilities in Brno. During the war, he began to develop a new type of multi-wing hospital with an examination centre in the middle. It was inspired by typological studies conducted by Le Corbusier's American pupil Paul Nelson. He visited the Finsbury Health Centre in London by the Tecton Group, Alvar Aalto and his sanatorium in Paimio, Finland, and the University Hospital in Stockholm by Hjalmar Cederström. The construction of the children's hospital was the culmination of his work. The entrance to the complex is from a courtyard, from which you enter the vestibule with ceiling lighting and a gallery, connected by a generous ramp for the transfer of child patients in wheelchairs. The vestibule is connected to the operating theatre wing with the patient pavilion, which is designed as "open arms" with a view of the Brno skyline from the balconies. On the one

hand, the building was praised in a letter from Le Corbusier, but on the other hand it became the cause of Stalinist attacks against its designer. The witch hunt culminated in Rozehnal's expulsion from the university and his 2.5-year imprisonment in the "Basoprojekt" ("Jail Design Institute") in Prague's Pankrác district. As a prisoner in the early 1960s, he designed a research institute for atomic energy in Běchovice, a shopping centre in Hloubětín and recreational facilities for the government and the Communist Party of Czechoslovakia at Orlík dam. After he was pardoned, with the support of medical circles, he proposed designs for hospital and university facilities for Brno, but they could not be implemented. During the Prague Spring of 1968, he returned as a professor at Brno University of Technology, but was expelled again in 1972 during normalisation. Towards the end of his life, with doctors' support, he was employed at the university hospital and prepared designs for hospital refurbishment work.



Railway Station

- Pardubice, náměstí Jana Pernera 217
- Karel Řepa, Josef Danda, Karel Kalvoda
- 1948–1958

Serious damage to the station by bombing on 26 August 1944 meant a new building was needed. A design by the collective around Karel Řepa (1895–1963) won the competition. The clear asymmetrical composition consists of the elongated 90-metre long horizontal mass of the departure hall itself, which is topped vertically by a distinctive seven-storey hotel – an accommodation facility that served railway employees. There was a cinema in the basement. The building is decorated with dark red ceramic tiles combined with black tiles on the parterre. The generous space of the departure hall on the parterre includes ticket counters, a cafeteria and retail premises, while a gallery with a pillar colonnade surrounds the first floor. The walls of the station hall are decorated with colourful mosaics representing a map of significant buildings in Czechoslovakia by Richard Lander and a zodiac with a clock by Jaroslav Moravec. The sloping glass

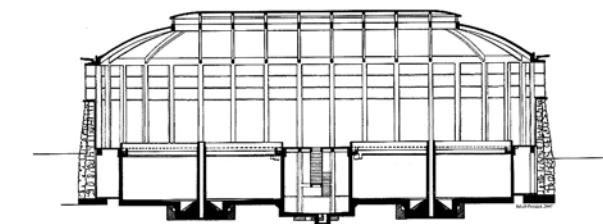
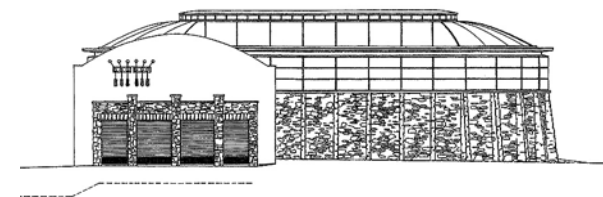
surfaces in the gallery optimise the light ratios in the entire interior. The whole of Pardubice railway station is characterised by the civil charm of late modernism, which is combined with the aesthetics of the classical order. Řepa managed to build the project in the difficult Stalinist period of the early 1950s, which is why it is one of the best achievements of early post-war architecture in the Czech lands. Karel Řepa was the only pupil of Josip Plečnik at the Academy of Arts, Architecture and Design who followed his teacher to the University of Ljubljana, where he defended his diploma project. He then worked in Pardubice and in East Bohemia, where he realised a number of other buildings (the East Bohemia Exhibition of 1930, etc.). At the end of his life, after winning the relevant competition, he build a theatre in Zlín (1958–1967) in collaboration with František Rozhon and his son Miroslav.



Water Treatment Plant

- Klíčava u Zbečna
- Oskar (Olár) Oehler
- 1949–1955

Oskar (Olár) Oehler (1904–1973) first studied at the German Technical College in Brno, but was hired by the Czech studios of Bohuslav Fuchs, where he worked on the tram ticket counters at the Brno Exhibition Centre and the Electrical Works building in Přerov. He also worked in the studios of Jindřich Kumpošt (the hospital cash desk in Brno and Boskovice) and Karel Kotas (the congregational house of the Czechoslovak Church in Ostrava-Fifejdy). After marrying the architect Ella Sonnenschein (1905–1953), niece of the director general of Vítkovice ironworks, they established the successful “Oskar and Elly Oehler” studio. They designed villas in Prague, Teplice nad Bečvou and Lipník nad Bečvou, an apartment building and factories for Karel Zejda in Přerov, the Kneissl factories in Holešov and the Hotel Bílý Kříž in the Beskydy Mountains. At the beginning of the war, they managed to continue their design activities (Kneissl shop in Ostrava), but Elly ended up in a concentration camp and Oskar was forced to work in Germany. After the war, Elly designed several more works for the Jewish community in Ostrava. Oskar received his engineering diploma from the Czech Technical University only in 1949, but managed to build a number of heavy industry projects. His leading works include the water treatment plant on the Klíčava near Zbečno, which supplies drinking water to the entire Kladno district and the presidential château in Lány. Oskar conceived the structure as a loose composition respecting functional requirements and combining concrete structures with glazed surfaces, Břizolit cement plaster and stone plinths. He created a unified dynamic whole that fits nicely into the mountainous landscape below the dam wall. In the 1960s, he designed Žďákov Bridge and the headquarters building of the Vítkovice ironworks in Ostrava (together with Lubomír Šlapeta). In 1973, he decided to move to Vienna to be with his daughter, where he died the same year.



1950–1959

In the spring of 1949, the exhibition „Architecture of the Nations of the USSR“ was held in Prague, initiating the introduction of the doctrine of Stalinist-style Socialist Realism. Socialist Realism dominated Czech architectural discourse during the first half of the following decade. Representatives of interwar Functionalist architecture—Karel Teige, Jaromír Krejcar, and Ladislav Žák—were labeled as protagonists of a cosmopolitan bourgeois ideology, and Le Corbusier was declared the greatest enemy of contemporary architecture. This trend was promoted between 1951 and 1955 by the specially published magazine *Soviet Architecture*. Training courses on how to design in the spirit of Socialist Realism were held in state design institutes. Even in the summer of 1953, shortly after the death of Joseph Vissarionovich Stalin, at the 1st Conference of Czechoslovak Architects, leading figures had to „get their heads washed“ and perform self-criticism regarding their earlier work. It was not until the speech by First Secretary of the Communist Party of the USSR, Nikita Khrushchev, titled „On Uselessness in Architecture,“ delivered at the Moscow Academy of Architecture in December 1954, that the end of this era was foreshadowed. This was followed by a period of „holotypes“—spiritless, prefabricated construction. Exceptions included, for example, the Hotel Jalta in Prague, the Fotografia building in Zlín, and finally, the Czechoslovak pavilion at EXPO 58 in Brussels, which served as an impulse for gradually breaking free from the rigid and soulless monopoly of construction production.



Bedřich Rozehnal with his students at the Brno University of Technology, 1950.



Soviet Architecture magazine, 1951.

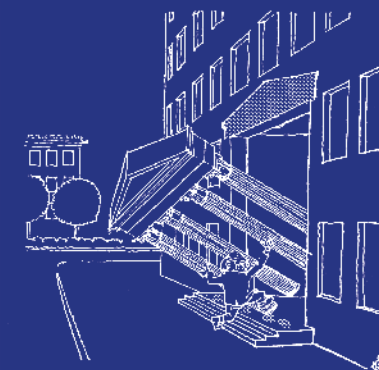


Delegation of Czechoslovak architects in Moscow, 1952.



Pavel Bareš, Jaroslav Kándl, Karel Prager, and Jiří Kadeřábek in the Stavoprojekt studio, 1955.

Jaroslav Kándl: Caricature of the end of Socialist Realism, 1955.



Vladimír Karfík and Josef Havlíček in Milan en route to the 10th CIAM Congress in Dubrovnik, 1956.

Architecture of the Czechoslovak Republic magazine, 1957.



Jaroslav Kándl: Jaroslav Fragner and Jiří Kroha, 1959.

Jiří Voženílek: *Housing – A Book in Czechoslovakia*, 1958.

1950

- 27 June – Execution of Milada Horáková, Závěš Kalandra and two other victims in a political show trial, protested by such figures as Albert Einstein, Jean-Paul Sartre, Winston Churchill and Eleanor Roosevelt
- December – *Tvorba (Creation)* magazine publishes the paper *On the Situation in Our Architecture* (authors: Antonín Černý, Jiří Hlavsa and Jiří Klen), in which Le Corbusier, Jaromír Krejcar, Karel Teige and Ladislav Žák are identified as enemies of Czechoslovak architecture

1951

- Launch of the magazine *Sovětská architektura (Soviet Architecture, 1951–1955)* under the leadership of editor-in-chief Julius Šif, a promoter of the Stalinist style of socialist realism
- Abolition of the Chamber of Engineers and Architects and *Architekt SIA* magazine
- 1 October – Death of the critic Karel Teige in Prague

1952

- First ideological conference of architects in Brno, lecture by Oldřich Starý on *Fighting against Cosmopolitanism for Peace and Socialist Culture* and a lecture by Jiří Kroha on *Cosmopolitanism in Construction and Architecture*
- Emil and Dana Zátoupek triumph at the Olympic Games in Helsinki – 4 gold medals
- *Architecture in Czech and Slovak National Heritage* exhibition at the U Hybernů Palace in Prague
- Delegation of Czechoslovak architects (J. Fragner, O. Starý, J. Lacko, V. Chamrád and F. Zounek) visits the Soviet Union, like earlier delegations of East German, Polish and Hungarian architects, for training in the spirit of socialist realism
- 3 December – Execution of 11 leading Communist Party functionaries (in particular Rudolf Slánský) after a political show trial

1953

- Death of Joseph Stalin (5 March) in Moscow and Klement Gottwald (14 March) in Prague
- 21 March – Antonín Zápotocký becomes president
- 2 to 5 July – First National Conference of Delegates of Czechoslovak Architects – collective self-criticism for the cosmopolitanism of interwar architecture and a declaration on socialist realism
- Foundation of the Union of Architects as part of the Union of Fine Artists (chairman: Karel Stráník)
- Attendance of a Czechoslovak delegation (Jiří Novotný, Jiří Voženílek and Vladimír Machonin) at the UIA congress in Lisbon

1954

- Delegation of 11 architects, led by Jiří Voženílek, takes a month-long study trip to the Soviet Union
- December – Speech by Nikita Khrushchev *On Useless Things in Architecture* at the Moscow Architectural Institute, a fundamental critique of the historicising doctrine of socialist realism

1955

- Launch of the magazine *Československý architekt (Czechoslovak Architect)*
- Josef Havlíček, Karel Stráník and Ivan Sůva attend the CIAM international conference in La Sarraz

1956

- 20th Congress of the Communist Party of the Soviet Union, at which Nikita Khrushchev denounces the cult of Stalin
- 15–16 April – Constituent conference of the independent Union of Architects of Czechoslovakia (chairman: Jaroslav Fragner)
- August 1 – Death of the architect Pavel Janák in Prague
- August 3–13 – Attendance of Vladimír Karfík and Josef Havlíček at the CIAM congress in Dubrovnik
- *Bedřich Feuerstein* exhibition at the National Technical Museum in Prague
- *Antonín Engel* exhibition at Municipal House in Prague

1957

- 13 November – Death of President Antonín Zápotocký
- 19 November – Antonín Novotný becomes president

1958

- April 17 – Exceptional success of the Czechoslovak pavilion at EXPO 1958 in Brussels
- Bohuslav Fuchs and Bedřich Rozehnal dismissed from Brno University of Technology and put on trial, many architects discriminated against based on political purges
- Exclusion of Jaroslav Vaculík (a pupil of Le Corbusier) and Lubomír Šlapeta (a pupil of Hans Scharoun) from the Union of Architects for political reasons

1959

- 1st congress of the Union of Architects of Czechoslovakia in Prague (Jiří Gočár elected chairman)

Poruba Housing Estate

- Ostrava – Poruba
- Vladimír Meduna et al.
- 1950–1961

The post-war period, with its emphasis on the development of heavy industry, brought the need for large-scale housing developments for workers, especially in Ostrava district. The concept of two-year housing estates in the spirit of modernism was forcibly replaced by socialist realism according to the Soviet model with axial compositions and block development. The architecture was inspired mainly by Renaissance designs and also by the local folk tradition. In the sense of the doctrine of socialist realism, it was to be “national in form and socialist in content.” This is how the Poruba housing estate on the northern outskirts of Ostrava, its satellite Stalingrad – Bělský les and the new town of Havířov were conceived. The most significant part of them, Ostrava-Poruba, was designed by the collective of the leading protagonist of socialist realism Vladimír Meduna (1909–1990), who was more an ideological than a creative author of the axial concept of development. As rector of Brno

University of Technology he was also famous for his repressive crackdown on students. One of the most important architects of Poruba was Evžen Šteflíček from Brno, who designed the semicircular entrance to the housing estate imitating the arch of the general staff in Petersburg. Other buildings in Poruba and their historicising decoration were designed by the Russian-born architect Boris Jelčaninov, as well as by a number of leading architects at Stavoprojekt in Prague (Josef Havlíček, Václav Hlinský and Karel Prager). Three districts were built in this historicising spirit and, after the Stalinist era ended, the switch to prefabricated construction was made. Poruba was later subjected to criticism. With the passage of time, living in this area is very popular and the public especially appreciates the combination of retail and social functions with housing and the quiet recreational environment inside the blocks with mature green space, which offers a better quality of life than the subsequent phases of prefabricated construction.



The Three Villas

- Zlín – Žlebová 1590 a 2894, Zlín – Kudlov
- Zdeněk Plesník
- 1953–1956

Zdeněk Plesník (1914–2003) belonged to a group of architects who came out of the woodworking school in Valašské Meziříčí and then graduated from the Academy of Arts, Architecture and Design in Prague under Pavel Janák. Plesník went on to study at the Academy of Fine Arts under Josef Gočár and also worked under Jaromír Krejcar. After the Nazis closed Czech universities on 17 November 1939, he was imprisoned in Oranienburg concentration camp. After the war, he worked in the construction department of the Baťa company in Zlín and then in Centropjekt, where he designed a number of factories (Hulín, Jablonec nad Nisou, Prostějov and Ústí nad Orlicí). In the first half of the 1950s, the prominent travellers Jiří Hanzelka and Miroslav Zikmund entrusted him with a project for the construction of luxury villas on the southern slopes of Zlín, at Nivy. Whereas Zikmund bought the villa of a former Zlín governor from František Lydie Gahura and decided to modernise and extend it **3**, Hanzelka had

a monumental new building built **2** on the neighbouring sloping lot, including an organ. The symmetrically three-part living space is highlighted by an enclosed balcony and has a southern view of the Zlín valley. The living and dining areas are connected and composed on two levels in the direction of a terrain wave. The combination of masonry with evident concrete elements of the structure and balustrades continues the spirit of Baťa architecture and shows the influence of Auguste Perret, who visited Zlín in November 1947. This style was later echoed in the villa for the composer Zdeněk Liška in Kudlov (1959) **1**. They are exceptional examples of individual dwellings built in the 1950s and are fully equipped with specially designed furniture in the interior. Plesník also distinguished himself as a designer of seating furniture. His Fotografia department store was built in Zlín in 1956, following on from pre-war glass department stores.



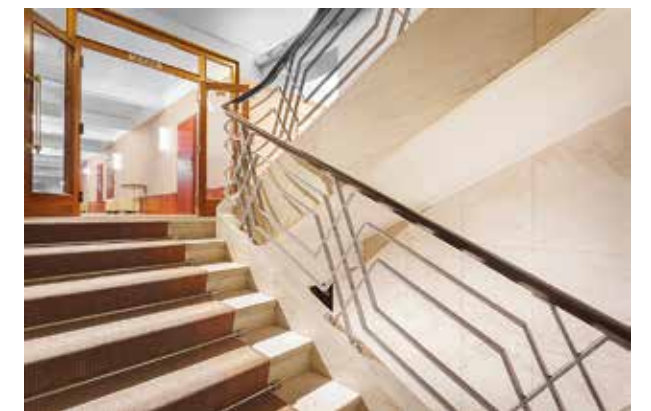
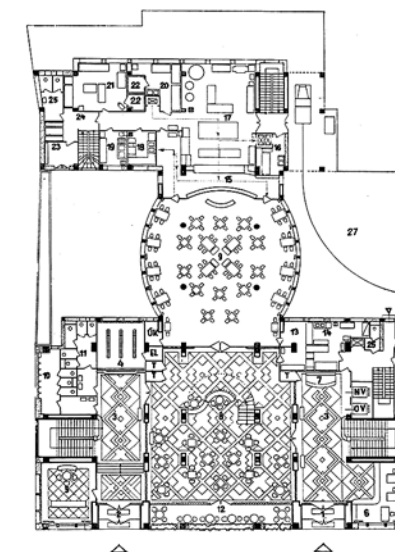
Hotel Jalta

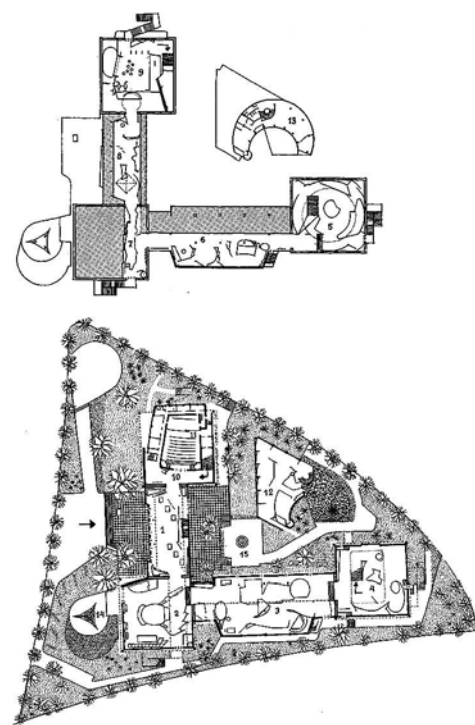
→ Prague 1, Wenceslas Square 45

→ Antonín Tenzer

→ 1954–1958

After graduating from Academy of Arts, Architecture and Design under Professor Pavel Janák, Antonín Tenzer (1908–2002) worked in the studio of Jaromír Krejcar (Machnác sanatorium and Czechoslovak Pavilion in Paris, 1937). He co-designed a number of projects with František Čermák and Gustav Paul, e.g. Vráž sanatorium, and the Vsetín savings bank with Ludvík Hilgert. The cooperation with Richard Podzemný from his student years continued during and after the war in a joint studio in Vinohrady and later in the Prague Design Institute, culminating in the construction of the first stage of the University Clinic in Prague-Motol (1959–1972). His long-lasting work in collaboration with Podzemný influenced Czech architectural discourse in the pre- and post-war periods. During this collaboration, with Václav Hlinský and František Marek just after the war he rebuilt Lidice, which was burned as a warning after the assassination of Reinhard Heydrich. At the end of the '40s and beginning of the '50s he designed a medical centre in Prague at Balabenka ●. His project emerged victorious from a competition for construction in a bombed-out gap on Wenceslas Square for the Hotel Jalta, in which he defied the then prevailing Stalinist socialist realism, as he was the only one who did not submit a façade with a colossal colonnade. He designed a dignified monumental palace-like façade, corresponding in scale to the needs of hotel operations and fitting well into the colourful mosaic of palaces on Wenceslas Square. The façade is clad in Slovak travertine and decorated with balconies with sculptural decoration. Similar care was given to the interiors, which were designed by Antonín Kybal and a pair of glassblowers, Stanislav Libenský and Jaroslava Brychtová. The restaurant space on the ground floor is dominated by a spiral staircase. At the end of his life he built terrace houses in Prague-Libeň and a sanatorium in Jáchymov.





Czechoslovak Pavilion and Prague Restaurant at EXPO 1958

→ Brussels

→ František Cubr, Josef Hrubý, Zdeněk Pokorný

→ 1956–1958

EXPO 58 was the first major opportunity after World War II for countries and private corporations to showcase their cultural and technological advances. The wooden Finnish pavilion recalled local traditions, the 3 glass cubes represented the new democratic spirit of the Federal Republic of Germany. Le Corbusier's concrete pavilion for Philips was made up of bold interconnected modules in the shape of hyperbolic paraboloids and featured acoustic effects and music by Iannis Xenakis and Edgard Varèse. The Czechoslovak pavilion was spread out on a triangular lot and designed in an L-shape. Three exhibition prisms on square ground plans were connected by glass halls with galleries. This created a continuous space in which exhibitions on culture, history and industry were installed. Only one prism housed the cinema-theatre hall, which became the biggest attraction of the exposition thanks to the "Laterna magica" productions by

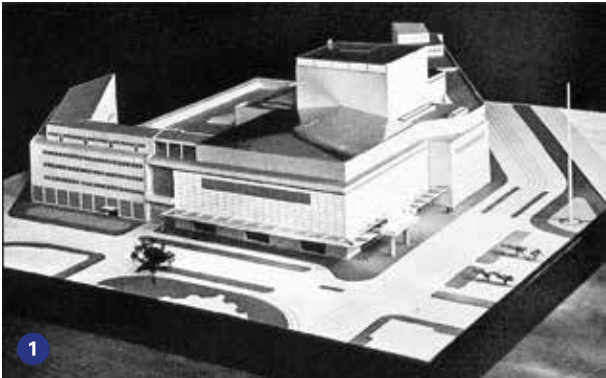
director Alfred Radok. The entrance to the pavilion was highlighted by the "Atomic Age" sculpture by Vincenc Makovsky. The Prague restaurant was inserted into a wedge in the triangular lot. The glazed ground floor, which partly lined the lot's boundary, offered covered seating on the terrace, above which, supported by steel columns, rose the snail-shaped form of a luxury restaurant. The positive response to the building resulted in the so-called "Brussels style", which from the late 1950s revived the soulless architectural culture of the post-Stalin era. The collective of architects Cubr (1911–1976), Hrubý (1906–1988) and Pokorný (1909–1984) was then commissioned for prominent interior design assignments (Laterna magika in Prague, installations for the National Gallery at Prague Castle, etc.). The collective also designed the embassy in Athens and telecommunications centre in Prague's Žižkov district.



Janáček Theatre

- Brno, Rooseveltova 7
- Jan Víšek et al.
- 1936–1965

Efforts to build a Czech theatre in Brno began with the formation of a cooperative for its construction in 1881, as a response to the start of the construction of a German theatre. The first competition in 1910 at the corner of Veverí brought a number of interesting projects oscillating between Art Nouveau (Emil Králík), early modernism (Otakar Novotný), classicism (Josef Chochol) and cubism (Pavel Janák, Josef Gočár and Vlastislav Hofman). However, even the next competition in 1913 did not produce a definitive design. In 1936, another two-phase competition followed, resulting in a winning design by Jan Víšek (1890–1966), which was completed in 1940 ¹, but whose realisation was prevented by the war. After the war it was decided to move the construction site to Koliště Park, for which Víšek revised his design twice (1947 ² and 1950). The design by Jan Víšek's collective ³, which was still marked by historicism in the spirit of Karl Friedrich Schinkel, was again the winner of a new competition in 1956. Stavoprojekt, the government design institute, worked on the implementation design and the original designer, Jan Víšek, was removed from the process by the communists and sent into retirement. The project was completed by a collective of younger architects led by Otakar Oplátek. The young architect Ivan Ruller contributed significantly to the interior design, thanks to which the interiors were furnished with works by outstanding artists (Eva Kmentová, Olbram Zoubek, Stanislav Libenský and Jaroslava Brychtová). The theatre was officially opened in 1965. Jan Víšek, a graduate of the Czech Technical University, was a leading protagonist of the Brno avant-garde from 1925. Among his interwar buildings, the Šilhan Sanatorium in Brno, the UP department store and the Luxor Palace and café in Bratislava stand out. Víšek was chairman of the Architects' Club in Brno, a correspondent of the international review *L'architecture vivante* in Paris and a professor at the Czech Technical University in 1945–1948.

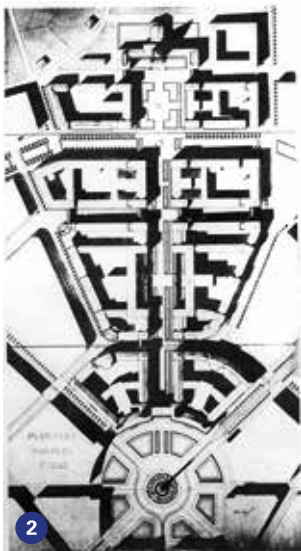


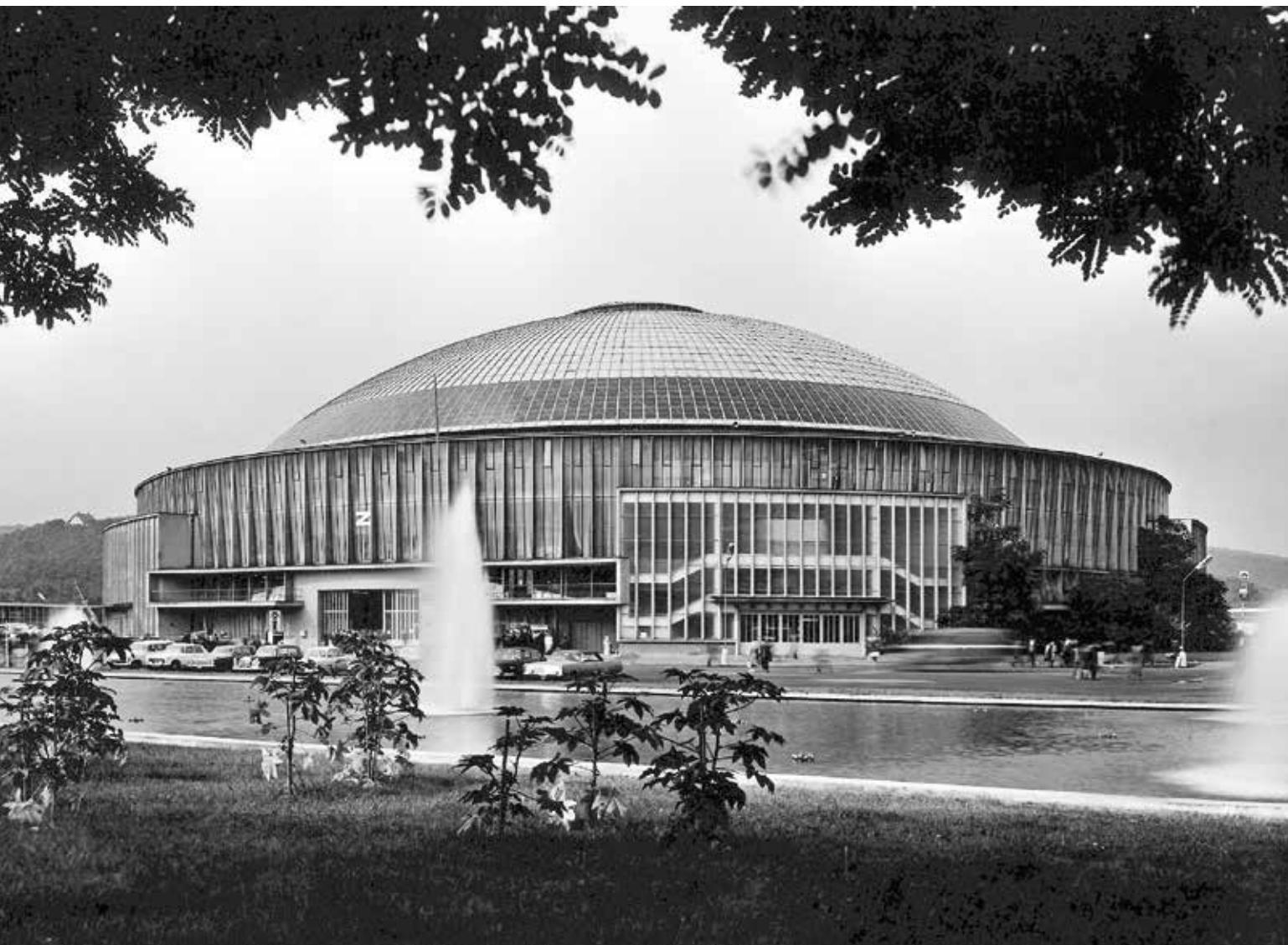
Czech Technical University Campus

- Prague 6 – Dejvice
- Antonín Engel; František Čermák, Gustav Paul; František Čermák, Gustav Paul, Jaroslav Paroubek, Jan Čejka
- 1922–1937; 1957–1969; 1964–1977

In the first half of the 1920s, the newly appointed CTU Professor Antonín Engel (1879–1958) designed a regulatory plan for Dejvice with Vítězné náměstí and the CTU site 2. Work on the campus started according to the plan and the buildings for the Faculty of Architecture and Civil Engineering, the University of Chemistry and Technology and the Masaryk Dormitory were built by the early 1930s. A large part of Vítězné náměstí and the army's general staff building were also built at the same time. Engel studied architecture under Prof. Otto Wagner at the Academy of Fine Arts in Vienna and came up with a design for the development of Letná Plain, which won the prestigious Rome Prize. A design by Engel's pupils František Čermák (1903–1998) and Gustav Paul (1903–1974), leading experts in hospital and university buildings, won a competition for the next stage of construction of the CTU site in 1957. The block system of Engel's development was replaced by the clear

and efficiently functioning finger system of the Faculty of Mechanical and Electrical Engineering complex 1, implemented up to 1964. It was followed by the construction of a canteen along Jugoslávských partyzánů and engineering laboratories, which were located between the canteen and the new faculties. A design by Jaroslav Paroubek (1921–1997) and Jan Čejka (1933), young educators at the CTU, was selected from a narrower competition for the 3rd stage of the CTU campus with a new Faculty of Civil Engineering 3 in 1964, and they then realised the building in cooperation with Čermák and Paul. Instead of the finger system, a system of two generous transversely situated tall buildings covered by curtain walls was designed. Single-storey laboratories were placed in the background of this composition. Just before 1989, this complex was supplemented by a student house with a canteen and a medical centre designed by Oldřich Dudek.

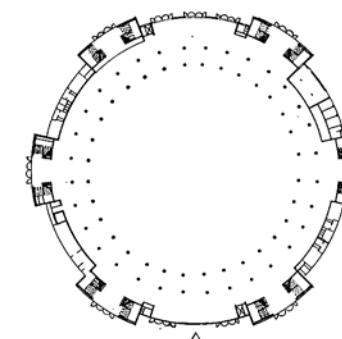




Pavilion Z

- Brno, Výstaviště 1
- Ferdinand Lederer
- 1958-1959

After the initial success of fairs in neighbouring Eastern European countries (Leipzig and Poznań) in the second half of the 1950s, the lack of fairs as an important instrument of international trade was also felt in Czechoslovakia. Engineering fairs began to be held at the Brno Exhibition Centre in 1955 and were expanded to include international participation. The next step was the establishment of regular international engineering fairs from 1959 onwards, for which the exhibition centre was extended with additional pavilions. The most important of them was the construction of the circular pavilion Z, designed by the outstanding steel structure engineer Ferdinand Lederer (1906–1990). The circular pavilion, whose dome has a span of 93 m and reaches a height of 46 m at the top, is surrounded and carried by a reinforced concrete two-storey ring with a gallery, given rhythm by 6 staircases and entrances. The lightweight, elegant steel tube structure is one of Professor Lederer's most important contributions. The lower edge of the dome is encircled by an 8 m glass band and the canopy is topped by a lantern with a diameter of 18 m. This circular structure's total outer diameter is 122 m. The interior space offers a generous versatile exhibition area. Zdeněk Alexa and Zdeněk Denk contributed to the architectural design. The constructive innovations by Lederer, a professor at Brno University of Technology who also designed a number of other sophisticated and original large-scale steel structures (the ice hockey stadium in Brno and Pavilion C), attracted international attention in the Western world. The new high-rise administrative building at the entrance to the site was designed by Miroslav Spurný (1921–2018). Petr Uhlíř added a congress centre to the entrance area of the exhibition centre near the tram stop at the end of the 1980s.

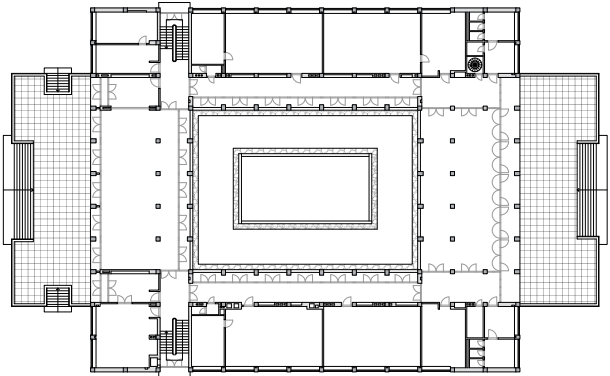




Secondary Agricultural Technical School

- Bystřice nad Pernštejnem, Dr. Veselého
- Vladimír Beneš
- 1958-1961

After graduation, the architect Vladimír Beneš (1903–1971) worked at Brno University of Technology in the office of his professors, Adolf Liebscher and Jaroslav Syříš. In 1936, he received a scholarship to intern in Paris, where he worked in Le Corbusier’s studio. He drew the urban design for Bata’s French industrial town of Hellocourt and the “Pavillon des Temps Nouveaux” for the 1937 World’s Fair in Paris. After his return to Brno, he capitalised on this experience by building a villa for his brother in Řícmanice, which reflected Le Corbusier’s shift towards a combination of natural stone, prefabricated concrete elements, glass bricks and steel. The promising beginning of his independent work was interrupted by the war, after which he devoted himself mainly to urban plans for rural settlements at the end of the 1940s. After the forced closure of his own office in 1948, he became the chief architect of Agropojekt, where he worked mainly on agricultural buildings. Of these, the agricultural technical school in Bystřice nad Pernštejnem stood out in particular. It was composed unusually (for Czechoslovakia) as a closed “monastery” block with a central atrium, glazed ground floor and horizontal windows around the building’s entire perimeter. The structure was designed under the influence of the French style with a strict geometric composition and its generous interior layout was one of the best examples of schools of this period. Among his other buildings we can mention the Veterinary Research Institute in Brno-Rečkovice (1955–1960) and an apartment building in Brno on Údolní ulice. In these buildings he tried to distance himself from the dictates of the Soviet-style socialist realism.



Spiral Staircase and “Rothmayer Hall”

→ Prague Castle

→ Otto Rothmayer

→ 1937–1957

Otto Rothmayer (1892–1966) studied at the Academy of Arts, Architecture and Design in Josip Plečnik's studio. He worked for Ladislav Skřivánek, Pavel Janák and finally Josef Gočár on the construction of the Czechoslovak pavilion in Lyon in 1920. When Plečnik took up a professorship in Ljubljana, Rothmayer became his closest collaborator on the reconstruction of Prague Castle. In the second half of the 1930s, he was tasked with the reconstruction of the Old Royal Palace, which continued until the early 1950s. Its most impressive architectural element is the self-supporting spiral staircase that vertically connects the Old Royal Palace, the Romanesque walls up to the Theresian Wing with the Gothic lookout point in the Wenceslas Tower. The staircase consists of a central granite column on which the individual granite steps are mounted. The lower part is hidden in a cylindrical body of red bricks with white grouting. In the higher parts, the stairs are surrounded by a metal net, which

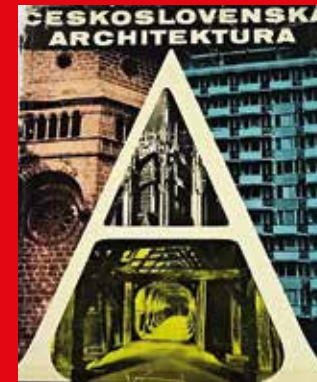
also carries the handrail. The top of the staircase is covered by a circular copper canopy, which has radiating ribs in the ceiling. His activities at the castle were capped with a magnificent entrance area, now called Rothmayer Hall, which allows access to the Spanish Hall via a wedge-shaped corridor from Plečnik's Hall of Columns. A statue of President Masaryk by Jan Štursa is situated at the head of the hall and the entrance to the wedge-shaped corridor is dominated by a monumental double column of black artificial stone, topped by volute capitals. The garden furniture that stands out from his design work is mainly known from the photographs of his friend Josef Sudek. His architectural work is represented by the memorial to the fallen in Ondřejov, his own house, the Otakar Hátle house in Káraný and the studio house of the sculptor Hana Wichterlová in Stražisko. He was a very popular and original educator at the Academy of Arts, Architecture and Design in 1946–1951.



1959–1969

While Khrushchev's sharp criticism of the Stalinist regime at the 20th Congress of the Communist Party of the Soviet Union in 1956 sparked uprisings in Warsaw and Budapest, in Czechoslovakia it paradoxically led to a hardening of the regime and political vetting in 1958. Many architects became victims of these purges. Due to pressure from the younger generation of artists—particularly in literature, theater, and film—a mild liberalization was forced, accompanied by an ongoing struggle with the state and party leadership that persisted throughout the 1960s until the Prague Spring. A significant cultural signal was the Kafka conference at Liblice Chateau in May 1963. In architecture, which remained under construction dictates, the situation was more complex. However, Karel Prager proved with the Institute of Macromolecular Chemistry of the Czechoslovak Academy of Sciences that it was possible to „break the ice“. The 1960s saw architects gradually push for freer working conditions and greater influence over the building industry. This was reflected in growing competition among state design institutes and, ultimately, in the founding of prominent Prague studios—Alfa, Beta, Gama, and Delta—in 1966, led by Karel Prager, Vladimír Machonin, Karel Filsak, Jan Šrámek, and others. The 1967 Congress of the International Union of Architects (UIA) in Prague, attended by leading global artists, helped align Czechoslovak architecture with international discourse. During the Prague Spring, Karel Hubáček founded the SIAL studio in Liberec. A strong generation of young graduates gathered there. His Ještěd Television Tower became a symbol of this era. In spring 1968, a conference in Brno brought major changes in the Union of Architects leadership. The new leadership demanded freer conditions and greater responsiveness of the construction industry to architects and clients. The Soviet occupation ended this promising development.

Oldřich Starý et al.:
Czechoslovak Architecture, 1963.



Meeting of Hans Scharoun
and Lubomír Šlapeta after 27 years,
Stuttgart – skyscraper Romeo,
11.11.1963.



*Profiles of Brno
Architects II*, 1967.



Jiří Novotný delivers
the keynote speech at the opening
of the 9th UIA Congress
in the Vladislav Hall, 1967.

Jiří Siegel: *Prague 67*, 1967 –
published for the 9th UIA
Congress in Prague.



Richard Neutra
and Bohuslav Fuchs
in Brno, 1968.



Special issue of the German
magazine *Deutsche
Bauzeitung* for the UIA
Congress in Prague, 1967.

Věra and Vladimír
Machonin with Pier Luigi
Nervi before the award
ceremony of honorary
doctorate at CTU
in Prague, 1967.



Bruno Zevi:
*How to Look
at Architecture*,
1968.

1959

- December 10 – Nobel Prize in Chemistry awarded to Jaroslav Heyrovský

1960

- January – Bedřich Rozehnal imprisoned in Pankrác, together with other architects and engineers he works at “Basoprojekt” (aka the Jail Design Institute)
- Publication of the book “Národní umělec Jiří Kroha” (“National Artist Jiří Kroha”)
- 11 July – Adoption of the Constitution of the Czechoslovak Socialist Republic (CSSR)

1961

- December – prof. Otto Wichterle invents the principle of soft contact lenses

1962

- Award of an honorary doctorate from Charles University to the poet Louis Aragon
- Publication of the book “Československá architektura” (“Czechoslovak Architecture”)

1963

- March – *Jiří Kroha – Emergence in the Avant-Garde of the 1920s* exhibition in Prague
- 27–28 May – Eduard Goldstücker opens a conference on Franz Kafka in Liblice – considered the beginning of the Prague Spring
- July – Lecture by Richard Neutra at the Union of Architects in Prague
- Prague is visited by the renowned London director Peter Brook
- *Finnish Architecture* exhibition in Prague
- *Le Corbusier* travelling exhibition in Prague, Brno, Zlín and Olomouc
- *Adolf Loos* exhibition in Brno

1964

- Publication of Otakar Nový’s book “Konec velkoměsta” (“The End of the Big City”)
- Publication of Jiří Hruza’s book “Teorie města” (“Theory of the City”)
- 2nd congress of the Union of Architects of the Czechoslovak Socialist Republic in Prague

1965

- March – Concert by *Louis Armstrong* at Lucerna in Prague
- May – Jaroslav Fragner national artist
- 27 August – Death of Le Corbusier
- Visit by Jean-Paul Sartre and Simone de Beauvoir to Prague

1966

- *Paris-Prague 1906–1930* exhibition at the Musée National d’Art Moderne in Paris

1967

- *Appeals* student exhibition at the Faculty of Architecture of the Czech Technical University in Prague
- Awarding of an honorary Czech Technical University doctorate to the architect Piero Luigi Nervi
- June – Ninth congress of the International Union of Architects (UIA) in Prague
- June – Writers’ congress in Prague with protest speeches by Milan Kundera and Ludvík Vaculík
- July – Murder of Charles Jordan, director of the American Jewish Joint Distribution Committee, in Prague
- October – Student protest in Dlabačov
- Publication of the book “Moderní architektura v Československu” (“Modern Architecture in Czechoslovakia”)
- Czechoslovak Pavilion at EXPO in Montreal (designers: Karel Řepa, Vladimír Pýcha)

1968

- 5 January – Alexandr Dubček elected irst secretary of the Central Committee of the Communist Party of Czechoslovakia
- 22 March – Abdication of President Antonín Novotný
- 30 March – General Ludvík Svoboda becomes president
- May – Conference of the Union of Architects in Brno elects a new committee in the spirit of the Prague Spring’s aims, the Union of Architects becomes part of the Coordination Committee of Creative Unions, which plays a fundamental role in the Prague Spring reform process
- May – Lecture by Richard Neutra at the House of Arts in Brno
- May – Bohuslav Fuchs national artist
- 21 August – Invasion of Warsaw Pact troops and suppression of the Prague Spring
- September – Bedřich Rozehnal returns to the Faculty of Architecture at Brno University of Technology
- 25 October – Věra Čáslavská wins four gold medals at the Olympic Games in Mexico
- *Modern Architecture in Czechoslovakia* exhibition in Vienna accompanied by a lecture by Bohuslav Fuchs

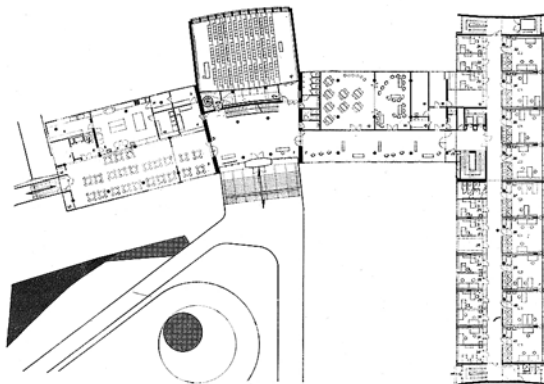
1969

- January – A constitutional law establishes a federal arrangement – the Czech Socialist Republic and Slovak Socialist Republic

Institute of Macromolecular Chemistry

- Prague 6, Heyrovského náměstí 2
- Karel Prager
- 1958–1965

The Petřiny prefabricated housing estate was built during the 1950s and its main axis, a boulevard, was originally planned to end in a Stalinist skyscraper. Karel Prager (1923–2001) replaced this concept in 1958 with a design for an asymmetrically composed building. He was emboldened on the one hand by the success of the Czechoslovak pavilion in Brussels (1958), and on the other by the examples of American new buildings, especially the Lever House on Park Avenue in New York, which reached Czechoslovakia through magazines. The building consists of a low, slightly curved two-storey base with social spaces, followed by a six-storey slender prism, which houses the actual research laboratories. A curtain wall (produced in Boletice), made of colourless glass and blue-green metal with an aluminium grid, is suspended on the façade on a skeleton structure with beamless ceilings. The internal divisions between the laboratories are made of lightweight prefabricated partitions. The gable walls with a low three-dimensional relief are made of a ceramic mosaic. In this building, Prager promoted a contemporary architectural concept compatible with the world, in which he set the direction of Czech architecture until the Prague Spring period. From that moment on, it played a significant role in Czech architectural discourse. His negotiating skills enabled him to overcome the political and technological difficulties of his time. During the reconstruction of the Prague stock exchange building into the Federal Assembly (1967–1973) **1**, the Vierendeel beam of the roof superstructure was lifted up hydraulically, which attracted international attention. Another original solution was the cladding of the New Stage of the National Theatre (1979–1983) **2**, which was made of blown glass blocks designed by Jaroslava Brychtová and Stanislav Libenský.

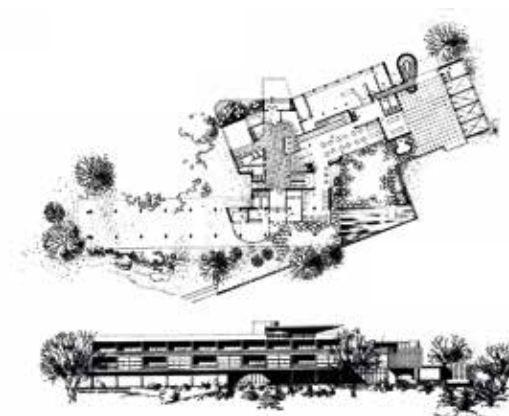




Orlík Recreational Centre for Party and Government Leaders

- Bohostice – Vystrkov
- Jail Design Institute
- 1959–1963

The 1950s marked not only the thorough introduction of Soviet-style socialist realism into the Czech environment, but also the persecution of the Czech intelligentsia and the imprisonment of many of its leaders for their free ideas as early as the end of the 1940s and beginning of the 1950s, later also for allegedly overestimating the cost of projects and after the political screening in 1958–1959. Many leading engineers and architects found themselves in prison and were grouped into the Jail Design Institute (nicknamed “Basoprojekt”). Paradoxically, they were also entrusted with significant tasks as a part of their sentences. It sounds Kafkaesque that this institute in the central prison in Prague’s Pankrác district had leading personalities such as Professor Bedřich Rozehnal (1902–1984), pupils of Gočár: Stanislav Tobek (1907–1981) and Josef Šolc (1905–1994), a pupil of Janák: Jiří Vahala (1922), Le Corbusier’s collaborator Jaroslav Vaculík (1921–1995), Jiří Kaisler, Theodor Pisch, the excellent structural engineer and designer František Bäumelt, the builder Waldemar Macharáček and others. The group of these architects even designed a recreational residence for Communist Party and government leaders by Orlík Dam, which was used by President of the Socialist Republic Antonín Novotný and other regime leaders. The “Basoprojekt” buildings included a shopping centre in Prague’s Hloubětín district, a research institute for atomic energy in Prague-Běchovice, a poultry farm in Xaverov (all designed by Rozehnal), a bank in Blansko (Šolc) and the ice hockey hall for the 1959 World Championship in Prague’s Holešovice district (Bäumelt). The site near Orlík Dam consisted of free-standing villas, a hotel and a recreational centre. Rozehnal, Tobek, Vaculík and others helped with the design. Rozehnal was released from prison by presidential decree in June 1962, after which his fellow prisoners redesigned and completed the project.



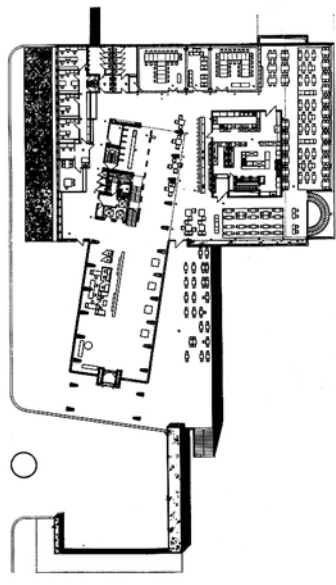


Parkhotel

- Prague, Veletržní 20
- Zdeněk Edel, Jiří Lavička
- 1959–1967

The architect Zdeněk Edel (1923–2015) was sent to Hamburg during the war as a part of a forced labour detail and only after the liberation was he able to study at the Academy of Fine Arts in Prague under Professor Jaroslav Fragner. He spent a long time in his studio as an assistant, helping with the designs for the reconstruction of the Carolinum. When he moved to the State Design Institute of Trade, he got a rare opportunity to design a hotel in Prague in 1959. It was located on a site where a symmetrical building was originally to be built next to the Trade Fair Palace in Holešovice. The ten-storey building of the hotel itself is supported on a gentle slope by a transversely situated base, in which the restaurant facilities are located. The façade cladding is divided horizontally and complemented by vertical sunshades at floor height, which alternate in a chessboard pattern. The side gables have travertine cladding. The hotel's architecture is inspired

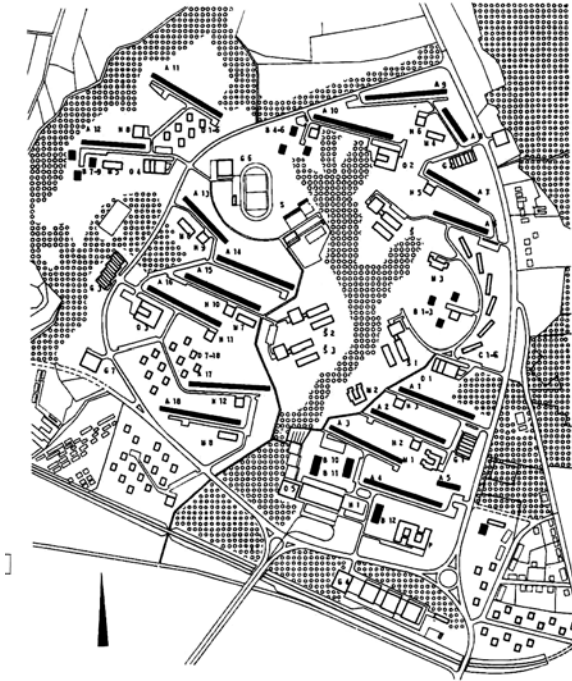
by Le Corbusier's work. The entrance from the open parterre is emphasised by the straddling pillars. The designers of the restaurant's interior furnishings part were Fragner's young pupils Alena Šrámková and Jindřich Pulkrábek. After the fire at the Trade Fair Palace in 1974, four important commercial and administrative buildings of export companies were built in Prague. Zdeněk Edel and a collective of younger collaborators (Luděk Štefek, Josef Matyáš and Pavel Štěch) designed one of the most impressive administrative buildings – the KOVO skyscraper in Holešovice, which was intended for trade in metalworking and mechanical engineering products. The building has a regular composition of tall prisms fitted with a bluish glass curtain wall, which sits on an extended concrete base. He designed the extensive complex of the Prague 10 local authority in Vršovice (1972–1976) and the Municipal House in Nymburk (1984–1989).



Lesná Housing Estate

- Brno – Lesná
- Viktor Rudiš, František Zounek, Miroslav Dufek, Ladislav Volák
- 1960–1970

The initial construction of the prefabricated housing estates of the 1950s, which were designed according to “crane routes”, soon provoked public criticism. The slight political relaxation allowed attempts to better address typology, urban design and better use of the landscape in new housing estates. One of the best Czechoslovak examples in this respect is the Lesná housing estate in the northern part of the Moravian capital. The architects Viktor Rudiš (1927) and František Zounek (1921–2005) were inspired by the Finnish housing estate Tapiola, which they visited in 1958. The entire Lesná complex is generously set into a gentle slope on the city outskirts and surrounded by a ring road. A tram service connects it to the city centre. Together with Miroslav Dufek (1933), the designers succeeded in promoting a considerable typological diversity of apartments using a combination of tall development and prefabricated buildings. The dominant vertical corridor buildings were combined with lower apartment buildings. Groups of terraced houses were placed on the housing estate. Most of the prefabricated apartment buildings use the B 60 system with a module of 360 cm, whereas the low apartment buildings and groups of houses are made of traditional brickwork. A well-thought-out prefabricated system with a modular composition of 600 x 729 cm was used on buildings containing amenities for the housing estate, such as schools, kindergartens, nurseries and shops. The architects used the sloping terrain to create a structured spatial composition, combining varied articulation of the buildings with large green areas for the recreation of the inhabitants. Lesná housing estate is a demonstration of a new urban scale, in the words of Bohuslav Fuchs, “that clearly dominates the Brno landscape and is becoming its new emblem.”



Emmaus Monastery Towers

- Prague 2, Na Slovanech, Church of Our Lady, Sts. Jerome, Cyril and Methodius, Adalbert and Prokop
- František Maria Černý
- 1964–1968

Due to a navigational error, on 14 February 1945 a group of 62 American planes heading for Dresden dropped bombs on Prague by mistake, seriously damaging the Benedictine Emmaus Monastery. The towers and the church's vaulting were destroyed. Bedřich Hacar rebuilt the vaulting in 1953–1954 and the winning design of František M. Černý (1903–1978) for the completion of the destroyed towers emerged from a competition in 1964. He conceived of the rebuilding as something new, not a historicising structure. The towers are inspired by the Gothic style, but at the same time they resemble sails, which made them an important landmark over the Vltava River. In collaboration with the structural engineer Vladimír Kamborský, the towers were designed from 40 cm thick concrete shells, which were made using cast-in-place concrete in Plexiglas transparent formwork supplied by chemical plants in Ústí nad Labem. It was therefore not only a significant architectural achievement, but also an interesting technological experiment. The towers, which evoke a broken arch at their intersection, are 32 metres high and form a distinctive point in Prague's skyline. It is a striking yet sensitive example of modern intervention in historical heritage. Černý was one of Josef Gočár's important pupils at the Academy of Fine Arts, but his sculptural ambitions, which the towers reveal, have their origins in his previous training at the stone sculpture school in Hořice. Before the war, he drew attention to himself by his success in competitions for building designs: Úrazová pojišťovna insurance company in Prague, La Franconi Hospital in Bratislava, Motol Hospital in Prague, the Old Town Hall and the Eustach Mölzer Villa in Prague's Dejvice district. He was unable to join the state design institutes after 1948 and preferred to work as a freelance artist, executing several sculptural memorials (Poděbrady, Mělník, Lidice and Lahovice ●).





Ice Stadium Plzeň

- Plzeň, Štefánikovo náměstí 2592
- Vladimír Urbanec, Pavel Janeček
- 1964–1972

Shortly after the war, in 1948–1950, an outdoor ice rink was built in Plzeň for those interested in figure skating and ice hockey. Soon, however, it was no longer able to accommodate the growing public interest in winter sports. The new ice hockey hall, the construction of which began in 1964, was situated on the site of the original ice rink south of the city centre and used the existing machine room. The hall's dominant feature is an artistically impressive expressive structure consisting of eleven steel deltoids, supported by the reinforced concrete monolithic frames of the stands. The roofing, stretched between the tops and sides of the deltoids, is secured by two sets of pre-stressed steel cables. The triangular roof surfaces, skylights and side glazed façades provide impressive day and evening lighting of the interior. The 80 × 80 m hall is supplemented by a circular restaurant building in front of the building towards Doudlevecká ulice. This created a natural foreground, complete with a concrete sculpture of ice hockey players by the sculptor Vítězslav Eibl. A significant part of the steel structure was manufactured in the ŠKODA plant in Plzeň. The hall's architecture follows similar projects from the late '50s and early '60s in West Germany and Sweden. Thanks to its innovative structure and distinctive artistic form, it is one of the most significant architectural achievements of the West Bohemian capital in the late '60s. The leading architect Vladimír Urbanec (1925) worked in the Regional Design Organisation Stavoprojekt Plzeň and Mariánské Lázně and designed a number of schools and public buildings. The designer was Ing. Pavel Janeček (1933), also known for the refurbishment of the colonnade in Mariánské Lázně.

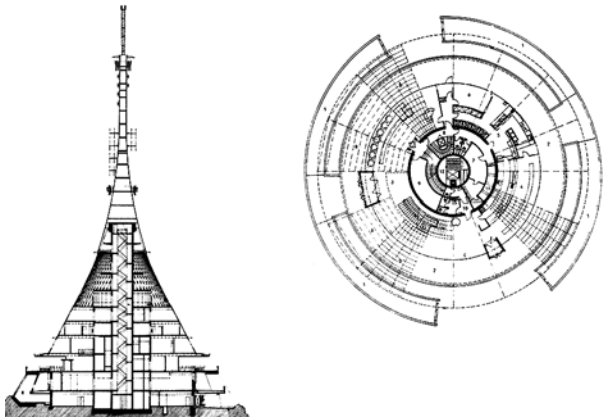


Ještěd TV Transmitter and Mountain Hotel

- Liberec, Horní Hanychov 153
- Karel Hubáček
- 1963–1973

Immediately after the old Art Nouveau mountain hut on Ještěd burned down, an internal competition at the Liberec branch of Stavoprojekt was held at the beginning of 1963. A design by the architect Karel Hubáček (1924–2011) won the competition. He came up with the idea of combining the two desired functions, hotel and television transmitter, into one volume. The building is on a circular plan and is conceived as a hyperboloid. The individual floors are suspended from two concentric reinforced concrete tubes. A pendulum is installed at the top of the inner support tube to dampen the tower's oscillation. A self-supporting laminate extension is fixed to the mast and houses the TV antennas. The façade is made of suspended aluminium panels filled with polyurethane with Belgian Stopray Gold windows. The transmitting apparatus is covered by a laminate casing. Zdeněk Patrman, a structural engineer, and Otakar Binar, an interior designer, contributed significantly to the project. The building

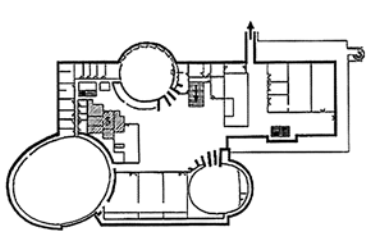
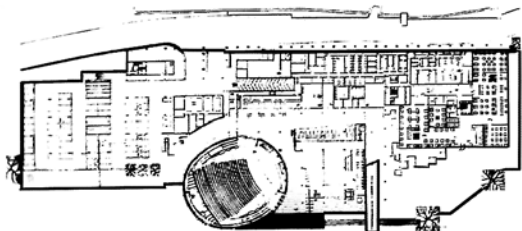
was considered a Czech response to the high-tech movement in the UK. The interiors are decorated with glass sculptures by Stanislav Libensky and Jaroslava Brychtová. The TV tower was built during the Prague Spring and inspired a group of young graduates of the Czech Technical University who, after their studies, joined Hubáček's studio and created the "SIAL nursery" (Emil Přikryl, Jiří Suchomel, John Eisler, Martin Rajniš, Tomáš Brix, Václav Králíček and Mirko Baum). It significantly influenced the young generation's architectural discourse until the Velvet Revolution. Over time, the tower's silhouette, which perfectly follows on from the terrain profile of Ještěd, became an icon and symbol of the city of Liberec. The building was awarded the Perret Prize of the International Union of Architects (UIA) in 1969. Hubáček graduated from the Czech Technical University under Jan Víšek and Antonín Ausobský and then became the leading and most prominent personality on the Liberec architectural scene.



Hotel Thermal

- Karlovy Vary, I. P. Pavlova 11
- Věra and Vladimír Machonin
- 1964–1976

The architectural competition for the construction of a new spa hotel with a cinema was won by the couple Vera (1928) and Vladimir (1920–1990) Machonin. The complex of buildings was divided into 3 operational units: hotel, sanatorium and festival halls. It was intended not only for accommodation of spa guests, but also for film festivals and other cultural events. The three-storey extended base, from which the body of the festival screening halls emerges, is connected to the high-rise building of the hotel. The complex includes a pavilion with a recreational swimming pool in the hillside, offering impressive views of the Teplá River valley. The whole complex ends in a promenade through the spa valley, through which the Teplá River flows. The structure is a steel skeleton lined with thin-walled concrete panels with a blasted surface in steel frames. The architects designed the whole building, including the interior furnishings, and supervised the art accessories. The Hotel Thermal is an extraordinary architectural feat that brought Czechoslovakia back into the international dialogue of the mid-1960s. Věra Machoninová graduated from the Czech Technical University under Professor Josef Kittrich, whereas Vladimír Machonin studied under Karel Honzík, whose assistant he was. After a short initial phase in the spirit of socialist realism, they began to distance themselves from socialist realism with their winning competition design for a cultural house in Jihlava and later became protagonists of the Prague Spring of 1968. Three other significant buildings date from the same period: the Kotva department store ¹ in Prague, the Czech Embassy in East Berlin, and the House of Domestic Culture (Dům bytové kultury) ² in the Pankrác district of Prague, through which followed international trends in modern architecture.





Embassy of Czechoslovakia in London

- London, 26–30 Kensington Palace Gardens
- Jan Šrámek, Jan Bočan
- 1965–1971

At the time of the coming Prague Spring, the Czechoslovak Ministry of Foreign Affairs initiated several competitions for the construction of new embassies. The first of these was for the embassy complex in Brazil and the mission to the United Nations in Geneva, which were designed by the architects Karel Filsak (1917–2000) and Jan Šrámek (1924–1978). Through these projects, they contributed to the international debate on brutalism. In collaboration with Jan Bočan (1937–2010), Šrámek won the competition for an embassy in a prominent location in London, on the border of Hyde Park and Kensington. This construction work was carried out in collaboration with the London office of the architect Robert Mathew (RMJM). The complex consisted of the ambassador's residence, a representative space facing Hyde Park and an elongated block with administrative and residential functions along Notting Hill Gate. While the representative part with large glass areas towards the park responds to the smaller scale of the surrounding buildings, the large building with the administration part and apartments has a metropolitan character. The building is made of reinforced concrete panels, which show traces of formwork and grooves left by jack hammers in the spirit of brutalist architecture. The façades are structured by a rhythm based on the dimensions of the prefabricated elements used. An important part of the building was the art decoration, paintings, sculptures, reliefs, prints and tapestries by leading Czech artists, as well as specially designed furniture by Jan Bočan. In 1971, the building won the prestigious British RIBA award for the best building by a foreign architect in the United Kingdom. Today, the representative part of the complex serves as the Slovak Embassy and the larger building on Notting Hill Gate serves as the Czech Embassy. Bočan and Šrámek also designed the embassy in Stockholm and independently a group of diplomats' apartments in Prague's Troja district, as well as the embassy in Tbilisi.



1969–1989

After the Soviet occupation, leading figures of the „reformed“ Union of Architects from 1968 were excluded from public life and replaced by collaborators in the “normalized” Union of Architects. However, as construction takes time, freer expression from the Prague Spring persisted into the early 1970s. This was reflected in the success of the Czechoslovak pavilion at Expo Osaka 1970 and in several buildings completed during the 1970s normalization. These opportunities were gradually curtailed, and prefabricated, standardized construction again dominated (e.g., Jižní Město in Prague or Vinohrady in Brno). The dissatisfied younger generation sought expression through „Urbanity“ exhibitions, showcasing visionary designs echoing Western postmodernism. This culminated in a samizdat Czech translation of Charles Jencks’s *The Language of Postmodern Architecture*, printed in just 35 copies, followed by his private visit to Prague in autumn 1978. A samizdat version of Robert Venturi’s *Complexity and Contradiction in Architecture* followed soon after. A breakthrough came in 1980 when Liberec’s SIAL architects won a competition for the International Building Exhibition (IBA) in West Berlin’s Tegel district, drawing interest from journals like *Casabella* and *Bauwelt*. Further Western contact came through events by the National Technical Museum’s architecture department, which organized exhibitions on Finnish and Austrian architecture and hosted lectures by Bengt Lundsten, Anton Schweighofer, Gustav Peichl, and others. Pressure from the younger generation led to an open design competition for the Old Town Hall in January 1988, attracting over 170 entries. By the late 1980s, the youngest architects began to assert themselves, represented by the „Golden Eagles“ group in Prague and „Municipal House“ in Brno. Soon after, the communist regime collapsed following the November 17, 1989 student demonstration and the fall of the Berlin Wall.



Catalogue of the exhibition *Czechoslovak Architecture* in Brussels, 1972.



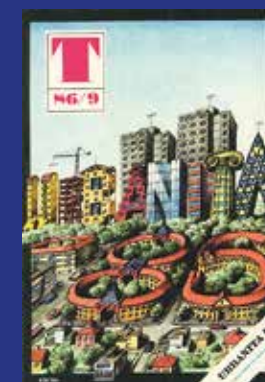
Catalogue of the exhibition *Czechoslovak Architecture* in Moscow, 1974.



Special issue of the Swiss magazine *Archithese* dedicated to Czechoslovakia, 1980.



Cover of the magazine *Projekt – Czech Architects in Slovakia*, 1980.



Special issue of the Italian magazine *Parametro* dedicated to the architecture of Brno, 1983.



Ján Stempel: Cover of the book *Atelier SIAL*, 1982.

Cover of the magazine *Technický magazín*, 1986.



Jan Kaplický: Cover of the book *Czech Functionalism*, 1987.



Meeting on the occasion of the 50th anniversary of the death of Adolf Loos at SIAL in Liberec, 1983.

1969

- 16 January – Jan Palach self-immolates in protest against the occupation and the resignation of society
- February – *Ludwig Mies van der Rohe* exhibition in Brno and scientific conference on the restoration of Villa Tugendhat attended by Prof. Julius Posener and Greta Tugendhat
- *Bedřich Rozehnal* exhibition in Liverpool
- Karel Hubáček receives the Auguste Perret Award at the UIA congress in Buenos Aires, but for political reasons he is not allowed to attend the ceremony and receive the award

1970

- 15 March – Exceptional success of the Czechoslovak pavilion at EXPO 1970 in Osaka
- The Union of Architects from 1968 with its Prague Spring programme is dissolved by decree of the Ministry of the Interior, and its representatives, such as Jaromír Sirotek, Miroslav Masák, Jiří Novotný, Vladimír Machonin, Ivan Ruller and others, are excluded from active participation in the profession

1971

- Foundation of a new Union of Architects in the spirit of normalisation; members of reformed union from the Prague Spring period are not accepted

1972

- Rehabilitated Bedřich Rozehnal is again dismissed from the Faculty of Architecture at Brno University of Technology

1973

- Lecture by the Swiss architect Alfred Roth at the Union of Architects in Prague

1974

- 9 May – Opening of the first line of the Prague metro

1975

- 28 May – Abdication of President Ludvík Svoboda
- May 29 – Gustav Husák becomes president
- *Wood in Architecture* exhibition at the Finnish Museum of Architecture at the National Museum of Modern Art in Prague, lecture by Prof. Bengt Lundsten
- The book “Současná finská architektura” (“Contemporary Finnish Architecture”) is published
- *Contemporary Czechoslovak Architecture* exhibition at the Prague Castle Riding Hall
- Jiří Ševčík and his team analyse the Old Town Hall block in Prague

1977

- 6 January – Publication of Charter 77, persecution of its signatories, in particular Václav Havel

1978

- March 2 – First Czechoslovak cosmonaut Vladimir Remek in space
- May – Samzidat publication of Charles Jencks’ book “The Language of Postmodern Architecture” (35 copies) initiated by a group of young architects
- *Kamil Roškot* exhibition in Olomouc – reprised in Wrocław, Helsinki, Jyväskylä, Vienna, Graz, Innsbruck, Budapest, Ljubljana, Zagreb, Belgrade and Zurich
- November – Visit by Charles Jencks to Prague and meeting with young architects

1979

- Samizdat publication of Robert Venturi’s book “Complexity and Contradiction in Architecture” (80 copies)

1980

- Exhibition of the Finnish architect Aulis Blomstedt at the National Technical Museum in Prague
- *Otakar Novotný* exhibition at Mánes in Prague, then in Olomouc

1981

- *Arnošt Wiesner* exhibition in Olomouc draws criticism from party authorities and further exhibitions are banned
- Václav Hlinský national artist

1982

- Exhibition of the Finnish architect Reima Pietilä at the National Technical Museum in Prague

1983

- *Brno Functionalists* exhibition at the Museum of Finnish Architecture in Helsinki, reprised in Jyväskylä, Turku, Vienna, Graz, Linz, Linz, Innsbruck, Munich, West Berlin, Leverkusen, Braunschweig, Stuttgart and Zurich

1984

- 11 October – Nobel Prize in Literature awarded to Jaroslav Seifert
- *Adolf Loos and Czech Architecture* exhibition at the Benedikt Rejt Gallery in Louny

1985

- *Pavel Janák* exhibition in Vienna (Semper-Depot), later in Innsbruck and the Museum of Finnish Architecture in Helsinki
- Publication of Rostislav Švácha’s book “Od moderny k funkcionalismu” (“From Modernism to Functionalism”)
- Lecture series by Anton Schweighofer, Gustav Peichl, Johannes Spalt, Christoph Satler and Gerhard Spangenberg at the National Technical Museum in Prague

1986

- *Urbanity* exhibition arguing with the monotonous construction of housing estates at the Fragner Gallery in Prague
- Lecture by Anton Schweighofer at Stavoprojekt in Brno, initiated by the Municipal House Brno association of young architects
- Exhibition to mark Vladimír Karfík’s 85th birthday at Stavoprojekt in Brno

1987

- *Czech Functionalism 1918–1938* exhibition at the Architectural Association in London
- *Bedřich Rozehnal* exhibition at Stavoprojekt in Brno

1988

- January – First open architectural competition for the completion of the Old Town Hall – open also to non-members of the Union of Architects
- Second *Urbanity* exhibition at the Fragner Gallery in Prague
- *Viennese Housing Architecture* exhibition at the National Technical Museum in Prague, inaugurated by Mayor of Vienna Helmut Zilk

1989

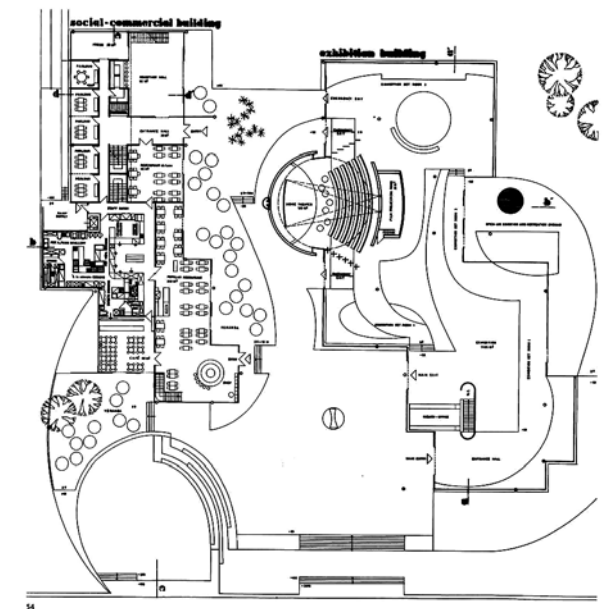
- January – “Truncheon Week” of protests on Wenceslas Square on the 20th anniversary of Jan Palach’s self-immolation.
- February – Meeting of the executive committee of the *International Confederation of Architectural Museums* at the National Technical Museum in Prague
- 7 November – Velvet Revolution – student demonstration in Prague brutally dispersed by police, fall of the regime



Czechoslovak Pavilion at EXPO 1970

- Japan, Osaka
- Viktor Rudiš, Vladimír Palla, Aleš Jenček
- 1970

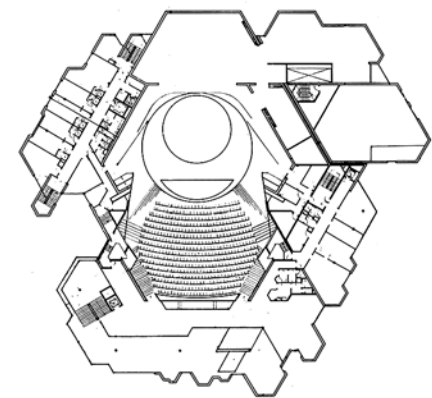
The Czechoslovak pavilion for the World Exposition in Osaka represented the last symbolic reverberation of the Prague Spring political relaxation, which ended with the Soviet occupation in 1968. The design for the pavilion was selected from a competition and was the work of the Brno collective of Viktor Rudiš (1927), Vladimír Palla (1925–2005) and Aleš Jenček (1936) in collaboration with the poet Jan Skácel. The designers tried to grasp the exhibition's central theme "Progress and Harmony for Mankind". They interpreted the theme by depicting the fate of small nations with joy, anxiety and hope in human life, despite the political difficulties of the time. This was a silent protest against the then-current situation in Czechoslovakia. The pavilion is conceived as grid of a wooden beams hovering above the ground, whose centre is dominated by a cylindrical three-dimensional element. Rudiš presented the design as "monumental simplicity, where the open architecture predetermines the predominantly sculptural character of the exhibits". This loose open structure was complemented by a selected collection of contemporary Czechoslovak art with exhibits by the artists Vladimír Janoušek, Rudolf Uhr and Karel Malich, glassblowers René Roubíček, Stanislav Libenský and Jaroslava Brychtová, as well as historical artefacts. Although the design was still able to be implemented after the competition in 1969, the Communist Party viewed the result with considerable disfavour and did not even allow the designers to attend the exhibition's opening. Several works of art were removed from the exhibition. This contrasted with the high appreciation of the pavilion by the Japanese and international public. The Czech poet and visual artist Jiří Kolář assessed the pavilion as not being able to compete with those of the big countries, but as something that could be included in the process of thinking that moves the world and as something that succeeded in Osaka.



Municipal Theatre

- Most, Divadelní 15
- Ivo Klimeš
- 1967–1985

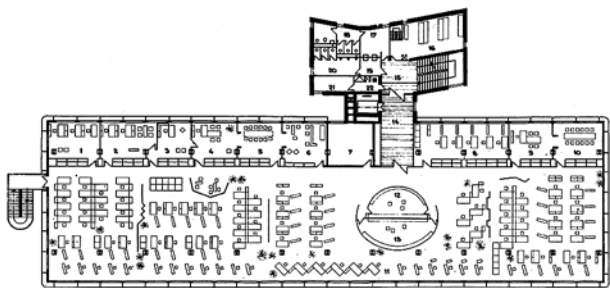
In the 1950s, the development of mining in the brown coal basin led to the construction of the new town of Most – as the population increased, so did the need for housing. The historical part of the town was razed to the ground in the second half of the 1960s due to mining. The new theatre dominates the newly created part of the town above Šibenik Park. The Ostrava architect Ivo Klimeš (1932) won the competition for this building with a capacity of 800 in 1967. Despite the political difficulties he had to face during the normalisation period, he managed to successfully complete the project. The hexagonal plan allowed for a three-dimensional division of the masses, which expressed the individual functions and were tiered from the foyer to the stage tower. The stage is designed in an unusual width (22 m) and allows great variability, it is supplemented by a proscenium area. The originally planned capacity was limited to 500 in the design. The façade alternates between walls covered with Istrian marble and glass surfaces. The seating furniture was designed by Radim Ulman. The artistically designed lighting fixtures in the foyer were designed by René Roubíček. Most theatre is one of several important theatre buildings built in Bohemia in the second half of the 20th century. Klimeš graduated from Brno University of Technology under Bohuslav Fuchs and then spent his entire life working mainly in his native Silesian region. After his success in a competition for a theatre in Ostrava in the early 1960s, he became a sought-after expert on theatre architecture and also designed the reconstruction of the Antonín Dvořák and Jiří Myron Theatres in Ostrava and the Silesian Theatre in his native Opava. He collaborated on the design of many interiors with creative artists, especially the sculptor Vladislav Gajda.



Ingstav Office Building

- Brno, Vídeňská 55
- Ivan Ruller
- 1968–1970

Already during his studies at Brno University of Technology, Ivan Ruller (1926–2018) collaborated with Professor Bedřich Rozehnal, for whom he was a long-time assistant, and was later also an assistant to Professor Bohuslav Fuchs. From the second half of the 1950s, he was one of the most prominent figures of his generation in Brno and contributed to the interiors of Brno theatre. In 1965, he was given the opportunity to travel to Paris for a study visit, where he attended, among other things, Le Corbusier’s funeral. At the time of the Prague Spring he was strongly involved in the democratisation process in the architectural community. His work at that time culminated in the construction of a house for the engineer Miloslav Petráček that followed the the brutalist wave he had become familiar with during his stay in France. This was followed by a project for a new Ingstav office building, where the “open-space” office concept was first applied in Czechoslovakia. The building is designed as a single-wing structure with supports, into which a double-wing layout with large offices is incorporated. Although the collective sharing of open workspace had already been introduced by the Baťa company in the interwar period, Ruller enhanced it with environmental qualities and a number of technical details: air conditioning, interior noise dampening and division by means of screens and greenery. The building’s glazing and double shell deliberately contrasts with elements made of visual concrete. The concrete parts of the entrance and the emergency staircase are completed by sculptural decoration by Milan Buřival. Eva Kmentová created the sculpture in front of the west façade and other leading artists also contributed to the interior decoration: Bohumil Matal, Olbram Zoubek, Jánuš Kubiček, Vladimír Preclík, Pavel Navrátil and others. After the Velvet Revolution, he returned to Brno University of Technology and was the first post-revolutionary dean



U Palaty Terraced Houses

→ Prague 5, Na Hřebenkách 90–110, U Palaty 1–13
→ Jiří Lasovský, Ladislav Vrátník, Václav Baroch
→ 1968–1973

The period of political relaxation of the “Prague Spring” revived not only the possibility of cooperative construction of apartments, but also group forms of houses, which were designed with higher architectural ambitions. Many builders on the outskirts of larger cities took advantage of this. In Prague, on a sloping area below Strahov Hill and above Horní Palata farm, a builders cooperative built two rows of two-storey houses. The cooperative had 18 members, including 3 architects who designed the overall project. The cooperative members included a number of craftsmen, who helped build the houses and also officials who arranged permits for construction. Thanks to this teamwork, an exclusive set of houses inspired by Danish designs was created in the Czech environment. The D-shaped site is divided by a central service road. The eighteen houses with pitched roofs, which are arranged on an L-shaped plan, feature

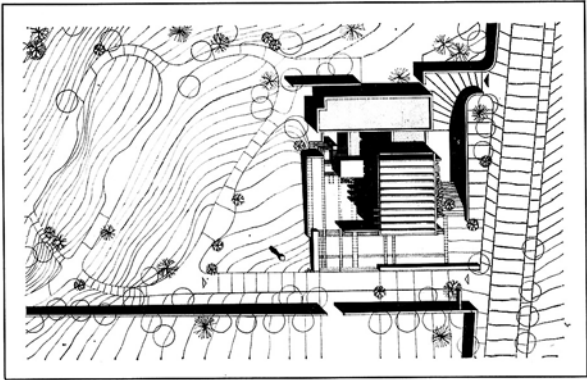
a distinctive brick look, complemented by glass and wooden elements. In the split-level system the living rooms are located upstairs and the kitchen and bedrooms are on the ground floor. Small gardens and garages are also part of the site and the whole is unified by a fence in which visual concrete was used. Jiří Lasovský (1926) and Ladislav Vrátník (1927) graduated first from the woodworking school in Valašské Meziříčí and then from the Academy of Arts, Architecture and Design in Prague. Lasovský graduated from the studio of Jan Sokol and Otto Rothmayer and worked most of his life at the Prague Design Institute. He contributed to several important housing estates – Invalidovna, Pankrác and Jižní město. Vrátník, a pupil of Professor Pavel Smetana, devoted himself mainly to furniture design and its teaching at the Academy of Arts, Architecture and Design, where he served briefly as rector after the Velvet Revolution.



Funeral Ceremonial Hall

→ Svitavy, Nádražní 8a
→ Pavel Kupka, collaboration Bohumil Blažek, Markéta Lierová
→ 1968–1971

Pavel Kupka (1936–2019) belonged to the generation that began its professional career at the beginning of the 1960s, when there was a partial political relaxation. He was employed by a design institute for heritage reconstruction, to which he devoted most of his life. He designed the reconstruction of the Tuscany Palace in Hradčany and the Lichtenstein and Hartig Palace in Malá Strana for the Academy of Performing Arts, and was also responsible for the Convent of St. Agnes in the Old Town. He liked collaborating with the sculptor Karel Nepraš, not only in the placement of free-standing sculptures, but also in architectural tasks, such as the balustrades of staircases and galleries in historical spaces, in which he achieved harmony between the new forms and the historical context. He significantly influenced the architectural form of the New Stage of the National Theatre with a piazzetta and 3 new buildings, the final form of two of which he designed using glass façades; the third building was completed by Karel Prager. An exceptional example of his autonomous work is the funeral hall at the cemetery in Svitavy dating from 1968, where he conceived the building in the spirit of poetic brutalism with a subtle sense for the use of artwork. The building uses visual concrete in combination with areas of solid brickwork, with reliefs by Karel Nepraš integrated into the interior and exterior. The contrast between the massive concrete walls and the glazed surfaces oriented to provide views of the town's skyline and natural scenery and the imaginative lighting solution of the basilica-like space give the interior and exterior a specific intimate and dignified atmosphere.



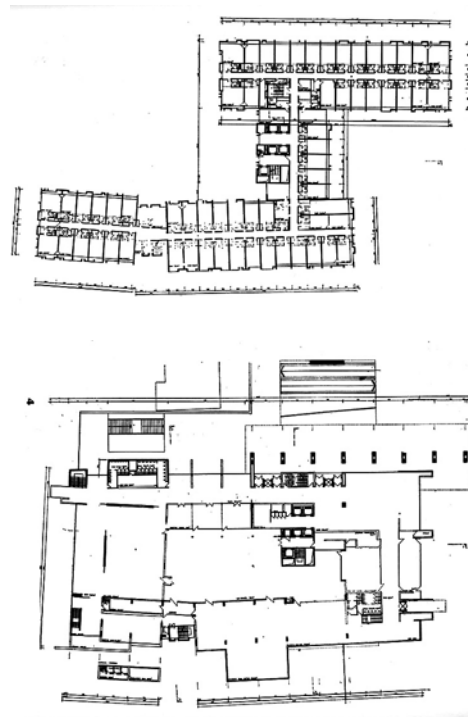


Hotel Intercontinental

- Prague 1, Pařížská 43
- Karel Filsak, collaboration Karel Bubeníček, Jiří Louda, Jaroslav Švec
- 1968–1974

Jan Kotěra's original concept for the design of a building by the Čech Bridge assumed that a faculty of theology would be built, mirroring the Faculty of Law. This idea was dispensed with in the second half of the 1960s, when the US company IHC was commissioned to build an international hotel on the site. Karel Filsak (1917–2000) and his team designed a solitary block with the free space of náměstí Miloše Formana on the south side, while the northern façade faced the Vltava. A restaurant, café, club rooms, lounges and a congress hall were situated in the concrete base, and the body of the six-to eight-storey hotel rises above it in a curved shape. The façade of this body is rhythmically divided by vertical bands with red-brown ceramic tiles. The concrete rooftop penthouse houses a luxury restaurant offering views of Prague Castle. The building impresses with its richness

of materials, details, shapes and masses. Other architects contributed to the interior furnishings: František Cubr, Zdeněk Pokorný, Jan Šrámek and Jan Bočan. In the interior, artists of the then-young generation excelled: Eva Kmentová, František Ronovský, Čestmír Kafka, Stanislav Libenský, Hugo Demartini and lighting fixtures by René Roubíček. Filsak, who began his career in Josef Gočár's studio during the war, worked in Josef Havlíček's studio after graduating from the Czech Technical University and it was there that he contributed to the design of the Kladno-Rozdělův housing estate. In the second half of the 1960s, he also designed the embassy to the United Nations in Geneva and Terminal 1 of Prague-Ruzyně Airport together with Jan Šrámek, and then the embassies in Delhi and Cairo and finally the architectural form of Barrandov Bridge on his own.



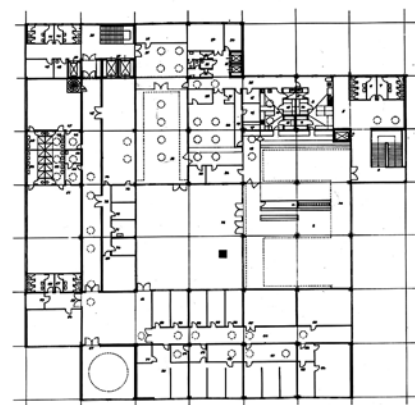


Prior Pardubice

- Pardubice, Masarykovo náměstí 1950
- Růžena Žertová
- 1970–1974

The department store dominates the space of Masarykovo náměstí with its massive volume and clear steel structure with cut-out corners. The building's structure is designed on a generous modular grid of 9 metres, filled partly with thin-walled steel panels and partly with bricks. The bevelling of the structure's steel grid and window openings lends the building's façade an original, slightly ornamental graphic character and softens the scale of the large volume. The clear organisation of operations was a prerequisite for a well-functioning new generation department store, and the robust architectural form corresponds to this. The red-painted steel structure of the grid is combined with light-coloured brick. According to the designer, it is reminiscent of Pardubice gingerbread, thus bringing the building closer to

the identity of the place and an iconic local food product. The building is an important example of Czech brutalism. Růžena Žertová (1932–2019) graduated from Brno University of Technology under Professor Bedřich Rozehnal. Thanks to her extraordinary talent and the support of Jaromír Sirotek, director of the Design Institute of Trade, she was given the opportunity to build a number of department stores throughout Czechoslovakia (Michalovce, Ústí nad Labem, Ostrava and Košice) from the early 1960s to the mid-1970s. In addition, she also worked in housing (a house in Sokolnice, her own house in Brno), industrial design, jewellery and clothing design. She created an original series of lighting fixtures. She was one of the most important Czech architects of the second half of the 20th century.

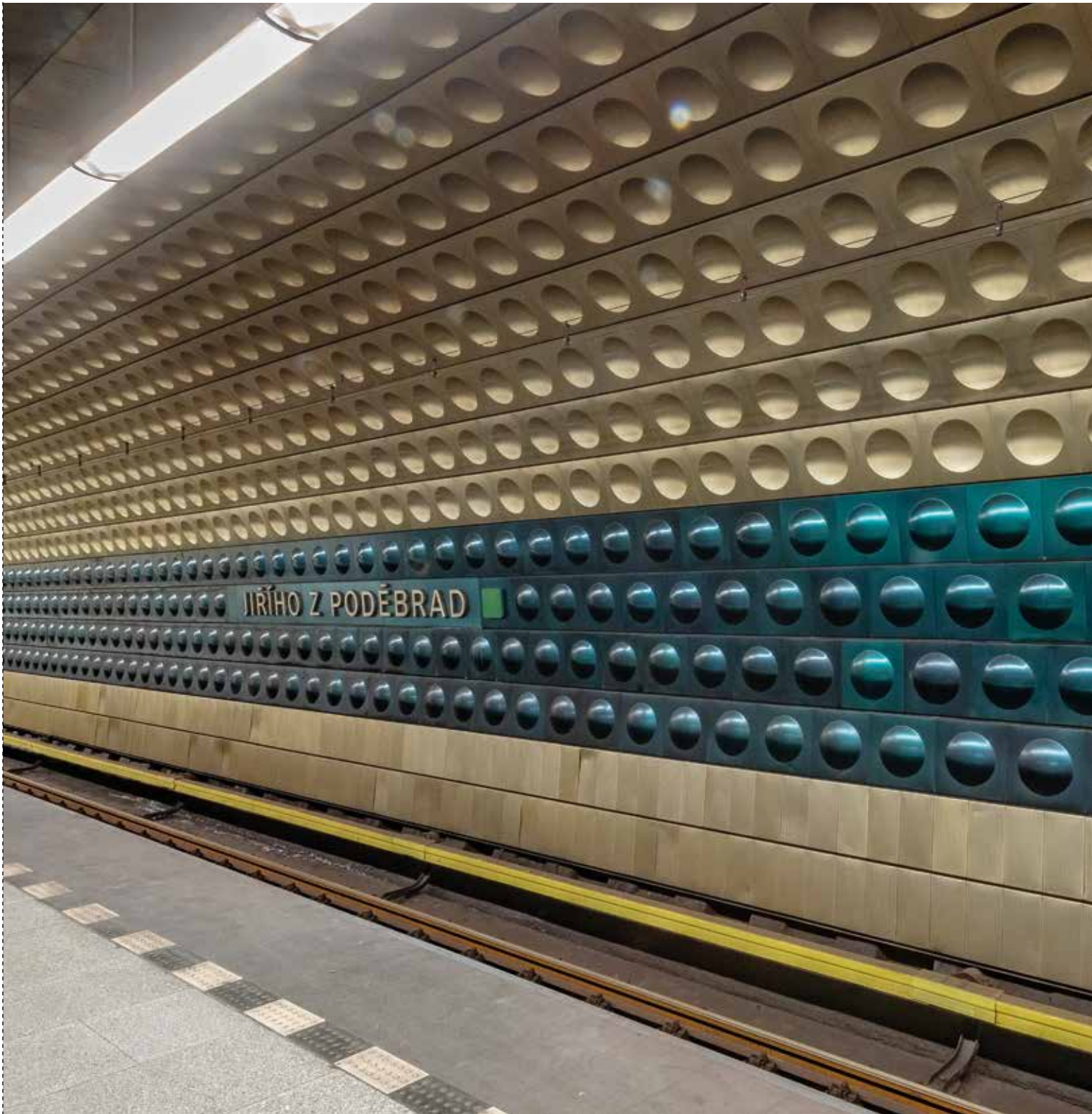


Prague Metro

→ Jaroslav Otruba et al.
→ 1970–1985

The planning for the metro in Prague dates back to the mid-1920s, when Professor Vladimír List and the engineer Bohumil Belada came up with the idea. However, it was not until the mid-1960s that it was decided to build a sub-surface railway, which would have seriously damaged many monuments and their foundations in the city’s historical core. It was a great idea by Jaroslav Fragner to push for the idea of deep metro construction. Jaroslav Otruba (1916–2007), for whom this task became his life’s mission, became the project’s leading architect. The first metro line C was opened in May 1974, line A became operational in August 1978 and line B was finally opened in November 1985. It is probably the most important construction project in the period of normalisation after the Soviet occupation in the whole of Czechoslovakia. Otruba, who was a pupil and assistant of Professor František Čermák at the Czech Technical

University, first dealt with transport issues in 1948–1952, when he built the railway station in Prostějov in the spirit of functionalism. Originally, he was mainly engaged in the theory of medical buildings, but when he had to leave the CTU in 1958 for political reasons, he moved to a design institute for transport structures, where the metro project offered him an extraordinary opportunity. Otruba gave the project a unified appearance, even though the individual stations were designed by different architects. The designs differ depending on the line. One original contribution is the aluminium shaped tiles that cover the surface of the tunnels in the stations on line A and are differentiated by colour shades. The graphic design for the whole metro was done by Jiří Rathouský. Otruba also designed the Spring Colonnade in Karlovy Vary, the SUDOP building in Žižkov and an office building in Vršovice. He also worked as a freelance painter.

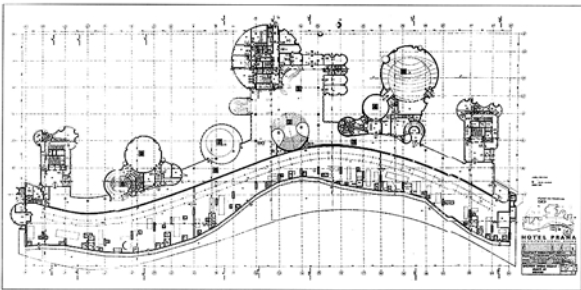


Hotel Praha

- Prague 6, Sušická 20
- Jaroslav Paroubek, Luděk Todl
- 1971–1981, zbořen 2014

Following a narrower competition in 1971, a team of CTU educators was commissioned to design a prestigious hotel for prominent guests of the government and Communist Party leadership. An attractive location in Hanspaulka with a view of Prague Castle was chosen for the building. The concept for the winning design was composed in an undulating curve of terraced masses and was inspired by tendencies in the organic architecture of the 1960s and the ideas of the landscape school of the Brazilian garden architect Roberto Burle-Marx. Hotel operations were complemented by the functions of a convention centre, including a swimming pool, lounges, club rooms and a 100-seat cinema. The building’s exceptional conditions also allowed for an extraordinary result in terms of the interior decoration and furnishings, executed by glassblower Stanislav Libenský, designer Zbyněk Hřivnáč and sculptor Štěpán Kotrba. Construction of the hotel began in 1975 and was completed in 1981. Professor of

urban planning Luděk Todl (1919–1995) made a significant contribution to the landscaping. One of the hotel’s first guests was Leonid Brezhnev, General Secretary of the Central Committee of the Communist Party of the Soviet Union. The presidential apartment in which he stayed was 400 sqm in size. Despite public protests, this example of Czech brutalism was demolished in 2014. Jaroslav Paroubek (1921–1997) graduated from the Czech Technical University under Josef Kittrich and later became a professor there, specialising in sports construction. His activities significantly influenced the education of architects from the 1960s until the Velvet Revolution. He designed a group of cooperative apartment buildings in Prague at Kotlářka ●, which introduced brutalism to Czechoslovakia. He led the CTU team that won the competition for the Olympic stadium in Prague’s Maniny district in 1969. This project was not executed, because Moscow decided to bid for the 1980 Olympics.



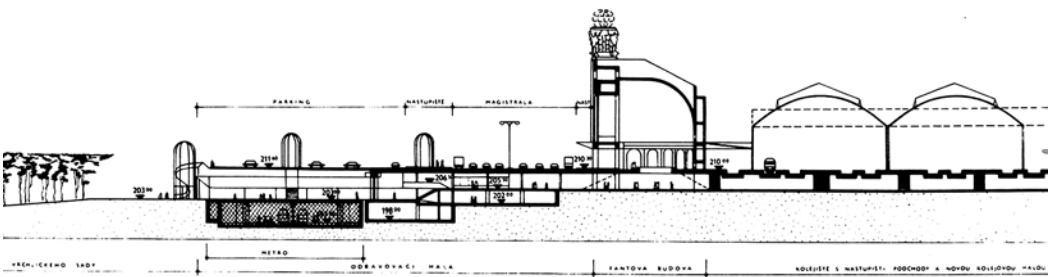
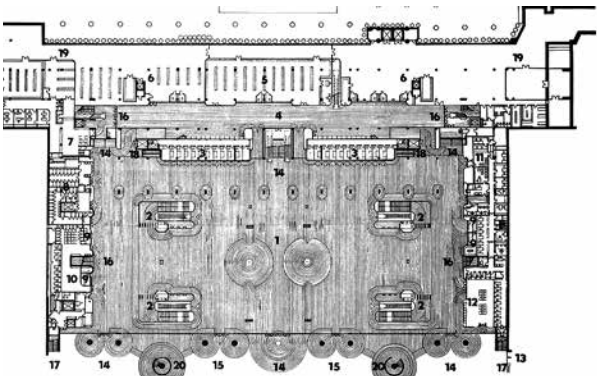


Prague Main Station

- Prague 1, Wilsonova 8
- Jan Šrámek, Alena Šrámková, Jan Bočan, Josef Danda, Zdeněk Rothbauer, Julie Trnková
- 1970–1977

The construction of Prague’s main station has a long and layered history. The first station building, dating from 1869–1871 and to a design by Antonín Barvitijs and Josef Ignác Ullmann, was replaced in 1901–1909 by a new building according to the winning design by Josef Fanta in the spirit of Art Nouveau monumentality. In the early '70s, however, the construction of the North-South Highway and a new metro station required a new entrance to the station. An architectural competition in 1970 sought a way to combine the older listed building with the requirements of modern transport. The winner was a design by the BETA studio – a team comprising Jan Bočan, Alena Šrámková and Jan Šrámek. Their concept was fundamentally different from the others – they did not place a new entrance hall opposite the Fanta building, but designed the vestibule at a lower level, thus preserving the view through Vrchlického sady towards the old building. Implementation took place in complicated conditions – with the

station in full operation and the simultaneous construction of the metro. The construction work was a challenge, not only technologically but also logistically. In addition to the BETA studio designers, a significant contribution to the project was also made by the experienced architect Josef Danda, then chief designer at SÚDOP, who brought a strong emphasis on the whole building’s operational and transport functionality. Jan Bočan (1937–2010), a graduate of the Czech Technical University under prof. Josef Kittrich, started in Karel Filsak and Jan Šrámek’s studio, where he quickly emerged as a stand-out figure. His architectural career is connected with the designs of the Czech embassies in Brazil, London and Stockholm. In the '80s he designed a residential complex for diplomats in Troja and after 2000 he led the team that won the competition for the Czech embassy in Tbilisi. He worked as a professor at the Czech Technical University after 2004.





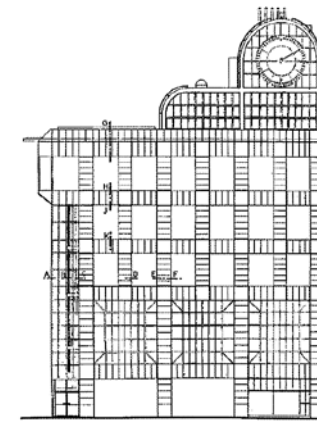
ČKD Building at Můstek

→ Prague 1, Na Příkopě 1

→ Jan Šrámek, Alena Šrámková, Jan Bočan, Josef Danda, Zdeněk Rothbauer, Julie Trnková

→ 1970–1977

During the construction of the metro station at the lower end of Wenceslas Square, the Wool and Silk Building with its characteristic clock above the main cornice was demolished. Due to the extensive underground metro, the new construction required the use of a large-span steel skeleton structure. The building's shell is made of polished granite. It follows on from the neighbouring Art Nouveau Vienna Banking Union Palace in terms of its texture and monumental scale. From the rear part of the ground floor there is access by escalator and stairs to the metro, while the shops are oriented towards the front of Wenceslas Square. The protruding top floor recalls the historical name of the building "Na Můstku" ("On the Drawbridge"), between the Old and New Town. The clock motif of the original Wool and Silk Building is paraphrased by a clock on the semi-cylindrical roof superstructure. The terrace originally housed a café offering views of the rooftop landscape of historical Prague. This building initiated a postmodern wave and debate in the Czech architectural community at the end of the 1970s and beginning of the 1980s. The ČKD Building was the second and last collaboration between the married couple of Alena (1929–2022) and Jan Šrámek (1924–1978), which was preceded by the construction of the main railway station in Prague (PUTNÍK) as a part of a broader collective (Jan Bočan, Josef Danda and Zdeněk Rothbauer). The addition of the new station hall connected 3 modes of transport – metro, rail and car. A car park was located on the roof of the new low passenger building. Alena Šrámková, who studied first in Bratislava under Professor Karfík and then at the Academy of Fine Arts in Prague, created her own style of robust architectural forms. Her efforts culminated in the building of the Czech Technical University's Faculty of Architecture (2005–2010). From the late 1970s, she was one of the most outstanding figures of the Czech architectural scene and after the Velvet Revolution she also worked as a professor at the Czech Technical University in Prague.

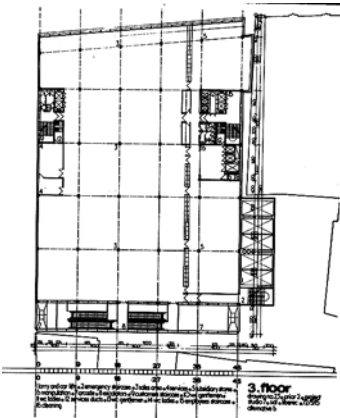


Máj Department Store

→ Prague 1, Národní třída 26
→ Miroslav Masák, John Eisler, Martin Rajniš
→ 1973–1975

In the early 1970s, it was decided that two new department stores would be built in the centre of Prague, for which the Swedish construction company SIAB was hired. This company guaranteed an unusually fast execution of both projects in a high quality for the socialist conditions at that time. The Máj department store was awarded to the SIAL studio in Liberec after a narrower competition. Extensive commercial spaces were created that permeated the entire building from Národní třída to the escalator hall. The difference between the higher and lower parts of the building was solved by a sloped glass climatron by Spálená ulice, which gives the corner its characteristic silhouette. The façade on Spálená ulice is mostly made of large concrete sections. The frontage on Národní třída was designed with alternating bands of glass windows above the setback ground floor in a two-storey design using prefabricated panels of enamelled white sheet metal. It originally bore the “02” department store name, but this was soon

removed by order of the communist leadership and replaced by the name “Máj”. The building was a response by young architects from the “SIAL nursery” and took its inspiration from James Stirling and the high-tech group in the UK in the early 1960s. After his success in the competition for the Tegeler Hafen in West Berlin at the 1980 IBA exhibition, John Eisler (1946–2024) took advantage of an invitation from Richard Mayer to go to New York and worked in his studio for 20 years. After his return to Prague, he designed a group of luxury flats in Prague-Bubeneč (PUTNÍK). Martin Rajniš (1944) was involved in the reconstruction of Smíchov after the Velvet Revolution and designed a number of wooden lookout towers at home and abroad. Miroslav Masák (1932) graduated from Czech Technical University under Prof. Josef Kittrich and then worked in Karel Hubáček’s studio. After the Velvet Revolution, he became a close associate of President Václav Havel and a professor at Brno University of Technology.



1989–2005

After the euphoria of the November gatherings in Prague's Wenceslas Square and other cities during the Velvet Revolution, a challenging transformation of the political system followed. Economic reforms began, shifting from centralized control to a liberal free market and democratic governance. Foreign investors soon arrived, encouraging a more dynamic domestic market. This was also a challenge for architects, especially younger generations, who quickly adapted. In December 1989, the Union of Architects was dissolved and replaced by the democratic Community of Architects (Obec architektů). In 1992, the Chamber of Architects (Komora architektů) was founded, aiming to restore the profession's independence and status. Architectural education underwent radical personnel and structural changes. The opening of the market enabled the involvement of foreign architects, whose participation in competitions accelerated local transformation and alignment with international trends. Early landmarks like the «Dancing House» by Frank Gehry, the Anděl shopping center by Jean Nouvel, and the Hypo Bank by Bernhard Winking sparked public and professional debate. International dialogue was further enhanced by lectures from global figures such as Richard Rogers, James Stirling, Aldo van Eyck, Norman Foster, Ricardo Bofill, Richard Meier, Peter Zumthor, Luigi Snozzi, and Mario Botta. Also vital was the return of architects like Eva Jiřičná and Jan Kaplický, who had emigrated after 1968. Initial naïve criticism of urban planning was disproved by real consequences, leading to the reestablishment of urban planning institutions in Prague, Brno, and elsewhere, helping to restore strategic planning's prestige. This development coincided with the dissolution of Czechoslovakia on January 1, 1993, and the Czech and Slovak Republics' accession to the European Union on May 1, 2004. EU entry finalized the return to the European community and significantly influenced architecture—bringing investments, supporting urban and infrastructure projects, and enabling Czech architects' participation in international competitions and projects. These activities shaped the face of Czech cities in the decades that followed.



Special issue of the Austrian magazine *Bauforum* dedicated to Baťa architecture, 1990.



Special issue of the English magazine *Architect's Journal* dedicated to Czechoslovakia, 1991.



President Václav Havel at the opening of the exhibition *Czech Cubism* at the Academy of Arts, Architecture and Design in Prague (UMPRUM), 1991.



Dean of Cooper Union in New York, John Hejduk, at the opening of his exhibition in the Míčovna of Prague Castle, 1991.



Czech Prime Minister Václav Klaus and Slovak Prime Minister Vladimír Mečiar negotiating the division of Czechoslovakia in the Tugendhat Villa, August 26, 1992.



Karel Hubáček and Vittorio Gregotti in the Bethlehem Chapel at the honorary doctorate award ceremony, 1993.



Álvaro Siza Vieira: Sketch of Charles Bridge in Prague, 1996.



Cover of the magazine *Architekt*, 2004.



Special issue of the Italian magazine *Ottagono* dedicated to Prague, 2005.

1989

- Foundation of the Golden Eagles association of young Prague architects
- December – First meeting of architects, it was decided to found the Society of Architects (collective chairmanship: Miroslav Masák, Alena Šrámková and Martin Rajniš)
- 10 December – Abdication of President Gustav Husák
- 12 December – Lectures by Klaus Schuster, the Gruppe 3 group and Riewe-Riegler studio from Graz at the Czech Technical University's architecture faculty during the revolution
- 29 December – Václav Havel becomes President of the Czechoslovak Socialist Republic

1990

- The architects' community rehabilitates architects punished by the communist regime
- Spring – Lecture by Christian Norberg-Schulz at the Czech Technical University in Prague
- June – Lectures by Erkki Kairam, Christian Gullichsen and Daniel Libeskind at the National Technical Museum in Prague
- December – Lecture by Richard Rogers at the Municipal Library in Prague

1991

- Lectures by James Stirling and Aldo van Eyck at the Municipal Library in Prague
- Workshop on the future urban development of Prague under the auspices of President Václav Havel, attendees: Vittorio Gregotti, Vojteh Ravnikar, Komonen–Heikkinen studio, Ricardo Bofill, Jean Nouvel
- September – John Hejduk's *Work* exhibition in the Ball Games Hall at Prague Castle

1992

- 12 May – Foundation of the Czech Chamber of Architects (chairman: Jan Štípek)
- Lecture by Hermann Hertzberger at the Czech Technical University in Prague

1993

- January – Division of Czechoslovakia into the Czech Republic and the Slovak Republic

1994

- Foundation of the Faculty of Architecture at the Technical University of Liberec
- Czech translation of Christian Norberg-Schulz's book "*Genius loci*"
- British Architecture Days at the Ball Game Hall of Prague Castle (Norman Foster, Terry Farrell, Nicholas Grimshaw, Michael Hopkins, Eva Jiřičná, Jan Kaplický, and Ricky Burdett)
- Vittorio Gregotti awarded an honorary doctorate at the Czech Technical University in Prague
- 21 October – Anton Schweighofer awarded an honorary doctorate at Brno University of Technology
- International architectural competition for HypoBank on náměstí Republiky in Prague

1995

- December – Visit by Kenneth Frampton to Prague, Brno and Zlín
- Exhibition and conference to mark the 100th anniversary of the birth of Bohuslav Fuchs in Brno

1996

- *Josip Plečnik – Architecture for a New Democracy* exhibition at Prague Castle
- Lecture by Phyllis Lambert (director of the Canadian Centre for Architecture – CCA) at Brno University of Technology

1997

- *Building Site – Czech Republic* exhibition at the Academy of Arts in Berlin
- Gustav Peichl exhibition at Prague Castle
- Heinz Tesar's lecture at Architecture Day during the building trade fair in Brno

1998

- 24 March – *Jiří Kroha* exhibition at Architekturzentrum Wien
- Lecture by Juhani Pallasma on Architecture Day during the building trade fair in Brno

1999

- Award of an honorary doctorate to Lord Richard Rogers of Riverside at the Czech Technical University in Prague
- Lectures by the architects Luigi Snozzi (Switzerland) and William Bruder (USA) in Brno
- *Jan Víšek 1890–1966* exhibition at Municipal House in Brno
- Lecture by Mario Botta (Switzerland) at the Trade Fair Palace in Prague
- Autumn – *Jan Kaplický – Future Systems* exhibition and lecture at the Trade Fair Palace in Prague

2000

- Lecture by Peter Zumthor on Architecture Day during the building trade fair in Brno
- Exhibition of F. L. Wright at the Municipal House in Prague

2001

- *Jan Kotěra* exhibition at Municipal House in Prague
- Lecture by Willem Jan Neutelings on Architecture Day in Brno

2002

- Publication of Jiří Novotný's book "*Prahou posedlý*" ("*Obsessed with Prague*")

2003

- February 28 – Václav Klaus becomes president
- *Jan Kotěra* exhibition at Architekturzentrum Wien
- *Lubomír and Čestmír Šlapeta – Czech Pupils of Hans Scharoun* exhibition at the Architecture Department in Brno, later in Prague, Wrocław, Warsaw, Zurich, New York and Dresden

2004

- Czech translation of Kenneth Frampton's book "*Modern Architecture: A Critical History*"
- *Josef Polášek 1899–1946* exhibition organised by Municipal House and the Architecture Department in Brno
- 1 May – Czech Republic and Slovakia join the European Union



Diagnostic Pavilion of the Masaryk Memorial Cancer Institute

- Brno, Žlutý kopec 7
- Aleš Burian, Gustav Křivinka
- 1991–1995

The Masaryk Memorial Cancer Institute was one of the first Central European hospitals to treat cancer using radiotherapy. The designer was the young architect Bedřich Rozehnal, who visited a number of leading hospitals in Switzerland and France and discussed the method with the Nobel Prize winner Marie Curie-Skłodowska at the Sorbonne in Paris. The Masaryk Institute for Radiation Therapy was completed in 1935. After the war, it was supplemented in two stages with additions by Zdeněk Alexa and Miroslav Spurný. The new pavilion was sensitively connected to the existing complex and followed the form of the sloping terrain on Yellow Hill. This idea is also developed in the interior, where the main axis with the two inner halls is illuminated from above by lighting that is arranged in stages. In the pavilion, the rooms of the outpatient clinic, rehabilitation facilities, central laboratory, inpatient area, teaching spaces and inpatient pharmacy are clearly arranged. The generous

concept thought up by the young designers Aleš Burian (1956) and Gustav Křivinka (1958), graduates of Brno University of Technology who initially gained experience in Viktor Rudiš' studio, marked the beginning of their successful career. From the beginning of the 1990s, the architects have significantly influenced the architectural debate, not only in Brno, but also throughout the Czech Republic. Other projects were realised in Litomyšl (Reconstruction and Completion of the Piarist College in Litomyšl). In Brno, they enriched the campus of the Veterinary University and also the Technical University by extending the Cartesian Monastery in Královo Pole with the Faculty of Information Technology building. They also solved the site of the entrance building to the Punkva Caves ● in a poetic way and built the tallest building in the Czech Republic – AZ Tower in Brno-Herspice. The duo are important representatives of the Municipal House generation.





Pavilion of the Czechoslovak Republic – Expo Seville 1992

→ Martin Němec, Ján Stempel

→ 1990–1992

A Universal Exhibition on the theme “The Age of Discoveries” was organised in Seville, Spain, in 1992 to mark the 500th anniversary of the discovery of America by Christopher Columbus. It was the last joint pavilion of the Czechoslovak Republic. The decision to split the republic into two separate countries was taken during the exhibition. Coincidentally, one of the designers of the pavilion, Martin Němec (1957), is Czech and the other designer, Ján Stempel (1959), comes from Slovakia and graduated from the Technical University in Budapest. These young architects, then still employed at the SIAL studio in Liberec, won the architectural competition by convincing the jury with a design that reflected the tradition of interwar modern architecture. Their design consisted of a black prism made from a steel structure covered with a black metal mesh, set in solid oak wood. The installation’s theme was the tradition and present of Czech and Slovak glassblowing art represented by historical references as well as the work of leading artists and designers – Michal Cihlář, Jiří Černý, Milan Dobeš, Marian Karel, Vladimír Kopecký, Jaroslav Matouš, Vavro Oravec, Milan Pagáč, Rudolf Sikora and František Skála. A traditional addition to the pavilion was the Prague restaurant serving Czech and Slovak cuisine. It was at the time of the pavilion’s construction that the architects Němec and Stempel, together with their colleagues Václav Alda and Petr Dvořák (1964), founded the A.D.N.S. office, which quickly oriented itself in the market economy. Since then, they have influenced architectural discourse with a number of innovative buildings in Prague – two extensions in the Czech Radio block, a complex of residential and administrative buildings in Karlín and the Škoda Auto University in Mladá Boleslav (together with Jan Šonlajtner).





Benedikt Rejt Gallery

- Louny, Pivovarská 34
- Emil Přikryl
- 1992–1998

The architect conceived the conversion and extension of the former brewery in the historical environment of Louny near the late Gothic church of St. Nicholas by Benedikt Rejt in his own original way. He removed part of a later extension and created an entry through a piazza accented by a colonnade. From here there is access to the gallery itself, which is perched on a slope above the rampart towards the Ohře River. The vestibule with the cloakrooms is connected to two exhibition spaces on the slope side. A staircase leads from the foyer to the lower floor, where the original spaces and elements of the brewery were used and restored. The interior spaces are originally illuminated, finished in visual concrete and offer a wealth of possibilities for presenting the art collections of the gallery, which focuses on modern Czech art. The building is an example of a successful conversion, combining historic

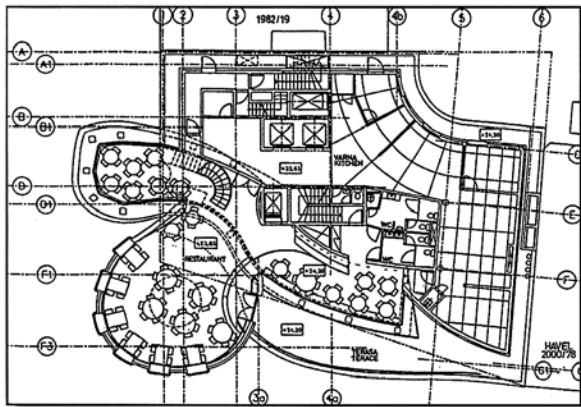
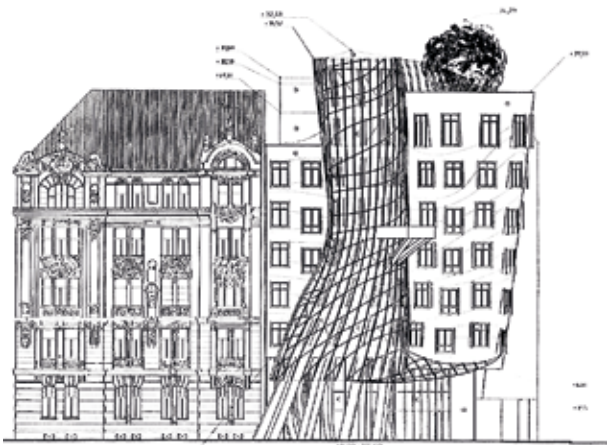
architecture with a modern extension. Emil Přikryl graduated from the architecture programme at the Czech Technical University and then from the Academy of Fine Arts under Professor František Cubr. In the 1970s, he was a member of the “SIAL nursery” in Karel Hubáček’s studio in Liberec. His first important work dates from that time – a villa for film director Vera Chytilová ¹ and her husband, cameraman Jaroslav Kučera. The villa is sensitively set into a hillside in Prague’s Troja district overlooking the garden of Troja Castle and the Vltava Valley. Another important project is the apartment building at the IBA exhibition in Berlin-Kreuzberg 1983–1985 ² together with John Eisler and Jiří Suchomel. In 1988, Přikryl attracted attention with his original design in a competition for the Old Town Hall and a year later, after the Velvet Revolution, he was elected professor at the Academy of Fine Arts.



Dancing House

- Prague 2, Rašínovo nábřeží 80
- Frank Gehry, Vlado Milunić
- 1994–1996

The original corner house on the Vltava embankment near Jirásek Bridge was accidentally destroyed by an allied air raid on 14 February 1945. After the Velvet Revolution, the Dutch insurance company Nationale-Nederlanden decided to acquire the lot and do something original with it. It therefore approached the architect Vlado Milunić (1941–2022), who invited the world-famous architect Frank Gehry (1929) to join the project. The building on the corner has the shape of two rotating objects that resemble a dancing couple. As a result, the building quickly earned the nickname Ginger and Fred after the famous dancers Ginger Rogers and Fred Astaire. The unusual urban form provoked a wide discussion with the heritage conservation authorities, this time with a positive outcome. Advanced prefabrication technologies were used in the design and implementation of the Dancing House using 3D computer modelling, which enabled the precise processing of complex geometric forms of individually sized panels. The undulations of the façade were achieved in this way. The windows are lined with concrete frames in a stepped rhythm, which gives the façade a dynamic and three-dimensional character. The multifunctional building contains a hotel, administrative premises, a gallery, a café and a restaurant with a terrace on the top floor featuring an attractive view of the Hradčany skyline. Vlado Milunić, originally from Croatia, graduated from the Czech Technical University. After his apprenticeship in Karel Prager's studio, he built several social care homes for the elderly together with Jan Líněk (1943–2025), where he was able to enliven the prefabricated panel system with original details. Frank Gehry graduated from USC and Harvard, then interned with Victor Gruen in Los Angeles and André Remondet in Paris. In the 1960s, he set up his own studio and began to influence international discourse, culminating in his buildings of the Vitra Museum in Weil am Rhein, the Bilbao Museum and the Walt Disney concert hall in Los Angeles, among others.





Mariánský Bridge

- Between Nová and Přístavní, Ústí nad Labem
- Roman Koucký, Milan Komínek
- 1994–1997

The construction of this bridge was a breakthrough in the Ústí nad Labem Region in the mid-1990s and became a significant symbol of this industrial town. The design concept successfully dealt with a number of limiting conditions. They included the width of the Elbe River, the narrow traffic corridor on the left bank below Mariánská Rock and the change in the river's direction to the east beyond the city centre. This means that the river is deeper by the left bank due to the scouring, so this is the part of the river used by boats. The two 60-metre high shaped pylons on the right side of the bridge create a counterbalance to this topographical situation and at the same time carry the suspension cable structure of the 179-metre long bridge deck. The simplicity and purity of the form underline the engineering aesthetics of the entire work, which visually integrated itself into the silhouette of the industrial environment of the city of Ústí nad Labem. The structure was created in close

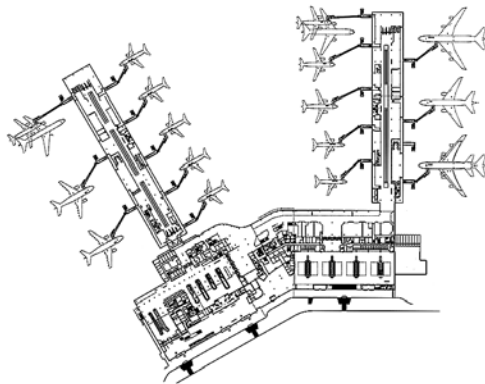
cooperation between the architect Roman Koucký (1959) and his studio and a team of engineers led by Milan Komínek. Koucký is an example of a person who worked their way up from scratch, through crafts and industrial school to graduation from university. Hence his intense relationship with material, technical laws and formal unity, which permeates all his work. Bridge construction became the central theme of his work – he has built two bridges across the Vltava – he designed the Long Bridge in České Budějovice ¹ on the upper reaches and in Prague's Troja district he created the arched Troja Bridge ², made of pre-stressed concrete and facilitating access from Holešovice to the area around Troja Château and the zoological garden. Koucký is also a professor of urban planning at the Czech Technical University and for ten years served as head of the Prague City Metropolitan Plan Office.



Václav Havel Airport

- Prague-Ruzyně
- Adolf Benš; Karel Filsak, Jan Šrámek, Karel Bubeníček and Jiří Louda; Petr Franta and Michal Brix
- 1931–1937 1; 1960–1968 2; 1994–2002 3

At the end of the 1920s, the original military airport in Prague’s Kbely district was unable to meet the requirements of growing civil traffic, so it was decided to build a new central airport in the Ruzyně area. The terminals at Václav Havel Airport were built in three stages. The first terminal was opened on 5 April 1937 after being built to the winning competition design by Adolf Benš, representing a high level of Czech functionalist architecture. Benš designed an elongated block with a glass navigation tower as one of the first modern airport terminals. Another terminal was opened on 15 June 1968, built to the design of a collective of architects (Karel Filsak, Jan Šrámek, Karel Bubeníček and Jiří Louda). Its generous spatial solution kept up with post-war trends for air traffic and works by leading artists were integrated into the architecture. This terminal was soon put to the test when Antonov bombers began landing there on the night of 20–21 August 1968, beginning the occupation of the country. Further development of the airport took place after the Velvet Revolution in the 1990s, when Terminal 2 was built to a design by Petr Franta (1948) and Michal Brix (1946) in cooperation with Scott Associates of Toronto. The area of the old terminal was increased threefold by the reconstruction work. The design unified the original airport building with an extension containing a new check-in hall and a promenade with a shopping gallery. This was linked to fingers A and B, which take passengers to the boarding security gates and the aircraft. The character of the check-in hall’s interior is determined by the undulating shape of the steel trusses evoking the aviation style.

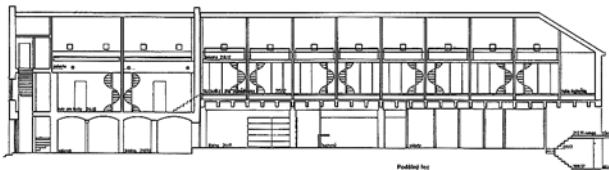


Reconstruction and Extension of the Olomouc Museum of Art

- Olomouc, Denisova 47
- Michal Sborwitz
- 1990–2024

The Museum of Art was established in 1990 by separating the art collections out of the local history museum. It acquired the former Radiopalác building, which had been used as a music theatre. This imposing building was designed by Jaro Kovář Sr. (1883–1961), an architect with experience in Chicago, in the spirit of stylised classicism. The Prague architect Michal Sborwitz (1944) undertook the museum’s reconstruction for the extensive fine art collections in Olomouc. His design is characterised by a restrained approach that resonates with the values of the original architecture while respecting the needs of the demanding installations. The building’s reconstruction was carried out in three stages: in the first stage, a new wing was built by the courtyard and the exhibition halls and main entrance were modified in connection with this. The top floor of the street wing in the attic and the observation tower were opened. The largest exhibition hall, the Trojlodí, was

opened in 1996 and features an adjacent terrace. The building’s façade was restored to its original state in 2001. In the first half of the ’20s, the former cinema was converted into a multifunctional hall in the basement. The museum is one of the most important institutions of its kind in the country with a specific collection of architecture. Sborwitz graduated from the Czech Technical University under Professor Josef Kittrich. He collaborated with Fragner’s pupils Alena Šrámková and Jindřich Pulkrábek for a long time. He made his mark in the early 1980s with the interior of the Technology and Youth Shop in Prague on Národní třída and later with the new building of the Chapel of St. Wenceslas in Most . Since the 1990s, he has successfully rebuilt several important modern heritage monuments – a cubist house by Josef Gočár in Libodřice near Kolín, a villa by Vladimír Grégr in Jevany and a villa by Paul Engelmann in Olomouc; he also extended the château in Prague – Komořany.

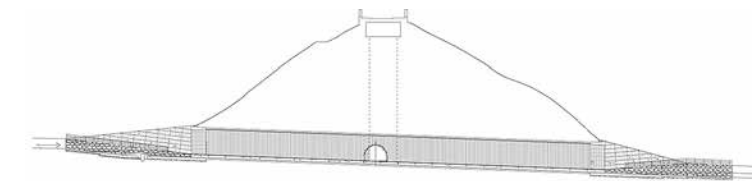




Passage through the Powder Bridge Embankment

- Prague 1, Deer Moat
- Josef Pleskot
- 1996–2002

President Václav Havel came up with the idea of connecting Prague Castle with Klárov by a pedestrian path along the Klárov serpentine. This made an unknown part of the castle grounds accessible to the public. The route includes a tunnel under the Powder Bridge, which is 84 m long and follows the route of the former Theresian Tunnel. The excavated tunnel with rectangular portals has an ovoid shape and the interior lining is made of vertically laid bricks. The paving is partly made of precast concrete. The part people walk on is formed by steel grates over Brusnice Stream. Josef Pleskot (1952) remained at the Czech Technical University as an assistant for a short time, but was disappointed by the political atmosphere, so he left the school and gained further experience in Zdeněk Edel's studio. After the Velvet Revolution, he established his own studio and quickly emerged as a leading representative of the new wave of the 1990s. After designing the Kellner Villa ●, where he originally combined wooden material with a concrete plinth in a natural environment near Vrané nad Vltavou, he continued with a sensitive reconstruction of the town hall in Benešov. In new headquarters for the bank ČSOB, he successfully dealt with the problem of the ecology and psychology of the working environment of a large administrative complex. In parallel, he developed a number of projects for the city of Litomyšl (castle brewery, museum revitalization, waterfront redevelopment, apartment buildings, etc.), where he demonstrated a sense of contextual understanding in the historical environment.

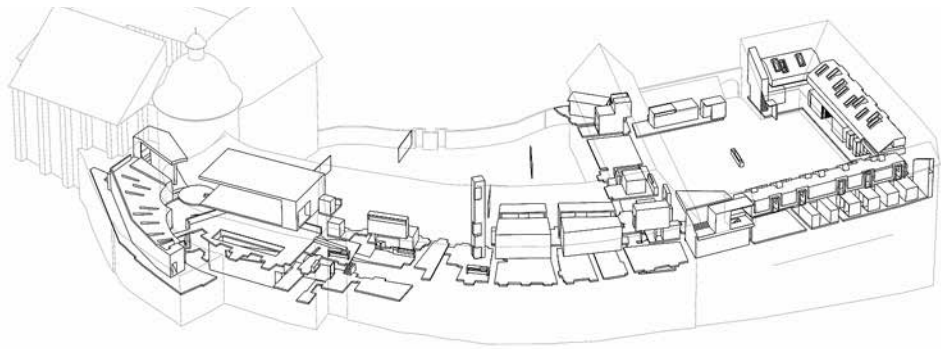


Archdiocesan Museum Olomouc

- Olomouc, Denisova 47
- Petr Hájek, Tomáš Hradečný, Jan Šépka
- 1998–2006

The restoration of the prestige of the Archbishopric of Olomouc after the Velvet Revolution and the presentation of its precious art collections necessitated the establishment of a new institution – the Archdiocesan Museum. It offered its treasures to the public in a dignified manner. The area of the chapter deanery with the Rotunda of St. Barbara, the Chapel of St. Anne and a preserved part of the Romanesque-Gothic Zdik Palace in the neighbourhood of the Olomouc Cathedral of St. Wenceslas was chosen. One significant event in the chapter deanery’s life occurred when Wolfgang Amadeus Mozart stayed in Olomouc – he composed his Symphony No. 6 in F major here in 1767. Young architects from the HŠH studio – Petr Hájek (1970), Tomáš Hradečný (1969) and Jan Šépka (1969) – managed to combine historical spaces with contemporary interventions consisting

of generous forms in new materials (concrete, glass) in an unconventional way, embodying the new form of the deanery. The architects respected and acknowledged all the preserved layers of this complex organism and connected them with a reinforced concrete building between the chapter deanery and the bishop’s palace, which is hidden behind the wall on the Zwinger terrace. A ballroom equipped with acoustic technology is located close to the chapel. The project led to a still-ongoing debate on the methodology of heritage conservation, approaches and conversion of historical buildings in the Czech environment. The HŠH architects’ collective then successfully designed new alterations to the Upper Square in Olomouc, preserving the original historical paving. Jiřské náměstí at Prague Castle was another successful alteration to a public space by this collective.



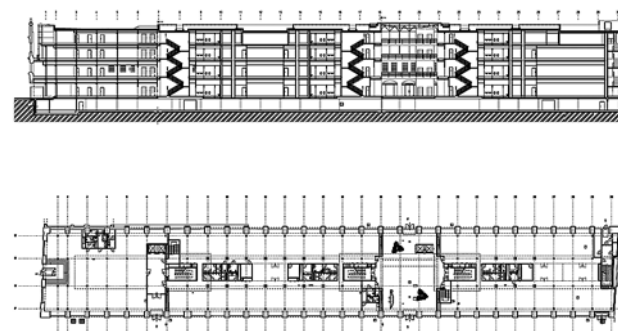


Corso Karlín

- Prague 8, Křižíkova 36a
- Ricardo Bofill Levi, Jean-Pierre Carniaux, Jiří Koukolík, Jiří Řezák
- 1999–2000

The industrial district of Karlín underwent a major restructuring at the turn of the millennium, especially after the 2002 floods, initiated by the Belgian entrepreneur Serge Borenstein. The iconic industrial buildings in Karlín included a single-aisle factory hall for the production of sheet metal boilers, which was built in 1890 and retained its character. The Catalan architect Ricardo Bofill Levi (1939–2022) was commissioned to design alterations in 1999 and formed a team with Jean-Pierre Carniaux and the Czech architects Jiří Řezák and Jiří Koukolík. The project envisaged two levels of built-in construction inside the original brick mass and two additional floors extending it upwards. The result is a vertically layered composition in which the original hall serves as a “stage” for the modern extension. The glass prism that forms the top of the building became

the dominant feature of the conversion, its lightness and clean lines contrasting with the robustness of the historical brick walls. The original building’s façade was left in its authentic form, with the key visual element remaining the arcaded ground floor and large windows, which were refurbished. On the ground floor there are commercial spaces and an entrance hall, while office spaces with a variable layout were built on the upper floors. The main idea of the conversion was to preserve the building’s original industrial character while adding a new architectural layer that meets the current requirements for office space. The Barcelona architect Ricardo Bofill Levi, who became famous for his post-modern creations in Paris, Montpellier and Bordeaux, as well as Barcelona airport, therefore left a significant mark in Prague after the Velvet Revolution.



Monastery of Our Lady in Nový Dvůr

→ Dobrá Voda u Toužimi, Dobrá Voda 20

→ John Pawson, Jan Soukup

→ 1999–2004

The abandoned ruined former farmyard of the Premonstratensian monastery in Nový Dvůr was taken over in the late 1990s by a group of Trappists from the Abbey of Sept-Fons in France with the aim of creating a monastery in the Czech Republic. The British architect John Pawson (1949), known for his minimalist approach, was commissioned to design the reconstruction and extension of the Church of Our Lady. He teamed up with Jan Soukup (1946), an architect from Plzeň who is experienced in heritage restoration. Pawson joined the original building to the new church in a single, clean, purifying style that met the Trappist community's spiritual needs. The monastery's dominant element is the new sacred space, which is designed as an economical white prism with a rounded end of the presbytery, in the interior of which there is a remarkable play of light in space. The church's interior is completely devoid of ornamentation and its pure

white surface is illuminated only by natural light penetrating through narrow slit windows and a circular skylight above the altar. This concept refers to the Romanesque and early Gothic Cistercian monasteries, especially Le Thoronet Abbey in France. The monastery also includes an ambit, whose vaulting with a large window facing the yard allows the monks a view of the garden and provides space for contemplation. The façade combines modern concrete surfaces with the restored historical stone walls of the original farmyard. Around the monastery there are workshops where traditional Trappist products are made, which serve as a source of the community's livelihood. Pawson studied at the AA in London after his time in Japan and set up his own studio there in 1981. His work is characterised by executions of luxury stores (Calvin Klein), but with this sacred building it also acquired a spiritual dimension.



Euro Palace

- Prague 1, Wenceslas Square 2
- Richard Doležal, Petr Malinský, Martin Kotík, Petr Burian, Michal Pokorný
- 2000–2002

The Euro Palace is a solution to the long-term problem of locating a landmark at the lower end of Wenceslas Square, where the Old and New Towns meet. This problem was solved as early as 1924, when, in Josef Gočar’s architecture school at the Academy of Fine Arts, one of the pupils, František M. Černý, designed a distinctive vertical building in this location, with the viewing axis reversed from Na Příkopě to Wenceslas Square. However, this met with resistance from the heritage conservation authorities not only in the 1920s, but also in the 1970s, when the problem was reopened. The third time the site was addressed was in the late 1990s, when the architect Martin Kotík returned to the idea of a vertical landmark building. His idea was opposed by the Club for Old Prague, so the final building was a compromise. His design was reworked by the DaM office – Richard

Doležal (1953), Petr Malinský (1961), Petr Burian (1970) and Michal Pokorný (1966) and the vertical dominance was reduced. The building’s façade has double glass cladding and is connected to the Lindt Building by Ludvík Kysela. The corner is dominated by a tower-like prism with gold-coloured slats. The building fulfils its two basic functions – offices and commercial space – and its dignified form completes the lower end of Wenceslas Square. After completing his studies at the Czech Technical University, Kotík (1943) worked in the studio of Věra and Vladimír Machonin and in Ivo Oberstein’s urban planning studio. After the Velvet Revolution, he founded the successful Omicron-K office and designed the Generali insurance company building on Anglická ulice, the Holan Stock Exchange Palace, Slavia football stadium and the IBC Těšnov building.

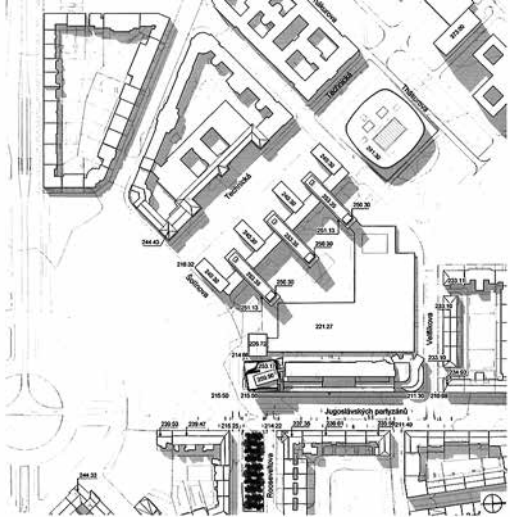


Completion of Czech Technical University Campus

- Prague 6 – Dejvice
- Roman Brychta, Adam Halíř, Ondřej Hofmeister, Petr Lešek and Václav Králíček (National Library of Technology), Alena Šrámková (Faculty of Architecture), Petr Franta (CIIRC and CTU rectorate)
- 2000–2017

The CTU campus was further developed after the Velvet Revolution. The design chosen from the competition for the National Library of Technology 1 had a flattened oval ground plan with an internal five-storey hall and galleries across the entire height of the building. The freely accessible ground floor with four entrances to the vestibule from all sides contains an exhibition hall, a bookshop, a branch of the city library, a lecture hall, a café and the entrance to the library of technology itself with study rooms located on all floors. The galleries in the central space with concrete balustrades are decorated with drawings by the Romanian painter Dan Perjovschi. The façade is uniformly lined with Copilit glass blocks around the entire perimeter. A competition for a new building for the Faculty of Architecture 2 was held in 2004 and won by Alena Šrámková (with Lukáš Ehl and Tomáš Koumar), with the

design then being implemented. It is a robust L-shaped block with three atria across the full height of the eight-storey building. This concept created a plateau in front of the entrance to the faculty, in the corner of which a pylon was placed. It refers to the existing development around the green belt from Prague Castle to the Vltava valley. The façade combines vertical dark red ceramic tiling with banded windows and concrete sills. The construction of the CIIRC 3 Institute and rectorate took place in 2012–2017 as a complicated conversion and extension of the original canteen (Čermák, Paul) from the 1960s. The shell of the new building towards Vítězné náměstí is made of a pneumatic membrane film serving as a solar energy collector and is distinctive due to its vertical line. The CTU campus acquired its present appearance thanks to these alterations.



2005–2025

The period of the last twenty years has brought to Czech society a stabilization of democratic institutions and a deeper anchoring in the European context, which has also been reflected in architecture and urban planning. There has been greater care for public urban space, which has undergone a significant qualitative transformation, along with efforts to achieve long-term sustainability in the context of impending climate change. At the same time, industrial zones, the so-called brownfields, are being restructured and transformed into more livable and recreational environments for residents. The cultivation of the environment is coordinated through thoughtful actions by municipal and state administrations, which are beginning to understand the meaning and value of environmental quality for the health and prosperity of society. Thanks to the pressure from professionals, increased attention from the government, and the growing interest of investors and the private sector, architecture and urban planning are gradually gaining the opportunity to influence future political, economic, and cultural strategies. The public is beginning to participate in their implementation. The best example is the recent prestigious international competition for a new concert hall by the Vltava River in Prague, the result of which promises to provide the Czech capital with a dignified cultural center that is meant to celebrate Czech music, which has historically been a part of the national identity.



Bertold Brecht :The song of the Moldau (1944)

The stones wander slow on the bottom of Moldau
Three emperor's corpses are buried in Prag.
The great will not stay great, and small not the small.
The night has twelve hours, and then comes the day.

The times they are changing. Magnificent plans of
The mighty will come to a halt in the end.
And are they still crowing like some bloody roosters
The times they are changing, and no changing that.

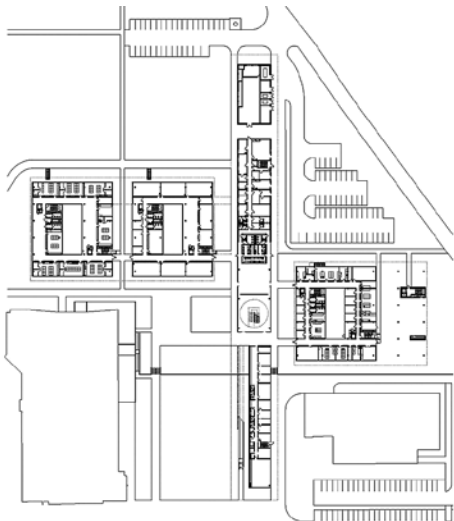
The stones wander slow on the bottom of Moldau
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Faculty of Chemical Technology, University of Pardubice

→ Pardubice, Hradecká, Studentská a K Cihelně
→ Ladislav Kuba, Tomáš Pilař
→ 2002–2008

The Faculty of Chemical Technology complex is connected to the existing dormitory complex. The main elongated north-south building is designed on a triangular ground plan. It is located on the edge of the university campus. The main building forms the basic axis of the entire university complex. The building is connected by glass corridors on both sides to laboratories and departments, which are arranged around atria. The rectangular layout of the entire campus provides generous capacities for social spaces and a sufficient number of laboratories and lecture halls. The material composition of the individual parts is designed to create access from the academic square. The façade combines large glass surfaces with visual concrete in the spirit of minimalist architecture. The upper lecture hall floors are equipped with protruding hot-dip galvanised grids, which ensure optimal light conditions. A new gymnasium is located at

the southern end of the campus. After graduating from Brno University of Technology, the architect Ladislav Kuba (1964) did post-graduate work at the Academy of Fine Arts under Professor Emil Přikryl at the time of the revolution. Tomáš Pilař (1963) studied at Brno University of Technology and then at the Academy of Arts, Architecture and Design in Prague. In the mid-1990s they founded an architectural office that was successful not only in the Brno region, but also nationwide. At the beginning of their joint career they designed the library of the Faculty of Arts at Masaryk University in Brno, which was awarded the Grand Prix of Czech Architecture. Their other realisations include, for example, the Chapel of Our Lady the Queen in Jestřebí, the Chapel of St. Anthony in Černá, City Park Jihlava and the Faculty of Humanities at Charles University in Prague. v Černé, City Park Jihlava, Fakulta humanitních studií Univerzity Karlovy v Praze.





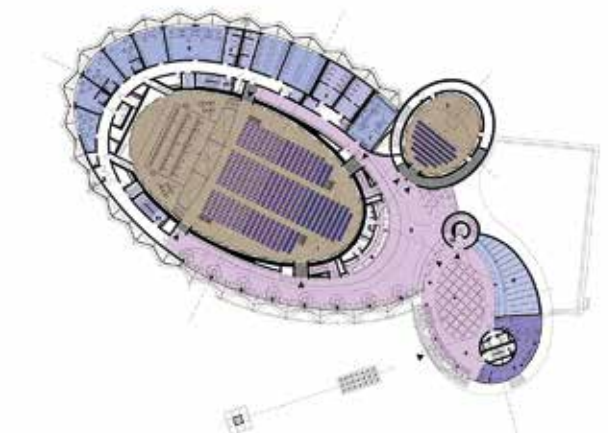
Congress and University Centre

→ Zlín, náměstí T. G. Masaryka 5556

→ Eva Jiříčná, Petr Vágner

→ 2002–2012

In the early 1990s, the Masaryk Schools built by František L. Gahura was demolished. It had been located at the intersection of the main axes of the urban centre of Zlín, the east-west axis along the Dřevnice River and the transverse axis with the employee dormitories. After a complex discussion with the heritage conservation authorities, a design by Eva Jiříčná (1939) and Petr Vágner (1970) was finally accepted. It referred by new architectural means to the original composition of the “open arms” of the Masaryk Schools. Jiříčná designed a set of oval buildings that open towards náměstí Práce and the monument to Tomáš Garrigue Masaryk, which was put back there. She was concerned for the historical continuity of the place. The higher oval building contains the Tomáš Baťa University library and the rectorate. The second building, which houses the congress and concert hall, consists of one larger and two smaller oval volumes. The larger oval structure houses the main hall, while the first of the smaller oval structures houses the ground floor vestibule with facilities and a first floor café with a viewing terrace. There is a hall in the second of the smaller structures. The hall’s acoustic parameters are of the highest quality. The shell, which is made of glass blocks and is usually illuminated in the evening, has become a new icon of Zlín’s city centre. The interiors reveal the influence of English “high-tech” architecture, with which the architect has been associated throughout her career. After studying at the Czech Technical University and the Academy of Fine Arts in Prague, after the Soviet occupation Zlín-born Jiříčná left for England, where she worked with Richard Rogers. She made a name for herself creating interiors for Joseph stores in central London. After the revolution, she became a professor at the Academy of Arts, Architecture and Design and designed the New Orangery in the Royal Garden at Prague Castle, the Hotel Josef in the Old Town and later the Luděk Sekyra Villa in Prague’s Troja district.



“Plecháč” House

→ Mánesova 1672, Humpolec

→ Luděk Rýzner

→ 2004–2005

The architect's own house continues the industrial tradition of factory buildings in Humpolec. The building is located on a sloping street corner. On the main entrance side it has three storeys, on the garden side it has two with a terrace extension, which houses the architect's studio. The floor plan is crossed by a single-flight staircase and there is an entrance and two guest rooms on the ground floor. On the first floor there is a kitchen with glazed access to the garden terrace and a living area that covers two floors. The second floor contains the parents' bedroom with a gallery view into the living area and facilities. The house is designed as a simple prism with a terrace extension. It is constructed of a steel skeleton prefabricated structure. Concrete floors and walls are used in the interior, the staircase is made of wooden grids. The house's shell is clad with corten sheet. The architect Luděk Rýzner (1969) graduated from the Civil Engineering Industrial School in Havlíčkův Brod and then the Faculty of Civil Engineering at the Czech Technical University. He is part of the generation that started work in the 1990s. At that time he established his own office, OK PLAN ARCHITECTS, in Humpolec, which successfully operates also outside the Vysočina region. He has designed a number of industrial and residential buildings reflecting the interwar tradition and contemporary technological trends. He also rebuilt and extended the summer villa of the Ostrava lawyer Josef Vondráček in Rožnov pod Radhoštěm by the brothers Lubomír and Čestmír Šlapeta. Together with his brother, he initiated the establishment of an art gallery in Humpolec, which greatly enriched the region's cultural life.

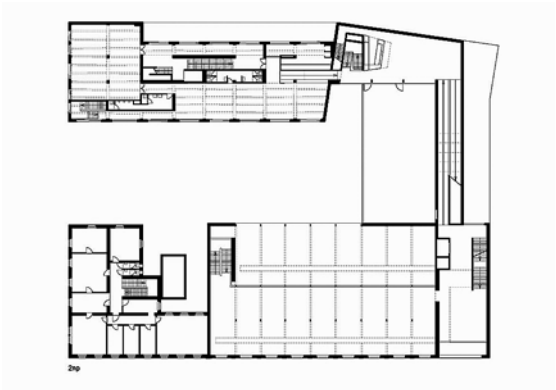


DOX Centre for Contemporary Art

- Prague 7, Poupětova 34
- Ivan Kroupa, Martin Rajniš, Petr Hájek
- 2004–2007; 2016; 2014–2018

Holešovice is a location where extensive restructuring of the industrial and transport system has been taking place since the 1990s. A particularly fine example of the conversion of an industrial building is the DOX Centre for Contemporary Art, which has quickly become a leading centre for visual art and cultural dialogue in recent decades. The industrial area dates back to 1901, was expanded in 1928 and used for manufacturing purposes until the early 1990s. The conversion into a cultural centre was initiated by the art collector Leoš Válka, who returned from emigration in Australia. Válka purchased the entire site in 2002 and had it converted into a multifunctional space with a focus on contemporary art. The building includes exhibition space, a café, a library and a shop. He entrusted the project to one of the most prominent figures of the generation that appeared on the scene at the end of the '80s and beginning of the '90s. It is the work of Ivan Kroupa (1960), whose

interventions connected the generous spaces of two existing factories and inserted a courtyard between them, serving for exhibitions and social events. This unified the entire complex. The main motif of the interiors is a ramp that acts as a “promenade architectural”, leading the visitor through the various parts of the exhibition. The whole conversion is characterised by architectural minimalism. The roof of the complex was completed with a wooden airship by Martin Rajniš, called Gulliver, in 2016. The DOX building complex was expanded in 2014–2018 with an extension designed by Petr Hájek, including special spaces for dance, music, film and a school of architecture. After studying at the Czech Technical University, Kroupa completed internships in London, Paris, Barcelona and Stuttgart and soon became known for his villas in Prague and its surrounding area. He recently designed the Technology Centre for the Academy of Arts, Architecture and Design, where he worked as a professor for a long time.

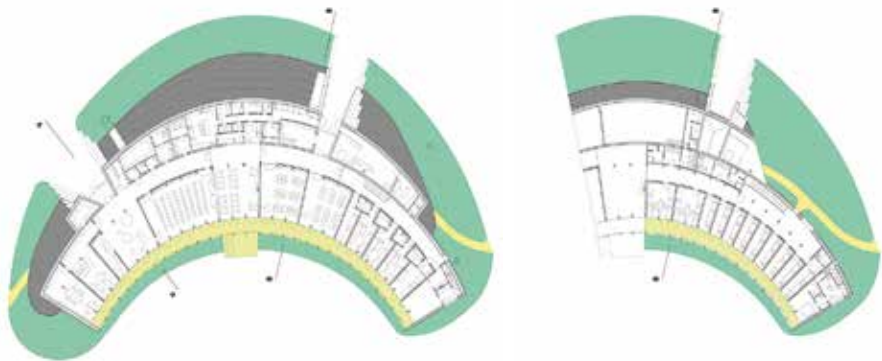


Sluňákov Centre for Ecological Activities

→ Horka nad Moravou
→ Projektil architekti (Roman Brychta, Adam Halíř, Ondřej Hofmeister, Petr Lešek)
→ 2004–2007

The Sluňákov Centre for Ecological Activities is an example of a building that fits in with its site while meeting high environmental standards. It serves as an environmental education centre and a gateway to the Litovelské Pomoraví protected landscape area. The form is guided by the idea of an “inhabited land wave” that blends naturally into the landscape and minimises the building’s visual impact on the surrounding environment. The southern façade is glazed and uses solar energy. Movable coloured shades regulate the amount of light and allow the building’s appearance to vary. The northern part is protected by an earthen mound that flows into the green roof. The interior is used for short and longer-term educational programmes. The central space is a common hall, around which classrooms, offices and accommodation

are located. The area is surrounded by nature trails that promote environmental education. The building is an example of sustainable architecture using natural resources and renewable energy such as passive solar heating, rainwater harvesting and natural indoor climate control. The overall concept promotes the idea of sustainable development and harmonious coexistence between man and nature. The Projektil architekti studio, whose members include Roman Brychta (1967), a student of Emil Příklad at the Academy of Fine Arts, and Czech Technical University graduates Adam Halíř (1975), Ondřej Hofmeister (1971) and Petr Lešek (1973), has long focused on innovative approaches to architecture. Their other buildings include the National Library of Technology in Prague (with Václav Králíček) and a library in Hradec Králové.





Church Belonging to the Church of the Brethren in Litomyšl

→ Litomyšl, Moravská 1222

→ Zdeněk Fránek

→ 2007–2010

The church belonging to the Church of the Brethren in Litomyšl is an example of a new understanding of sacral architecture. The building is situated on the northern slope of a trapezoidal lot. The architect was inspired by the biblical quote “Be exalted, O God, above the heavens; let your glory be over all the earth” (Psalm 57:11). He attempted to translate this idea into the form of a church whose shape resembles a ramp as a symbol of man’s pilgrimage from earthly life to heaven. The principle of origami served as inspiration; it is applied in the three-dimensional shaping of the roofs, in the bell tower carrying a cross and in other details. The church is partially recessed into the terrain and thus blends in with its surroundings; acoustic isolation was also implemented. It is supported by the double façade, which combines opening windows with a fixed glazed part of the shell. The civil nature of the building is emphasised

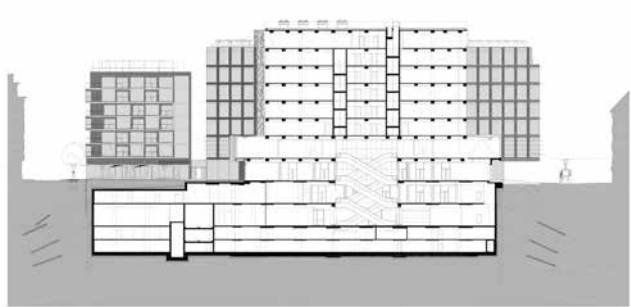
by the use of visual concrete, which is combined with acoustic plywood panels inside. The prayer room offers flexibility for cultural events, concerts and community activities. Leading Czech artists participated in the artistic decoration: Václav Cíglar and Karel Malich created the crucifix and the altar. The sloping surfaces of the visual concrete support a play of light that enhances the building’s spiritual dimension. The architect Zdeněk Fránek (1961), a graduate of Brno University of Technology, has been enriching the Czech architectural scene since the early 1990s. He was inspired by the Baroque tradition in Moravia and incorporated his commitment to three-dimensional form into his buildings (the cultural hall in Velké Opatovice, a number of houses in Brno and Prague and the U Milosrdných residence in Prague’s Old Town). He was also a professor at the Technical University of Liberec and in Plzeň.



Quadrio

- Prague 1, Spálená
- Jakub Cigler Architekti
- 2007–2014

The large city block between Spálená and Jungmannova ulice was transformed into a compact multifunctional complex consisting of six interconnected buildings. They are installed on a common basement, which also includes the vestibule of Národní třída metro station. The four office buildings in the corner positions are connected by a central fifth building, between which roofed atria form a common interior space. The ground floor, in the form of a shopping gallery, enables street life to continue and is an active public space. The sixth, free-standing building on the corner of Vladislavova ulice is used for housing and forms the natural boundary of the new public square. The façades of the office parts are horizontally divided by distinctive cornices of artificial stone, alternating with modules of black granite. The complex includes an entrance to the metro, extensive retail space in the basement and ground floor (including restaurants), offices and, in the last building, 13 luxury apartments, some with atria. Archaeological excavations here revealed a valuable set of Gothic cellars, part of which was declared cultural heritage and integrated into the underground floors. Quadrio is an example of a construction investment by CPI Property Group, which addresses the complex transport and urban challenges of the city center in a sensitive yet bold manner. The corner of Vladislavova ulice and Charvátova ulice is a new public space dominated by a moving sculpture of Franz Kafka by David Černý. Jakub Cigler (1962), a graduate of the Czech Technical University under prof. Emil Hlaváček, gained experience in London with Jan Kaplický and in New York. His Prague studio has completed a number of important projects – such as The Park office complex in Prague 4, the residential Parvi Cibulka in Prague 5 and Churchill II in Prague 2.

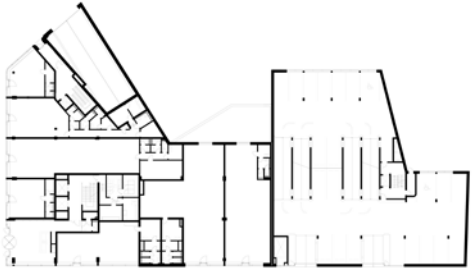




Dorn Multifunctional Building

- Brno, corner of Plotní and Dornych
- Tomáš Rusín, Ivan Wahla
- 2008–2016

The Dorn multifunctional building is located in an industrial area near Brno’s main railway station and the former Wannick foundry that is undergoing a fundamental transformation. The building is an important vertical landmark in the southern part of the city centre. The slender building is located on the corner of Plotní and Dornych. The building consists of two connected structures. The front tall building facing the city is composed of two adjacent trapezoids along Plotní ulice with a three-storey base. It is linked to a second lower structure, which houses a garage. Commercial units are located on the ground floor. In the high-rise part, open-space offices are designed with flexible layouts according to the tenants’ wishes. There are 130 parking spaces in the base. The façade is made of red face bricks, which are consistent with the industrial architecture of Brno. The staircase and entrance hall are finished in travertine, while the ground floor is made of stainless steel polished glazing frames and steel display windows. Graduates of Brno University of Technology Tomáš Rusín (1962) and Ivan Wahla (1963), who taught for many years at their alma mater, made their reputation in housing as designers of a number of villas and apartment buildings in Brno (e.g. the Old Brewery in Brno’s Královo Pole district ●). They made significant contributions to the demanding refurbishment of the Villa Tugendhat by Ludwig Mies van der Rohe and the Münz Villa by Ernst Wiesner. In addition, Rusín has worked on a number of production designs for theatres in Brno and the Slovak National Theatre in Bratislava. Wahla is involved in the editorial activities of the Municipal House group, which has mapped the entire Moravian interwar avant-garde over the last 30 years.





Ladislav Sutnar Faculty of Design and Art

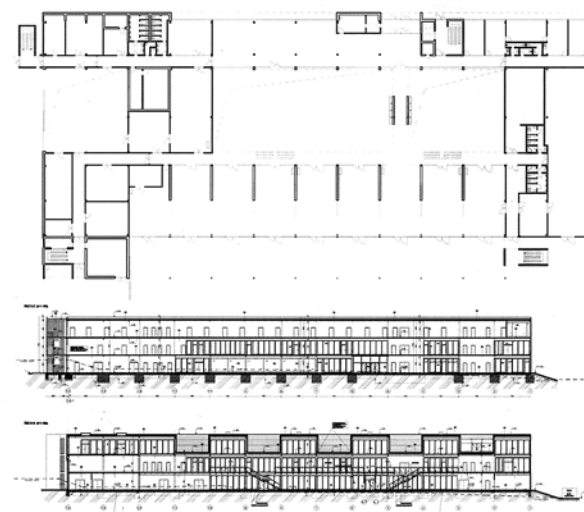
→ Plzeň, Univerzitní 28

→ Jan Štípek

→ 2010–2012

The building of the Faculty of Design and Art of the University of West Bohemia in Plzeň is named after the most important Czech graphic designer, Plzeň-born Ladislav Sutnar (1897–1976), who contributed to the interiors of the Czechoslovak pavilions in Brussels (1935), Paris (1937) and New York (1939) before he emigrated to the United States. The faculty building was designed as an inspiring space for creative work of all artistic disciplines and for their interaction. The building is located on the university campus in Bory and provides space for 550 students. The building reflects an industrial aesthetic and earned the nickname the “Art Factory.” The main space is a 6,000 sqm open hall that serves as a shared studio space dividable by variable partitions, allowing for different configurations according to the users’ needs. In this way, transparency and openness of the interior is achieved, offering communication between students and educators

and creating a natural environment for artistic work. The hall is surrounded by a three-storey gallery with classrooms, offices and facilities. The faculty also includes a theatre hall, which can be opened using a sliding wall to the exterior, creating a natural amphitheatre for performances and events. Structurally, the faculty is designed as a prefabricated hall with distinctive steel elements. The use of glass, concrete and metal creates a visually clear and functional environment that is in line with contemporary trends in the architecture of educational buildings. The architect Jan Štípek (1941–2012) graduated from the Czech Technical University, worked for a long time in Sportprojekt with Gočár’s pupil Stanislav Tobek and contributed to the construction of a number of sports buildings. After the Velvet Revolution, he was the first chairman of the Czech Chamber of Architects and taught at the Czech Technical University Faculty of Architecture.

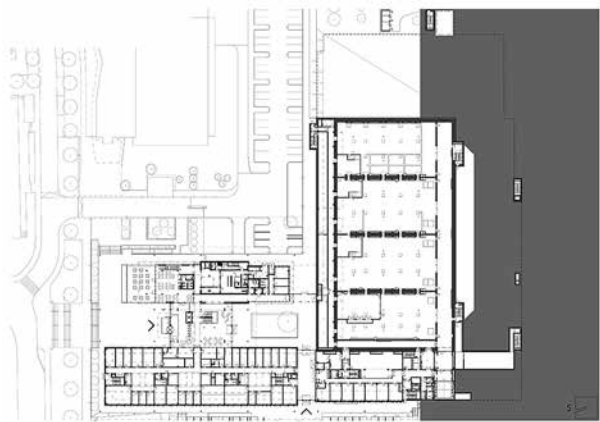


ELI Beamlines

→ Dolní Břežany, Za Radnicí 835
→ Viktoria Souček – Bogle Architects
→ 2010–2015

The ELI Beamlines Scientific Research Centre was established on the site of former agricultural facilities at Dolní Břežany château. The project was developed by Bogle Architects, which won an international competition. The site is designed as a research campus, consisting of four separate buildings: offices, laboratories, a multifunctional space with a lecture hall, a café and a massive concrete “box” that houses the laser hall itself. The atrium is covered by a light “floating” roof, whose blinds provide shade in summer, but allow the sun to penetrate in winter, thus providing lighting and heating of the atrium. The monolithic structure of the laser equipment building is isolated from the regular building to resist external vibrations. The site has four ultra-intense laser systems with different characteristics. The buildings are designed with sustainability and efficiency in mind. They integrate features such as external

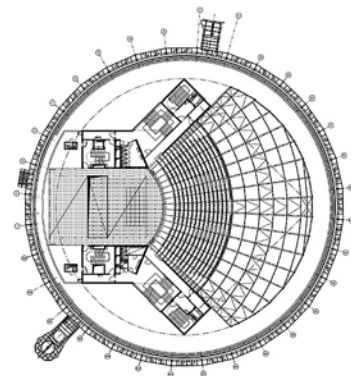
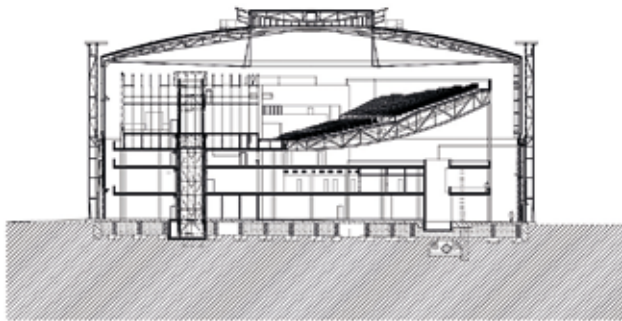
shading, natural daylight and ventilation to promote a healthy and productive working environment. The individual buildings’ layout and their interconnection by bridges and internal atria encourages informal meetings and communication between research teams. The building demonstrates that it is possible to create an environment for cutting-edge science and combine it with a sophisticated architectural design that meets both functional and aesthetic requirements. Bogle Architects was founded in 2012 by Ian Bogle. It is an international architecture and urban design studio with offices in London, Prague and Hong Kong. The lead architect Viktoria Souček (1974) graduated from the Academy of Arts, Architecture and Design and then worked for some time at Norman Foster Architects in London. One of their most recent projects is the Pomezí Residence in Prague 5.



Multifunctional Gong Hall

→ Ostrava, Ruská 20
→ Josef Pleskot
→ 2011–2012

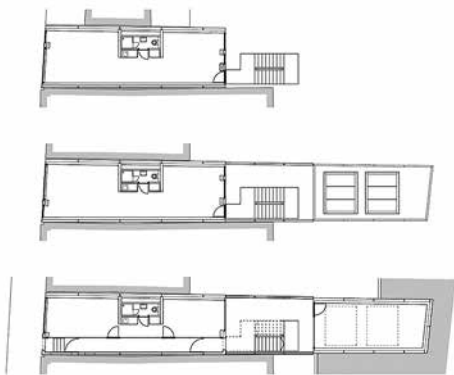
The extensive industrial area of the former Hlubina mine, a 200-metre long coking battery and a former metallurgical complex with an area of 250,000 sqm, Dolní Vítkovice has been gradually rebuilt and converted to a new function as a cultural and educational centre since 2007. The aim was to preserve the original character and atmosphere of the industrial complex while incorporating new cultural and social functions. This created a new centre of cultural activities in the immediate vicinity of the historical centre of Moravian Ostrava. The dominant part of the Gong multifunctional hall was originally a gasworks and was converted into a multifunctional auditorium with a capacity of 1,500, supplemented by a smaller hall for 400, conference rooms and exhibition spaces. The architectural design included raising the sunken bell of the gasworks to a height of 13 m, which restored the building to its original grandeur, thus creating 110,000 sqm of space. The new structures were designed to touch the original structure as little as possible, allowing the original features to stand out. The entrance hall, multi-purpose gallery, refreshments, facilities, conference rooms and the amphitheatre in the tiered multifunctional hall were built between concrete towers on four levels. Josef Pleskot (1952), a graduate of the Czech Technical University, is one of the leading figures in contemporary Czech architecture. He is known for his sensitive approach to reconstructions and conversions of historical buildings. His important projects include the tunnel in the Deer Moat at Prague Castle, the headquarters of the ČSOB bank in Prague's Radlice district and alterations to squares and apartment buildings in Litomyšl.



Minská Multifunctional Building

→ Brno, Minská 85
→ Zdeněk Makovský and Daniel Makovský
→ 2012–2014

The architectural studio of Zdeněk Makovský (1946) and Daniel Makovský (1975) has been known for its distinctive style characterised by the use of visual concrete since the late 1990s. It showed exceptional inventiveness in the solution of lots that were difficult to build on. One of them was a lot on the busy Minská ulice in Žabovřesky. The architects inserted two buildings separated by a small courtyard into a narrow and deep gap only 4.8 metres wide. The front four-storey building is accessed by an open staircase, is fully glazed on the street side and the courtyard and has a sanitary core inserted in the middle. The rear single-storey building has a higher clear height and is fitted with overhead lighting with a grey canopy, it has a studio character. Both buildings serve their own architectural office. The contrast between the large glazed areas of the façade, which lend transparency to the building, and the striking exposed concrete structure makes the work distinctive. It is a Moravian reflection of the minimalist work of the Japanese architect Tadao Ando. This tendency can also be seen in a number of other villas and houses in Brno, for example in a pair of atrium-style semi-detached houses on the outskirts of Brno in Žebětín ●. A graduate of Brno University of Technology, Zdeněk Makovský worked briefly for the architect Jaromír Sirotek at the design institute of trade and then devoted himself to freelance artistic activity for a long time. After the Velvet Revolution, he taught architectural design and sculpture at the Faculty of Architecture in Brno for three decades. He inherited his father's talent for sculpture and created a bust of composer Leoš Janáček for the façade of the Faculty of Architecture building and the portrait of Adolf Loos placed in the Müller Villa in Prague.





Drn Building

- Prague 1, Mikulandská 7
- Stanislav Fiala
- 2012–2017

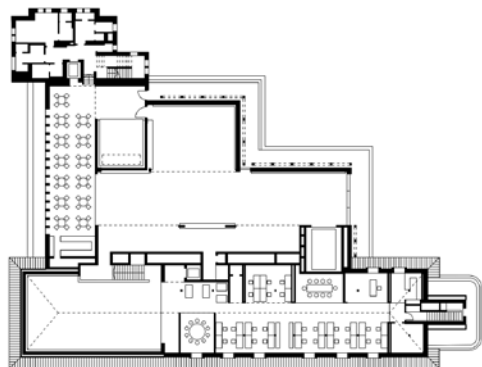
The multifunctional building is in a busy location on the corner of Národní třída and Mikulandská ulice between the Dunaj (Danube) Palace dating from the first republic and the baroque Schönkirch Palace. The building's architecture attempts to seek harmony between these neighbours through contemporary architectural means. The intermingling of the Baroque world with the modern, the interconnection of old and new, are the motifs that permeate the entire building. The four-storey glazed mass follows on from the neighbouring Baroque palace. It is replaced by four slightly terraced stages, whose corner arch graduates the dynamic expression of the architecture. The façade is enriched with an artistically designed grille and characteristic greenery. The horizontal galleries on the upper floors are equipped with flower beds for floral decoration, which enriches the overall impression of this palace-type building. The building is topped with a terraced garden of organic shape with flora and plane trees, which offers both relaxation for users and attractive views of the rooftop landscape of historical Prague. An important enrichment of the urban parterre on Národní třída is the passage that opens into an intimate courtyard dominated by the sculpture of a metal tree by Josef Ryšlavý. Great attention was also paid to the historical part of the complex, which was executed in accordance with heritage conservation standards. After studying at the Czech Technical University and the Academy of Fine Arts, Stanislav Fiala (1962) was part a group of young architects around Martin Rajniš during the revolution. He has had his own studio since 2009 and it designed the SIPRAL building, his own villa in Prague, the Pushkin residence in Belgrade and refurbishment of the Špork Palace in Prague, which was previously rebuilt by Gočár.



Kunsthalle

- Prague 1, Klárov 5
- Jan Schindler, Ludvík Seko
- 2014–2022

The exhibition space was created by converting a technical building. The original Zenger transformer station for the historical part of Prague was built to a design by Vilém Kvasnička in 1926–1934. Most of the original structures had to be removed due to contamination with oil, mercury and aluminate cement. Only the restored outer shell was preserved. The entrance from Pod Bruskou was highlighted by the architects Jan Schindler (1968) and Ludvík Seko (1967) with a robust concrete ramp lined with copper cladding, which drew attention to the building's new function. The internal spatial concept of the gallery replaced the original technological function of the transformer room. All spaces flow in a cascade at different levels in the sense of Adolf Loos' Raumplan, which, however, unlike the original solution, follows on from the existing neoclassical composition of the facade. The use of visual concrete is a symbolic link to the original industrial function. The Kunsthalle offers the public three large gallery spaces, a conference hall, a book lounge, educational spaces for children, a shop, a bistro and a café with a terrace overlooking Prague Castle. The basements are used for preparing exhibitions, workshops for restoring works of art, for depositories and for the placement of technology. The Kunsthalle's artistic programme enriched the cultural life of the Czech capital. The Schindler – Seko architects studio, run by Czech Technical University graduates, quickly made a name for itself with a number of buildings: the attic apartment of film director Jiří Menzel, the office buildings on Evropská třída, the Sacre-Coeur residential development in Smíchov and the new The Cloud One hotel on Hybernská ulice, which complements the development around Masaryk Station.

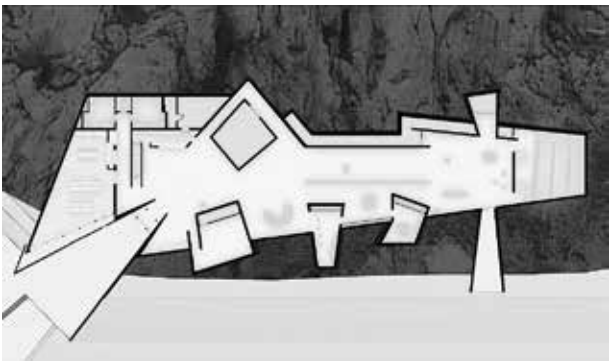


Archeopark Pavlov

→ Pavlov, 23. dubna 264
→ Radko Květ, Pavel Pijáček
→ 2015–2016

The building is located at an important prehistoric archaeological site from the Palaeolithic period, the time of mammoth hunters. The famous statue of the Venus of Dolní Věstonice, one of the most important artefacts of world prehistoric art, comes from this period. The building is set in the unique landscape of Pálava, in a slope of the Pavlov Hills. The main part of the museum is located underground, so the exhibition evokes a cave and the atmosphere of the environment of prehistoric man with its permanent installation of archaeological findings. The aim of the internal installation was to leave the archaeological excavations in their original authentic places, in situ. The interior spaces are originally illuminated by a combination of artificial lighting and daylight coming from small concrete structures above the ground. The rooms

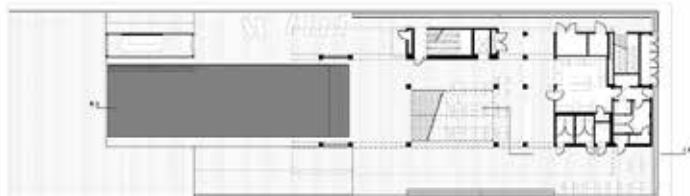
provide views of the surrounding landmarks. At the same time, the buildings form a distinctive grouping in the landscape that follows and reflects the terrain's morphology. Original exhibits are appropriately combined with audiovisual presentations. Visitors are introduced to the everyday life and culture of the Stone Age. It is one of the most successful museum installations of recent times. This building is the culmination of the work of Radko Květ (1954), who graduated from Brno University of Technology in Jaroslav Drápal's studio. Květ is also the author of a number of residential buildings, museum exhibitions and the refurbishment of Špilberk Castle in Brno. In cooperation with the garden architect Zdeněk Sendler, he worked on the landscaping of historical parks in Litomyšl and Karviná.



Czech Republic Pavilion – Expo Milano 2015

→ Ondřej Chybík, Michal Křištof
→ 2013-2015

The Czech Republic was represented at the 2015 World Expo in Milan by a pavilion based on a winning competition design by the young Brno architects Ondřej Chybík (1985) and Michal Křištof (1986). The theme was: Feeding the Planet, Energy for Life. The pavilion's motto is water. The presentation presented the latest developments in water purification nanotechnology and the Czech Republic's traditional relationship with water, the spa industry and water management. This theme is underlined by the swimming pool in front of the pavilion. The building was conceived as a white container that could be disassembled and was modular, recyclable and for subsequent use in the Czech Republic. The building reflected the tradition of modern Czech architecture. There was a small amphitheatre and a restaurant on the ground floor. There were exhibition spaces grouped around a central atrium and another restaurant on the first floor. There was also a green roof that provided a view of the entire World Expo grounds. The refreshing swimming pool by the entrance was a special attraction and was complemented by a statue by Lukáš Rittstein. It symbolised the connection between water, nature and technological development. The swimming pool became the most popular place for child visitors to the World Expo. The pavilion's interiors were decorated with works by other leading Czech artists: Blanka and Jakub Nepraš, Maxim Velčovský and Federico Díáz. The pavilion was transported to Vizovice, where it now serves as an administrative space of the construction company that built it. The architects Chybík and Křištof designed, for example, the Mendel greenhouse in the garden of the Augustinian Monastery in Brno, the Lahofer winery in Dobšice and together they are preparing a number of other projects for Brno, Ostrava and Prague.





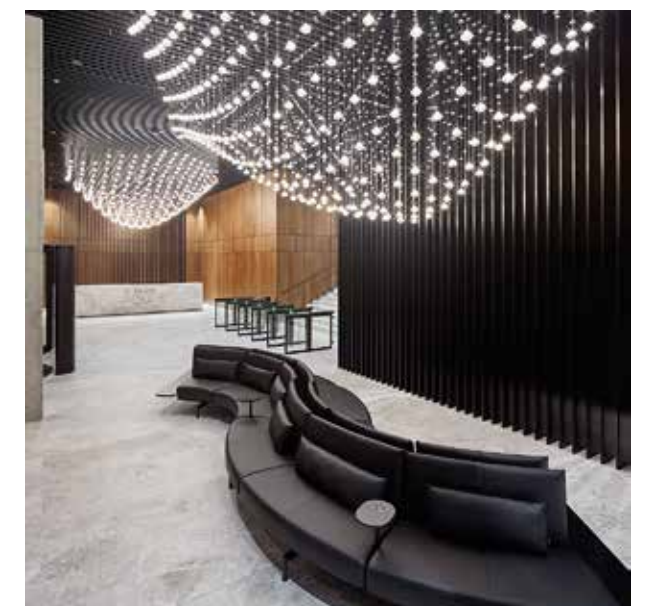
Rustonka

→ Prague 8, Sokolovská 115

→ CMC architects

→ 2010–2019

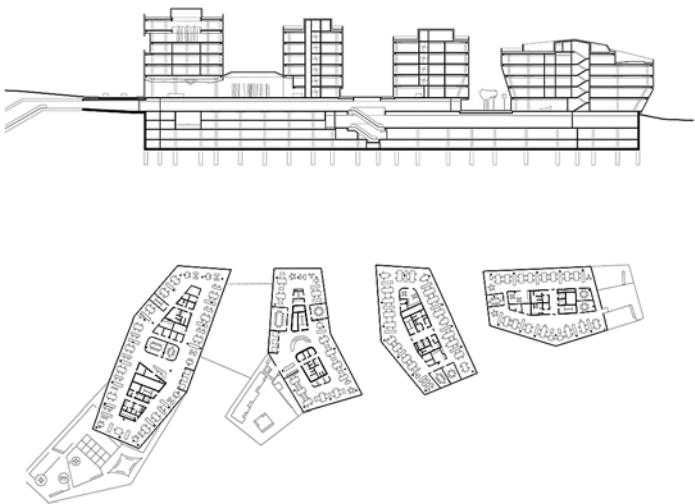
A new office building was built in 2020 on the border of the Prague districts of Karlín and Libeň, near the revitalised Rustonka site. The building was designed by CMC architects, who created a project that reflects the current requirements for the working environment, aesthetics and environmental sustainability. The new building has the shape of an eight-storey prism with an organically structured façade that combines technical elements with artistic playfulness. The uniform structure of the ceramic tiles unifies the whole area and creates the site's visual character. The building's overall mass is divided into several functional units, with a strong emphasis on connecting the interior with the outdoor environment. The roof terrace, which serves both for work and relaxation, offers panoramic views of the centre of Prague and the adjacent Karlín and Holešovice districts. One of the design's key elements was the connection between architecture and art. The building's interiors are designed as a contemporary art gallery. The entrance hall's dominant feature is the monumental light installation Stellar Dust, which was created from 726 handmade crystal drops from the Czech glassworks Bomma in Světlá nad Sázavou. This 20-metre high light fixture is one of the largest contemporary light objects in the Czech Republic and gives the illusion of stardust or waves of light. CMC architects was founded in 1997 by Vít Másl (1964) and David Richard Chisholm (1960). Its long-term focus is on urban architecture, sustainable buildings and industrial conversions. Its portfolio includes a number of projects, including the reconstruction of the Classic 7 mill in Prague's Holešovice district and the AFI KARLIN Butterfly building.



Bořislavka Office Centre

→ Prague 6, Evropská 65
→ Jan Aulík, Jakub Fišer, Leoš Horák, David Zalabák
→ 2012–2021

KKCG organised a competition for the development of a large site on the western outskirts of Prague, won by a design by Aulík Fišer Architects, in 2012. The Bořislavka Office Centre is situated on the access road from the international airport, directly above Bořislavka metro station. It forms a distinctive landmark of the entrance to the city at an intersection. The complex consists of four irregular glass crystals that form a living local centre. The buildings reflect the shape of the land, the terrain's morphology and the historical route leading to Prague Castle. These crystals are interconnected in the underground, which houses the entrance to the metro, a number of shops, cafés and garages. The above-ground part is designed as offices, which offer attractive views towards Prague Castle and the Hanspaulka residential area on the other side. The interiors and exteriors are decorated with works by leading contemporary Czech artists: Maxim Velčovský, Federico Díaz and Jan Poupě. The "Iceberg" glass sculpture by Maxim Velčovský illuminates the entrance hall and is one of the largest works by Lasvit in the Czech Republic. The entire complex combines functionality with aesthetics and respect for the surrounding environment. The architects Jan Aulík (1958) and Jakub Fišer (1972) founded their studio in 2007 and focus on planning large urban complexes and designing complicated office and residential projects. Their other projects include the BB Centre in Prague's Michle district.



Apiary, Gallery Golf Hostivař

→ Prague 15, U Golfu

→ Martin Rajniš, David Kubík, Tomáš Kosnar, Zbyněk Šrůtek

→ 2021

At the top of the hill on the Gallery Golf Hostivař site stands a subtle but distinctive wooden building, named the Apiary. This small building is not a beehive, but a landscape installation that connects architecture with nature. The Apiary is another in a series of experimental projects by Martin Rajniš and his "Architecture Works". He has long focused on working with natural materials, and is particularly fascinated by wood. He experiments with organic structure and seeks sustainable forms of construction. The design was based on the principle of an octagonal slatted dome, the shape of which was inspired by the Cathedral of Santa Maria del Fiore in Florence. The Esther Tower was designed on the same principle in Jerusalem in 2017. This observation tower is located in the gardens of Hansen House. It resembles a cactus, which is not only an architectural metaphor for the Israeli landscape, but also an expression of strength and resilience. The Apiary first became an exhibit in the Czech Modern Architecture from Art Nouveau to Today exhibition, which was held in the Prague Castle Riding School in 2021, where it became the dominant feature of the entire exhibition, which sought new approaches with an environmental focus. After the end of the exhibition, the exhibit was transported to the Golf Hostivař site and became the main landscape element at the site's entrance. The structure illustrates the shift in work by Martin Rajniš (1944) from his activities in the SIAL group to the ecological and sustainable function of contemporary architecture. Another example of his activity is the Gulliver airship with its slatted design, above the roof of the DOX Centre. For his lifetime's work, Martin Rajniš received the Global Award for Sustainable Architecture in Paris (2014).





Hagibor Residential and Office Complex – Alfa, Beta, Gamma and Delta Buildings

→ Prague 10, Hagibor

→ Ian Bryan Architects, Bogle Architects

→ 2015–2022

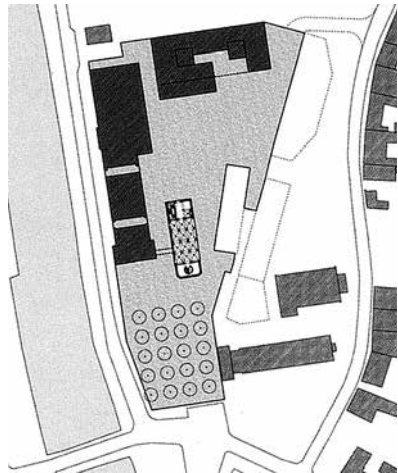
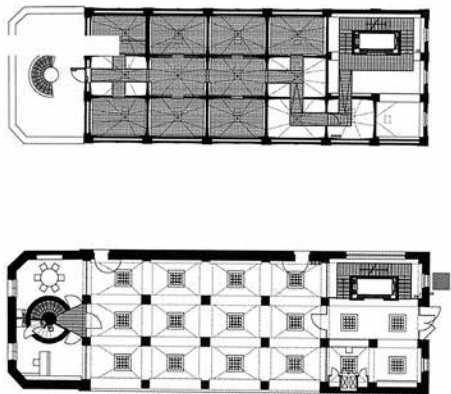
On the border of Prague's Vinohrady and Strašnice districts, a new urban district called Hagibor is being built, in close proximity to Želivského metro station. The district combines housing, office space and civic amenities. The first phase comprises the Alfa and Beta residential buildings, which offer residential units and commercial space on the ground floor. The architectural design of these buildings is by the renowned Ian Bryan Architects studio, while the office buildings and the overall urban concept were designed by the international Bogle Architects studio. The Alpha building is nicknamed the "hedgehog" and is characterised by a dynamic structure made up of cubic volumes with private terraces, creating a lively and articulated appearance. In contrast, the Beta building is characterised by its horizontal articulation and protruding balconies, which provide natural shading and protection from noise from the surrounding roads. This architectural approach adds visual variety to the entire complex, while maintaining the new district's unified character. The second phase of the development includes not only additional residential buildings, but also extensive office complexes designed by the international Bogle Architects studio. The emphasis on quality public space and greenery is a key element of the entire project. The complex emphasises ecological sustainability, which is reflected not only in the materials used, but also in the construction method itself. The Hagibor project shows how a neglected area can be revitalised and turned into a vibrant urban district that combines living, working and leisure in a harmonious environment.



Gočár's Automatic Mills

→ Pardubice, Mezi Mosty
→ Josef Gočár; Zdenek Balík – ZETTE atelier s.r.o.; ŠÉPKA ARCHITEKTI;
Petr Všecká – TRANSAT ARCHITEKTI; Prokš Příkryl architekti
→ 1909–1911; 2016–2024

In 1909, the Winternitz brothers invited the young architect Josef Gočár to design automatic mills on the banks of the Chrudimka River. In this monumental building, Gočár was inspired by the Ishtar Gate installed in Berlin's Pergamon Museum and created a new industrial image of the city. The mill complex was extended to include a grain silo in 1924. The automatic mills ceased operation in 2013. The transformation of this industrial complex into a new cultural centre began in 2016 on the initiative of Mariana and Lukáš Smetana. First, the less valuable buildings from the 1960s were removed from the site, creating a new entrance area and internal square. The entrance space gives prominence to Gočár's industrial buildings and provides dignified access to the whole complex with a park-like arrangement. In the future, the inner square will be used for open-air social events. The complex is closed on the north side by the new GAMPA (Gallery of Pardubice) building. The city gallery is located in the base and the building of the Central Polytechnic Workshops – the Sphere "levitates" above it. The silo houses the town's tourist centre on the ground floor. The first floor was historically a granary, but will serve as an exhibition space in the future. An upper floor features a multifunctional hall and the top floor offers a terrace with impressive views of the city and surrounding area. The main mill building is the headquarters of the Gočár gallery with its important collections of Czech art. The construction of residential and commercial buildings will start soon and will close the whole area from the eastern side. The complex has become an important centre of social activities in the regional capital. The project is the result of exemplary coordination of government activities with private initiative.



Restoration and Extension of the New Provost's Office at Prague Castle

→ Václav Hlaváček, Mikuláš Wittlich, Barbora Janů, Pavel Jakoubek
→ 2016–2023

The provost's office of the St. Vitus Chapter was built in 1877–1888 by the architect Josef Mocker in the Neo-Gothic style. It was at the time St. Vitus Cathedral was being completed. It is located on the northern side of the square between the cathedral's presbytery and the baroque western façade of the Romanesque Basilica of St. George. The 2016 competition brief included a solution for the restoration of this building for the needs of the administration of the Metropolitan Chapter of St. Vitus Cathedral. The winning design was by Studio acht. The reconstruction restored the original building and extended it with additions to both wings, which follow the lines of the buildings along the courtyard. The extension is conceived in a robust manner, but with an understanding of the existing mass. The new courtyard extensions are designed as multifunctional buildings with commercial uses. The west wing, located on the

site of the former stables, now serves as a café, while the east wing, which replaced the original coach house, has been adapted for a commercial unit. These spaces utilise a previously unused terrace overlooking the Belvedere area and Royal Gardens. Facing sandstone blocks are used both on the façade and in the interior. It creates a dialogue with the structure of the original Neo-Gothic building. The restoration of the interiors of the vaulted entrance area and stair hall, as well as the wooden fittings and furniture of the piano nobile, contribute to the overall result of the entire reconstruction. The observation terrace over the Deer Moat towards the façade of the Prague Castle ball games hall is emphasised by a fountain commemorating the country's patron saints: St. Wenceslas, St. Vitus and St. Adalbert. Studio acht was founded in 1973 in Rotterdam and has been operating in the Czech Republic under the direction of Václav Hlaváček (1963) since 1993.





V-Tower

→ Prague 4, Milevská 3

→ Radan Hubička

→ 2015–2018

The V-Tower on Pankrác Plain is an exceptional example of contemporary Czech architecture that is not afraid of monumental expression and strong artistic opinion. The architect Radan Hubička designed the 104-metre high tower building as a modern landmark on Prague's southern horizon. The pair of slender V-shaped towers are connected by a neck up to two-thirds of their height, above which the two towers move away from each other and continue upwards independently. The symbolic image of the male and female principle is mirrored here in the composition, which from different angles appears alternately as a unified mass, an opening frame or a pair of separately dancing volumes. The building is not a glass monolith. Projecting horizontal slabs, recessed glazing and deep enclosed balconies create a three-dimensional appearance, soft shading and a changing silhouette. Each floor has an original floor plan that responds to the leaning and rotation of the mass, creating individual apartments with generous terraces and panoramic views. The building's vertical rhythm evolves into a dynamic sculpture whose proportions are convincing from all directions. The living areas in the neck offer unique views of both sides of Prague, while the higher floors contain apartments with a triangular orientation. The top floors are occupied by three-storey penthouses with private gardens and swimming pools. As one of the highest places in Prague, Pankrác gives the building a unique location and visibility. The V-Tower thus becomes one of the few contemporary works in Prague that develops high-rise architecture as a distinct architectural genre and, at the same time, enters into a dialogue with the metropolitan skyline. After studying at the Czech Technical University, Radan Hubička (1960) worked in the KPÚ Prague studio (Nováček, Franc, Fenc) and, after the revolution, gained international experience in Boris Podrecca's studio in Vienna before he established the AARH architectural studio in Prague. In addition, he is the author of several luxury residences (Prague – Baba ¹ and Hluboká nad Vltavou ²).



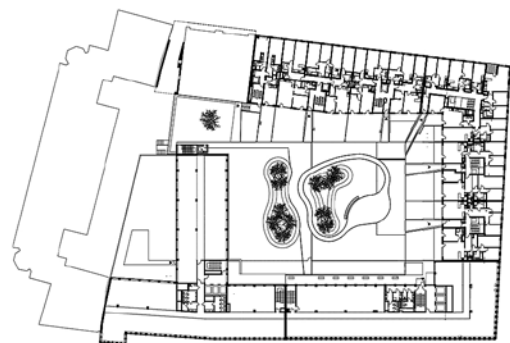
Refurbishment and Modernisation of Zámeček Memorial

→ Pardubice, Průmyslová 558
→ Jan Žalský, Vít Podrský
→ 2017–2021

One of the darkest episodes in Czech history took place in 1942 on the outskirts of Pardubice, in the wooded area of the former Larisch Game Preserve – the execution of civilians as part of the repression following the assassination of Reinhard Heydrich. The former riot police firing range became the site of a mass execution, where dozens of people connected with the resistance died within a few days. A memorial in the form of a granite cube designed by Karel Kalvoda was created here in 1949, complete with a relief by Jaroslav Zelený. An architectural competition announced by Pardubice City in 2017 laid the foundation for the memorial's transformation into a fully-fledged cultural and educational space. The winning design by Jan Žalský (1976) and Vít Podrský (1985) presents a consistently contemporary solution that does not use pathos or flashy gestures, but a subdued, concentrated architectural language. The material composition

here is quite consciously chosen: raw concrete as the body of memory, dense granite paving as a reminder of permanence, dense clay in the floor as contact with landscape and death, steel and wood as contrasting details that define the exhibition's functional layers. The space is divided into a circular route that takes the visitor through sequences of light and dark, changes in height and artistic partitions. The individual parts of the exhibition are separated by resting transitions and allow reflection, not just mere acceptance of factual data. The restoration of the Zámeček Monument created a place for deep concentration and an ethical pause, whose architectural design can speak without words. In this respect, the memorial approaches the work of Ladislav Žák in Ležáky, where landscape, matter and meaning form an inseparable unity. Architecture here becomes a medium of memory – not a monument, but a place of remembering.





Trnitá Metropolitan Block

→ Brno, Trnitá

→ Petr Pelčák a partner architekti

→ 2013–2024

The new building is the first block of a new development in the South Quarter of Brno, which is being developed between the centre and the newly planned main railway station. It completes a block, the front of which on Opuštěná ulice was built just before the First World War, and has a multifunctional content with an emphasis on housing, combined with offices and shops. There is a car park under the landscaped courtyard. The vertical accent of the office part is created by the motif of a city gate, which has a street façade made of light-coloured glass fibre reinforced concrete pieces and a plinth lined with distinctively structured Roman travertine or black granite inside the colonnade. The façade's distinctive motif is its three-dimensional nature, colour, vertical partitioning and the vertical proportions of the windows. The façades of the apartment buildings are again vertically articulated, but instead of the serial modulation of the offices, they have a lively rhythm of seemingly irregularly spaced windows and enclosed balconies. This variety of

façades, together with their materiality, evokes the atmosphere of a traditional urban street with an appropriately chosen human scale. This realisation is an impulse for the character of the development near the new Brno railway station. In addition to large urban planning tasks, Petr Pelčák also focuses on small structures in the Moravian landscape, an example of which is the family chapel of St. Wendelin of Trier ●. In these commissions, he tests classical architectural principles in combination with contemporary compositional concepts. Petr Pelčák is a founding member of the Municipal House association and one of the leading figures of his generation on the Brno architectural scene, where he began to make his name just before the revolution. He worked in a joint studio with Petr Hruša until 2007 and has been independent since then. He has designed a number of public buildings, especially in Brno for Masaryk University. He is a professor at the Faculty of Architecture at Brno University of Technology and, since 2014, a member of the Saxon Academy of Arts in Dresden.



PLATO Gallery Ostrava

→ Ostrava, Masná 27
→ Robert Konieczny
→ 2018–2022

In the cleaned-up industrial area of Moravian Ostrava, between the railway line and the centre, the historical building of the former city slaughterhouse remains. It was converted into the PLATO contemporary art gallery. A design by the Katowice-based studio KWK Promes of architect Robert Konieczny (1969) won the international competition. The reconstruction work preserved the building's original brick industrial character, incorporating new elements to extend the building's functionality. One special feature are the rotating walls that allow the indoor exhibition spaces to be connected to the exterior areas, opening the gallery to the public and the outdoors. The combination of grouted masonry and concrete surfaces gives the interior spaces an original atmosphere. The PLATO Gallery offers five exhibition spaces that can be used variably for different

types of installations and other cultural events. The building includes educational spaces, a café and facilities for visiting artists. The building itself is complemented by its surroundings, which can serve as an exhibition area. The landscaping work was carried out here with exotic flowering plants in combination with original vegetation, which recalls the historical location of other, no longer existing buildings formerly part of the industrial complex. The Plato Gallery represents a significant enrichment of the cultural scene in the North Moravian capital. Robert Konieczny graduated from the Faculty of Architecture in Gliwice and in New Jersey, USA. He founded his own office, KWK Promes, in Katowice in 1999. He has designed a number of residential buildings, especially in Silesia, and above all is the designer of the National Museum in Szczecin.



Faculty of Fine Arts and Music, University of Ostrava

- Ostrava, Černá louka 3398
- Kamil Mrva Architects (Kamil Mrva, Martin Lampa, Michaela Mrázová, Ondřej Králík, Jana Eliášová, Veronika Bezděková, Hana Petříková)
- 2018–2023

The University of Ostrava brought a cultural element to the Černá louka area, located near the centre of Moravian Ostrava, with the construction of the Faculty of Fine Arts and Music. The project is composed of two basic masses. The first building contains a concert hall and gallery and the second rehearsal rooms and auditoriums. The building with the concert hall resembles a “concrete cube”, where natural materials and visible structural elements are used, giving the space a dignity appropriate to arts education. The perimeter walls are made of visual concrete and are complemented by windows of various shapes and sizes according to functional needs. There is a reception with a gallery and graphic design space in the entrance area. There is an exhibition space with a view of the centre of Ostrava on the gallery floor. The second building is made of brick and has a tubular façade that evokes musical notation. The metal structures are reminiscent of the industrial atmosphere of Ostrava and their appearance evokes musical instruments.

In the middle of the building is an open atrium with a glass roof, which allows for views and movement between classrooms equipped with acoustic elements. There are glass lecture halls with direct contact with the area surrounding the campus on the ground floor. The building’s interior is designed in a minimalist manner with emphasis on the presentation of student and graduate work both inside and outside the building. A park-like setting with an existing historical plane tree was established between the two new faculty buildings, contributing to a pleasant campus environment. After graduating from Brno University of Technology in Miroslav Masák’s studio, Kamil Mrva (1974) completed an internship with Karel Prager in Prague and a study stay in the USA. He established his own office in Kopřivnice and wins commissions beyond the Beskydy region. Among his other works are the symbolic wooden bell tower at Horečky 2 and the upper station of the cable car at Pustevny 1.





Revitalisation of the Surroundings of Masaryk Station

- Prague 1, Na Florenci
- Zaha Hadid Architects, Jakub Cigler Architekti
- 2014–2023

The project for the revitalization of the surroundings of Masaryk Station was a radical urban intervention aimed at transforming the historical railway junction and its surroundings into a modern metropolitan urban space in the centre of historical Prague. An international architectural competition was announced in 2014 and won by a design by Zaha Hadid Architects. The design was developed together with the Czech studio Jakub Cigler Architekti. The plan included the renovation of the station itself, the roofing of the track and the construction of new buildings with commercial and office space along Na Florenci. The buildings were designed with glass façades with distinctive horizontal articulation, giving the whole complex a modern and dynamic look. Towards the square in front of the entrance to Masaryk station, the composition is topped with a tower covered with golden slats,

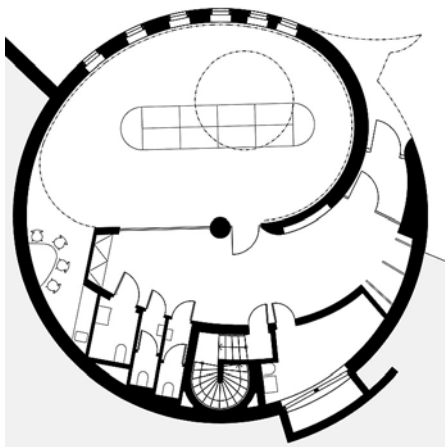
which are supposed to symbolize the railway. It is a multifunctional building containing restaurants, offices, shops and terraces. In the future, a terrace bridge will connect the Florenc area to the U Bulhara area, thus radically transforming the entire area below Žižkov. Zaha Hadid (1950–2016) grew up in Baghdad and studied at the AA in London, where she settled. From the 1980s, she began to influence international architectural discourse with her Soviet constructivist-inspired designs and original dynamic forms. After designing a fire station for the Vitra Museum in Weil am Rhein, she rapidly made a name for herself with buildings on a global scale from 2000: the Bergisel ski jump, the BMW Central Building in Leipzig, the MAXXI Museum in Rome, the port authority headquarters in Antwerp and the Sky Park office and residential complex in Bratislava, among others.



Church of St. Wenceslas

→ Sazovice-Mysločovice
→ Marek Jan Štěpán
→ 2015–2017

The church is set into a gentle slope in the centre of the municipality of Sazovice and its mass forms a natural dominant feature in the village and the surrounding landscape. The building is positioned so that it is visible from the main access roads and forms the village's spiritual and social centre. The building's cylindrical shape refers to the tradition of Romanesque rotundas. However, it is built with contemporary materials using the latest technology. One important element in the design is the snail-shaped elements in the walls, which let natural light into the interior and are also meant to symbolise a journey into spiritual space. One of these openings is the main entrance, which is meant to evoke a feeling of gradual immersion in the sacred space. Additional openings in the shell are located at the top of the building, where continuous skylights create a subtle light effect and emphasise the interior's verticality. Inside, the space is conceived as a single-aisle central space with an emphasis on the liturgical mission. The ceiling is topped with a circular opening – a lantern that lets in daylight and symbolises the presence of God. The light that enters the church through the various openings creates a changing atmosphere throughout the day and promotes the building's meditative character. All the interior furnishings are designed in a unified spirit that corresponds to the sacred function and its symbols. The interior's main element is a simple stone altar, which is located at the head of the church. The benches are made of solid wood and their arrangement follows the overall layout of the space. The architect Marek Jan Štěpán (1967) graduated from Brno University of Technology under the architect Jaroslav Drápal. He has worked with sacred spaces from the beginning of his career. He designed Churches of the Holy Spirit in Ostrava – Výškovice, Brno - Lesná and Šumná.



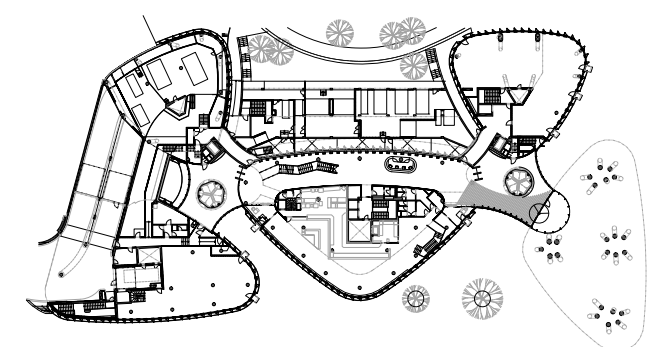
Main Point Pankrác

→ Prague 4, Milevská 5

→ Petr Burian, Jiří Hejda, Robin Müller

→ 2015–2018

The office building is situated in a key position on Pankrác plain in the vicinity of the V-Tower skyscraper. It creates an original contrast to the vertical landmark in the central area of this urban location. The building's main artistic feature is its ground plan, made up of five rounded triangles, which join to form an organic whole. This concept enabled the building to be created with smooth transitions between the individual wings, contributing to its natural integration into the surrounding development. The façade features a rhythmic arrangement of ceramic profile slats that help regulate the indoor climate while creating an interesting play of light during the day. The shell is visually divided into three height segments, which facilitates its integration into the urban context of the built-up area in Pankrác. The central atrium, which goes through the entire building, provides natural light for the interior spaces, while creating a space for relaxation and informal gatherings. The green roof terrace plays an important role, serving as a relaxation zone with views of the city and contributing to the building's overall biodiversity. Sustainability and thoughtful energy management were key factors in the building's design. The building has an efficient cooling system using water from the Vltava River, which reduces the energy consumption of operations. A combination of natural and mechanical ventilation is applied, contributing to a better quality of the indoor environment. The Studio DaM architects Petr Burian (1970), Jiří Hejda (1970) and Robin Müller (1985) are graduates of the Czech Technical University and part of the second generation in this leading office. It is also behind the Euro Palace (Wenceslas Square) and Main Point Karlín projects.





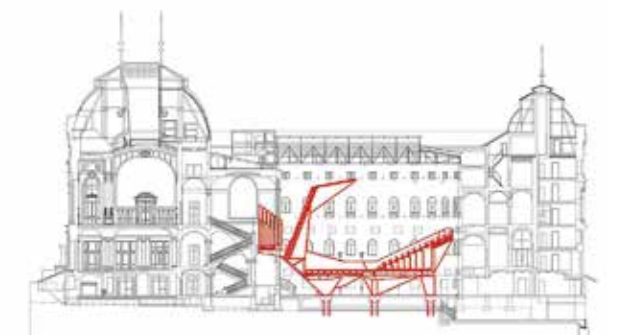
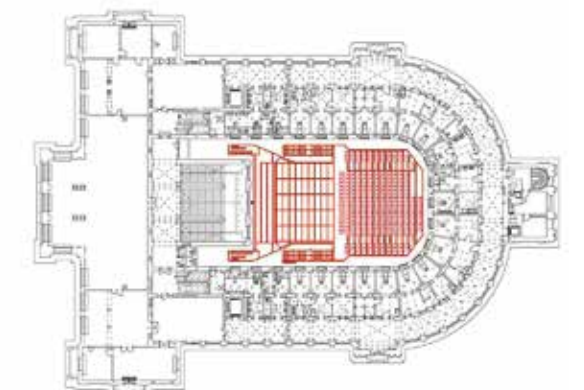
Concert Hall in the Imperial Baths

→ Karlovy Vary, Mariánskolázeňská 2

→ Petr Hájek Architekti (Petr Hájek, Martin Stoss, Nikoleta Slováková)

→ 2020–2023

The historical building of the Imperial Baths was built in 1893–1895 by the renowned Viennese architectural firm of Ferdinand Fellner and Hermann Helmer. They became famous for building dozens of theatre buildings, for example in Odessa, Zagreb, Zurich and Wiesbaden. The Imperial Baths served their purpose until the early 1980s, after which they were used as a casino. The current conversion brings new life to this important building as a concert hall, designed by the architect Petr Hájek (1970). The hall is designed as a separate structure inside the original indoor courtyard and stands on six steel legs without touching the historical walls or cast-iron columns. This approach ensures the alterations are reversible, meaning that the structure can be dismantled in the future without damaging the original building. The structure's individual parts were transported to the inner courtyard through the opening roof and then assembled on site. The hall's interior is decorated in a bold red colour, which contrasts with the historical elements and makes the space look dynamic. This colourfulness is meant to evoke the emotions and energy associated with musical and cultural experiences. The hall is designed as a multifunctional space with a capacity for approximately 330 people. It can be adapted to different social functions. The stage is equipped with a sliding acoustic wall and adjustable rotating panels, which allow the space's acoustics to be adapted to different musical genres, other functions and the performers' needs. The triangular panels in the ceiling enable optimised acoustic conditions. This bold alteration to a historical building serves as an example of the dialogue between old and new in contemporary architecture. Petr Hájek, a graduate of the Czech Technical University and the Academy of Fine Arts in Emil Přikryl's studio, is now a professor at the Czech Technical University's Faculty of Architecture.





Dva Domy

→ Prague 8, Křižíkova 34

→ Bevk Perović Arhitekti

→ 2022

Karlín was enriched by the Dva Domy (Two Houses) residential project, which follows on from the location's historical context and also provides a new architectural feature, in 2022. The main architectural intent was to divide the originally solid city block into two separate units, creating a dynamic structure that allows for sunlight to penetrate through all the residential units. This approach not only improved the quality of the housing, but also naturally linked it to the surrounding development and created a new inner courtyard. It serves as a public park and open space for the building's residents. Both buildings' façades are characterised by alternating white and brick ceramic tiles. This material contrast refers to the industrial history of Karlín and also reflects current architectural trends. Each of the buildings has a different arrangement of windows, which contributes to their unique character and also ensures optimal

lighting of the interiors. The project offers a total of 112 spacious apartments of various layouts, including duplexes and a rooftop penthouse. All the units are designed with an emphasis on functionality and aesthetics, and most of them have a balcony or terrace. These amenities allow residents to enjoy views of the surrounding landscape and urban scenery. On the ground floor of both buildings there are generous commercial spaces that help bring the parterre to life and integrate the houses into the urban area. This mix of residential and commercial functions supports the creation of a vibrant and sustainable urban neighbourhood that offers its residents all the services they need within walking distance. Vasa J. Perović (1965) and Matija Bevk (1972) soon established themselves on the international scene with a residence for the Dutch ambassador, the construction of a mathematics faculty and a Muslim cultural centre in Ljubljana.

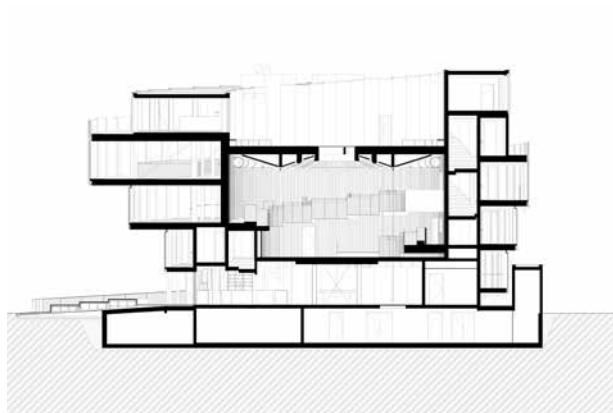
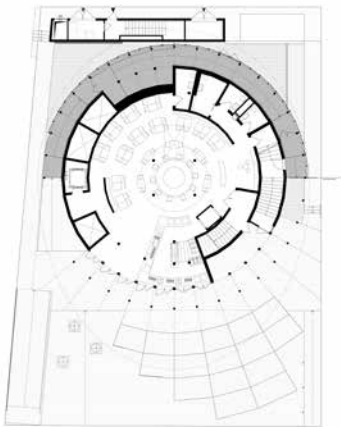


Czech Pavilion – Expo Osaka 2025

→ Apropos Architects – Michal Gabaš, Tomáš Beránek, Nikoleta Slováková, Tereza Šváchová
→ 2024–2025

The theme of the world expo currently underway in Osaka is “Designing Future Society for Our Lives”. The architectural competition for the Czech pavilion was won by the Apropos Architects team in March 2023. The pavilion, which includes permanent exhibitions, a multifunctional auditorium, facilities for business meetings, restaurants and a VIP lounge, seeks to express the character of the Czech nation through movement, creativity and craftsmanship. The pavilion’s spiral form is meant to represent the energy and rhythm of life’s journey. A winding ramp leads visitors to an observation deck with a restaurant, bar and views of the sea. The entire exhibition area is built on an artificial island. A staircase woven into the cavity of the cylinder’s double walls serves as an emergency exit and the way down, ending on the building’s ground floor with commercial amenities in connection with the pavilion’s front

and the site’s promenade. The outdoor space is mainly used for relaxation and contemplation, so it is designed as a relaxation meadow, also serving as the restaurant’s garden. The doubling of the perimeter access ramps enables a smooth flow of visitors to the pavilion. The inner central space is also to be used for a series of social cultural events that will accompany the exhibition programme. It will include performances by the Czech Philharmonic Orchestra and a number of other leading artists from various fields. The pavilion is built of wood, which is combined with glass surfaces. Their technological processing should remind us of the tradition of artisanal glass production. The design followed standards of sustainability and the logistics of a prefabricated design that would allow for the pavilion’s later transfer and new use in the Czech Republic as a cultural and exhibition space.



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Vladimír Šlapeta

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He has held visiting professorships at TU Tallinn, MSA Münster, the University of Ljubljana, UFGRS in Porto Alegre, and TU Krakow. He has undertaken research fellowships and study stays in Germany (DAAD, Wissenschaftskolleg zu Berlin), the Netherlands (TU Delft), Canada (Canadian Centre for Architecture, Montreal), the USA (Fulbright-Masaryk Scholarship – Cooper Union, New York), and Poland (Museum of Architecture in Wroclaw).

He is a member of the Akademie der Künste in Berlin, the UIA-UNESCO Commission for Architectural Education in Paris, and the ICOMOS 20th Century Scientific Committee. He is also an honorary member of the Royal Institute of British Architects (RIBA), the American Institute of Architects (AIA), and the Association of German Architects (BDA).

He is the author or co-author of dozens of exhibitions and publications on Czech and Central European architecture – including *Prague 1900–1978* (NTM Prague), *The Brno Functionalists* (Helsinki 1983), *Adolf Loos and Czech Architecture* (Prague 1984), *Czech Functionalism* (AA London 1987), *BATA 1910–1950* (Zlín 1991), *Baustelle Tschechische Republik* (AdK Berlin 1997), *Baba 1932–1936: Drawings and Models* (Prague 2000), *Czech Architecture 1900–2021* (Prague 2021), *Plečník and Prague* (Prague 2022), *Czech and Slovak Architecture 1918–1993–2023* (Prague and Bratislava 2023), and numerous monographs on leading Czech architects and essays in international journals in more than 20 languages.

He is the recipient of numerous national and international honors, including the Silver Medal of the Senate of the Czech Republic (2018), the City of Brno Award (2007), the Architecture Triennial Award in Bucharest (2016), the Kunstpreis Berlin – Förderpreis Baukunst (1992), the Bene merentibus Medal (Warsaw, 2021), the Grand Prix of the Society of Czech Architects for Lifetime Achievement (2018), and most recently, the prestigious Jean Tschumi Prize awarded by the International Union of Architects (UIA) in 2024.

Content

Foreword by Radim Holíš – 5
Foreword by Vladimír Šlapeta – 6

1900–1918 – 8
Stoclet Palace – 12
Luhačovice Spa Complex – 14
Municipal House – 16
Museum of Eastern Bohemia – 18
Cairn of Peace – 20
Štenc’s House – 22
House of the Black Madonna – 24
Collection of Cubist houses – 26

1918–1925 – 28
Crematorium Pardubice – 32
Crematorium Nymburk – 34
Třeština Hydroelectric Power Plant with the villa of Ellen and Karel Plhákovy – 36
Modifications to Prague Castle – 38
Provincial Technical School – 40
Children’s Pavilion at Mukachevo Hospital – 42
Franz Stross Villa – 44
Directorate of Post Offices and Telegraphs – 46
Miners’ House – 48
Olympic Palace – 50
Czechoslovak State Pavilions in the 1920s – 52

1925–1930 – 54
Mánes Association of Fine Artists (S.V.U.) building – 58
Tyl Grammar School – 60
Lindt House – 62
Trade Fair Palace – 64
Brno Exhibition Centre – 66
Crematorium Brno – 68
Hotel Avion – 70
Prague Electric Works building – 72
Breda and Weinstein Department Store – 74
Café Era – 76
Barrandov Restaurant, Terraces and Urban Planning – 78
Villa Müller – 80
Villa of Greta and Fritz Tugendhat – 82
ESSO Power Plant – 84

1930–1938 – 86
Church of the Most Sacred Heart of Our Lord – 90
Church of St. Wenceslas – 92
Urbanism of Zlín and Tomáš Baťa Memorial – 94
Machnáč Spa House – 96
Hus Congregational House – 98

General Pension Institute – 100
Jaroslav Hásek Villa – 102
Roškot Theatre – 104
French Schools – 106
Savings Banks Třebíč and Tišnov – 108
Bachner Department Store – 110
Miroslav Hajn Villa – 112
Oskar Semler Raumplan House – 114
Baba Exemplary Colony – 116
Masaryk Sanatorium – 118
Ferdinand Kremer Villa – 120
Slovak Shot – 122
Dermato-venerology Pavilion of the City Hospital – 124
Zelená Žába Outdoor Swimming Pool – 126
Živnostenská banka Building (today the CNB Headquarters Building) – 128
Zemská banka Building (Glass Palace) – 130
Baťa Administrative Building No. 21 – 132
Czechoslovak State Pavilions in the 1930s – 134

1938–1945 – 136
Credit Unions and Municipal Savings Banks – 140
First Moravian Savings Bank Administrative and Rental Building – 142
The White Swan Department Store – 144
Josef Volman Villa – 146
Hospital in Kyjov – 148
Hotel Vlčina – 150
Hodolany New Theatre – 152
Weir with Hydroelectric Power Plant – 154

1945–1950 – 156
Rector’s Wing of the Carolinum – 160
Labská kotlina Housing Estate – 162
Czechoslovak Radio Building – 164
Collective House Litvínov – 166
Ležáky Memorial – 168
Collective House Zlín – 170
Children’s Hospital Brno – 172
Railway Station Pardubice – 174
Water Treatment Plant Klíčava – 176

1950–1959 – 178
Poruba Housing Estate – 182
The Three Villas – 184
Hotel Jalta – 186
Czechoslovak Pavilion and Prague Restaurant at EXPO 1958 – 188
Janáček Theatre – 190
Czech Technical University Campus – 192
Pavilion Z – 194
Secondary Agricultural Technical School – 196
Spiral Staircase and “Rothmayer Hall” – 198

1959–1969 – 200
Institute of Macromolecular Chemistry – 204
Orlík Recreational Centre for Party and Government Leaders – 206
Parkhotel – 208
Lesná Housing Estate – 210
Emmaus Monastery Towers – 212
Ice Stadium Plzeň – 214
Ještěd TV Transmitter and Mountain Hotel – 216
Hotel Thermal – 218
Embassy of Czechoslovakia in London – 220

1969–1989 – 222
Czechoslovak Pavilion at EXPO 197 – 226
Municipal Theatre Most – 228
Ingstav Office Building – 230
U Palaty Terraced Houses – 232
Funeral Ceremonial Hall – 234
Hotel Intercontinental – 236
Prior Pardubice – 238
Prague Metro – 240
Hotel Praha – 242
Prague Main Station – 244
ČKD Building at Můstek – 246
Máj Department Store – 248

1989–2005 – 250
Diagnostic Pavilion of the Masaryk Memorial Cancer Institute – 254
Pavilion of the Czechoslovak Republic – Expo Seville 1992 – 256
Benedikt Rejt Gallery – 258
Dancing House – 260
Mariánský Bridge – 262
Václav Havel Airport – 264
Reconstruction and Extension of the Olomouc Museum of Art – 266
Passage through the Powder Bridge Embankment – 268
Archdiocesan Museum Olomouc – 270
Corso Karlín – 272
Monastery of Our Lady in Nový Dvůr – 274
Euro Palace – 276
Completion of Czech Technical University Campus Campus – 278

2005–2025 – 280
„Faculty of Chemical Technology,
University of Pardubice“ – 282
Congress and University Centre Zlín – 284
“Plecháč” House – 286
DOX Centre for Contemporary Art – 288
Sluňákov Centre for Ecological Activities – 290
Church Belonging to the Church of the Brethren in Litomyšl – 292
Quadrio – 294
Dorn Multifunctional Building – 296

Ladislav Sutnar Faculty of Design and Art – 298
ELI Beamlines – 300
Multifunctional Gong Hall – 302
Minská Multifunctional Building – 304
Drn Building – 306
Kunsthalle – 308
Archeopark Pavlov – 310
Czech Republic Pavilion – Expo Milano 2015 – 312
Rustonka – 314
Bořislavka Office Centre – 316
Apiary, Gallery Golf Hostivař – 318
Hagibor Residential and Office Complex – 320
Gočár’s Automatic Mills – 322
Restoration and Extension of the New Provost’s Office at Prague Castle – 324
V-Tower – 326
Refurbishment and Modernisation of Zámeček Memorial – 328
Trnitá Metropolitan Block – 330
PLATO Gallery Ostrava – 332
Faculty of Fine Arts and Music, University of Ostrava – 334
Revitalisation of the Surroundings of Masaryk Station – 336
Church of St. Wenceslas – 338
Main Point Pankrác – 340
Concert Hall in the Imperial Baths – 342
Dva Domy – 344
Czech Pavilion – Expo Osaka 2025 – 346

Selected Bibliography – 348
Vladimír Šlapeta – 353

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This publication presents Czech architecture from the beginning of the twentieth century to the present day, highlighting its European connections: from the early days of Art Nouveau, through Prague Cubism and the avant-garde tendencies of the interwar era, to the complex developments that followed the Second World War. It reflects on the political, economic and cultural circumstances of the Czech lands, becoming an authentic testimony of their physical presence, shaped by the many rises, falls and conflicts they have experienced over the past century.

Attention is devoted not only to the traditional centers of Prague, Brno, and Zlín, but also to the rich regional diversity found throughout Bohemia, Moravia and Silesia. Created with the support of the regions of the Czech Republic, the book is intended not only for domestic readers, but above all for a broad international audience within the European community. It is for this reason that the launch of this publication is taking place at the seat of the European Parliament in Brussels.

