

3 Zlín Gottwaldov Zlín



tour length: 6.4 km

In 1946 the new masterplan for the city of Zlín was completed. Its authors were architects Jiří Voženílek, Vladimír Karfík, František Lýdie Gahura and Antonín Vítek. In their plan new construction focused mainly to the east of the factory complex. Family houses were replaced by high-rise apartment buildings, which brought a new scale of building and metropolitan character to the city. From January 1st 1949 Zlín was renamed Gottwaldov, and the Baťa era was to be forgotten. In spite of this, during the second half of the twentieth century we encounter buildings which, even in the times of socialism, more or less follow the legacy of interwar architecture. The neighbourhoods of Podvesná and Benešovo nábřeží became a place for experimenting with residential buildings. The walk will present famous and lesser-known buildings that show experiments and technological developments, as well as a gradual return to tradition and the importance of the conscious treatment of the historical context of the city.



1 Three-storey apartment buildings 1947 Obeciny



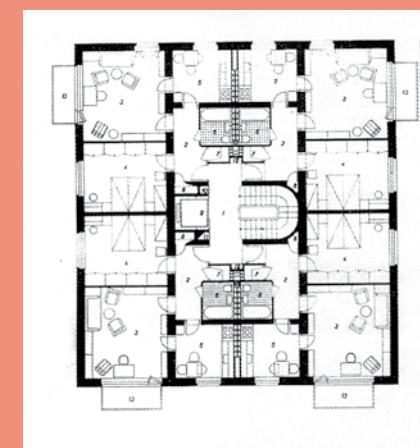
When the twelve three-storey brick houses, each with twenty-four flats, were opened in 1947, it was a nationwide celebration. The first houses completed after the war were supposed to be an example of how to solve the difficult housing issue. The author was Vladimír Karfík, a Baťa architect who had moved to Bratislava after the war, but designed several buildings for Zlín after that. The apartment building consisted of four to seven sections, with six apartments each. Every segment descends about half a metre down while being shifted in an east-west direction. This stepped arrangement creates the impression of a series of connected detached houses and does not look like a long continuous building. An important part was also the generous outdoor space between the houses. Inside, there are three-room apartments with a U-shaped kitchen, bathroom and balcony, except for the corner apartments,

where there is one extra room. On the entrance door we find emblems embossed with motifs of flowers, animals etc. which substitute for house numbers.

2 Tower houses 1947–1950 Věžové domy 879, 876, 874, 863, 861



On a slightly sloping terrain, along the longitudinal axis of the valley, stands a group of five eight-storey tower houses, which is part of the panorama of the eastern part of the city. Architect Miroslav Drofa was inspired by similar buildings in Scandinavia. In the centre of the square floor plan is a staircase, around which four two-room apartments are located on each floor. The equipment of the flats was luxurious given the time when they were built, e.g. built-in kitchen with ventilation. The entrance facade is distinguished by slanted travertine-lined windows and the travertine cladding of the entrance. Balcony railings were made of precast perforated concrete panels – an element which became a characteristic for many post-war buildings.

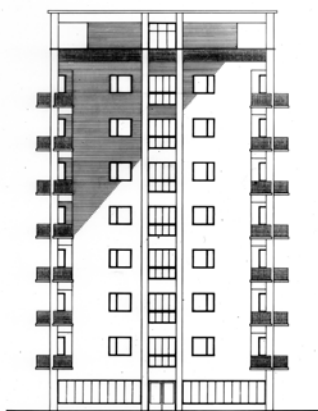


3 Morys' House I. and II. / 1947

tř. Tomáše Bati
1285 and 1276



In parallel with the design of the tower houses, Miroslav Drofa also designed the so-called Morýs houses. Two nine-storey houses with a central corridor and housing units on both sides became one of the landmarks of post-war construction. Each building has 97 apartments, 67 two-room apartments and 30 three-room apartments. Most of them have balconies; considering the time of construction they offered a high standard of living. For example, bathrooms and toilets were artificially ventilated. Both houses provided services for their residents. There was a restaurant for 70 people on the ground floor of the eastern house, while a kindergarten and a nursery were set up in the western building. These amenities were also available to other residents of the district. On the roof you could find a recreational terrace with clubrooms. The houses were named after the city mayor William Morýs, who tragically died in a car accident in 1948.



4 The first structural panel building, G40 house / 1954

Benešovo nábřeží 3828



The first experiments with prefabricated panel buildings were carried out in the 1940s within the Construction Department of the Baťa Company. The architects Bohumír Kula and Hynek Adamec worked together, but did not complete their research in the field of prefabricated construction until 1954, when a G40-type house was built, this time by the Stavoprojekt national company. Its construction system was standardised and used for further construction, so this five-storey apartment building is considered the first structural panel building in Czechoslovakia. The house looks decorative from today's perspective: it has a colourful façade, decorated with neoclassical details and ornaments above the entrance. The main reason for this ornamentation was to conceal technical imperfections. Cornices and pilasters helped to cover the joints between the panels and served to end the corners. The name of the house is derived from G as Gottwaldov and 40 – the number of apartments in each house. It was built with the help of a special crane in just 4 months.



5 Department stores 1975–1980

Dlouhá 130

The complex of three four-storey buildings significantly shapes the appearance of Dlouhá Street in the city centre. Originally these were the House of Food (today Tesco), House of Footwear (today Baťa) and House of Vegetables (today ČSOB bank). They were designed by Šebestián Zelina in cooperation with JZD Slušovice (agriculture cooperative). Zelina connected these clear layout buildings (entrance hall and staircases and lifts leading to the sales floors) through an underground corridor, which was later linked with the underpass under Dlouhá Street. The skeleton system was sheathed on the outside with large-area, golden coloured glass panes known as "Spectrofloat" which were used throughout the whole facade without vertical

dividing profiles. This material has been preserved only in the middle building. On the west side there is a mosaic of the Earth and the Sun by Josef Liesler and a ceramic mosaic by Ota Janeček and Helena Trubáčková.

6 Workers' Theatre, today Zlín City Theatre 1961–1967

tř. Tomáše Bati 4091/32



The desire to build a theatre in Zlín dates back to the 1930s. The current appearance of the theatre building was decided by an open architectural competition in 1957. The brief was to design an auditorium for 800 spectators. Three architects, Karel Řepa, Miroslav Řepa and František Rozhon won the competition. At the time of its opening, the Zlín Theatre became the largest post-war auditorium in Czechoslovakia. The main building has a rectangular floor plan with an oval auditorium in its centre. The theatre is connected to an operational building dating from 1930s via two links. Generous glazing of the façade allows for the interior decoration of the theatre in the foyer on the first floor – a large fresco by Zdeněk Holub depicting historical epochs of the theatre – to be visible from the outside. The lavish plans are also reflected in the exterior and interior embellishment. On the corner of the terrace there is a sculpture of the Flying Muse by Luboš Moravec.

7 Multifunctional building / 2004

náměstí Míru 5469

The house called "Emil the Robot" was built on a very complicated plot of land. In a narrow gap with a width of just 6.3 metres and a length of about 60 metres, which originated after the demolition of the original buildings going from the square up to Bartošova Street. The authors of the design are Svatopluk Sládeček and Karel Havliš. Although the building exceeds both neighbouring buildings in height, it does not disturb the outline of the square. There is a roof terrace on the upper floor and in addition to the parterre with shops, the building also houses offices and apartments. The six-storey part of the building is connected to the two-storey building (today a café and shop) with a passage. Glass and aluminium diamond plate sheets were used for the facade.



8 Revitalisation of the Komenského park / 2015

The revitalisation made the Komenského Park in the heart of the city a popular meeting place, open throughout the whole year. Its authors were architects Václav Babka, Pavel Mudřík, Lucie Radilová and Zdeněk Sendler. The transformation of Školní Street into a pedestrian road has become a major factor affecting the atmosphere of the space. Wooden seating platforms were added to this promenade. This created a unified designed space with a new playground and a central elliptical path set in sloping terrain. This elliptical path divides the park into an inten-



sively maintained inner area and outer rim. There is also an undulating footpath cutting diagonally through the space, thus linking the site with its surroundings. The grave and the memorial to the victims of World War II with the statue of the Partisan by Vincenc Makovský remain intact in the inner part of the park.

9 Factory building 14 and 15 1946, 2013

Vavrečkova 7040



In November 1944, Zlín was hit by bombing from Allied aircraft. The factory area was the most affected. Buildings 14 and 15, which were designed in 1946 by Jiří Voženílek, one of the most influential architects determining the post-war appearance of Zlín, were erected in the place of the destroyed buildings. These buildings introduce a new type of production building with an altered layout. Voženílek preserved the original three-wing Baťa plan, however, the modular network was increased to 7.85 m x 6.15 m. Emphasis was placed on the quality of the working environment – good sanitary facilities, air conditioning and lighting. In 2013 the buildings underwent refurbishment and became the seat of the Baťa Institute, which manages the library, gallery and museum, housed in the buildings. The belt conveyors connecting the two buildings returned above the platform.

10 Central shoe warehouse 1949–1955

Vavrečkova 5657

With the demolition of buildings 24, 25 and 26, the Central Shoe Store became the major presence of the factory premises. The warehouse was the first Czechoslovak attempt at a truly modern storage technology. On its roof was supposed to be a heliport ensuring the connection of the factory with the airport in Holešov. The construction of the ten-storey colossus with floor plan dimensions of 78 m x 72 m was carried out in three stages. The construction module of 6 m x 6 m was used here. On the ground floor there is a handling area for the loading of wagon and automobile shipments, while on the first floor there is an outbound warehouse. Vertical transport is ensured by freight elevators in the corners of the building, escape stairs are located on the outside of the building in the middle of all four facades. An interesting detail is the monolithic wavy canopy located above the loading ramp on the eastern side of the building.



11 Revitalisation of the lower part of the Gahura Boulevard / 2014

náměstí T. G. Masaryka



In terms of urban design, the Gahura Boulevard is one of the most valuable areas in the functionalist city of Zlín. It is the main north-south compositional axis of the city centre, forming a "green" backbone that connects the forests above the city with the city parks. In the lower part of the boulevard, the element architectural office managed to create a functioning public space while not violating F. L. Gahura's masterplan. The undulating terrain in the form of grassy hills and the sidewalks sunk below the ground level, designed by the studio, successfully materialises their simple idea "to pass and not to interrupt", while retaining both the human and the urban scale. The slanting roads form the connection between the surrounding objects. The importance of the meeting of a larger number of people is represented by the motif of crossings. Another important motif is the Text by Jiří Valoch applied in the design.

12 Cultural and university centre / 2010

nám. T. G. Masaryka
5556



The Congress Centre and the university library are built at the site of the former Masaryk School complex designed by F. L. Gahura in 1928. Due to their poor technical condition, these buildings were knocked down in 1988. The architect of the Congress Centre, Eva Jiříčková, a native of Zlín, respected the original spatial layout of the former buildings. The objects are set in the letter "V" with a statue of T. G. Masaryk (O. Španiel, 1938) between them. Both buildings have an elliptical shape inspired by the diatom unicellular algae. The core of the Congress Centre is a hall for 850 seated viewers with two balconies. The steel structure of the roof is, similar to bridge structures, formed by a central backbone on which triangular trusses are anchored. A network of stainless steel cables is stretched over the tubular structure. Eva Jiříčková is also the author of the interior design of the buildings, where her experience with furniture design is clearly visible.

13 Winter Spa 1950, 1985

Hradská 888

The building of the winter spa was designed by architect Vladimír Karfík in 1935, and finished in 1950 after cooperation with two other architects, Ladislav Ambrožek and Josef Holeček. Based on the traditional Baťa construction module of 6.15 m x 6.15 m, a building was erected that respects the classical order. The interior of the building with a 25m swimming pool is interesting thanks to its organic design. Details in the entrance area, such as the rounded staircase or the wavy awning (unfortunately not preserved today) reflecting the movement of water can be linked to the poetic and organic tendencies within functionalism. In 1985, a new 50 metre swimming pool was completed next to the original swimming pool by architect Jiří Kotásek. He connected the two buildings with a glass neck and created a swimming area in the middle of the city, adjacent to the Youth Stadium built in 1951. The new building uses sloping terrain and, just as Karfík's pool, is orientated to the south, towards the greenery. Kotásek's building features several elements we know from brutalist architecture, for example the use of exposed concrete with imprinted formwork of wooden boards.



14 Collective House 1947–1951

Osvoboditelů 3778

The Collective House was built on the land of the confiscated villa of Jan Antonín Baťa. It is one of two collective houses in Czechoslovakia, the other one is located in Litvinov. The size of the building is smaller than the collective houses we find elsewhere in the world. According to its architect Jiří Voženílek, it was intended to be reasonably large in relation to its surroundings and to the number of inhabitants. The construction of the house is a monolithic reinforced concrete skeleton. The building has a layout with a central corridor and units on both sides, nine floors with 76 two-room and 23 three-room apartments for approximately 400 inhabitants, which are equipped with flexible wooden partitions. The kitchenette is situated inside the layout without direct lighting and is artificially ventilated. Part of the house was originally also club rooms, workshops, and laundrettes. The former dining room now houses the Alternativa Cultural Institute.

