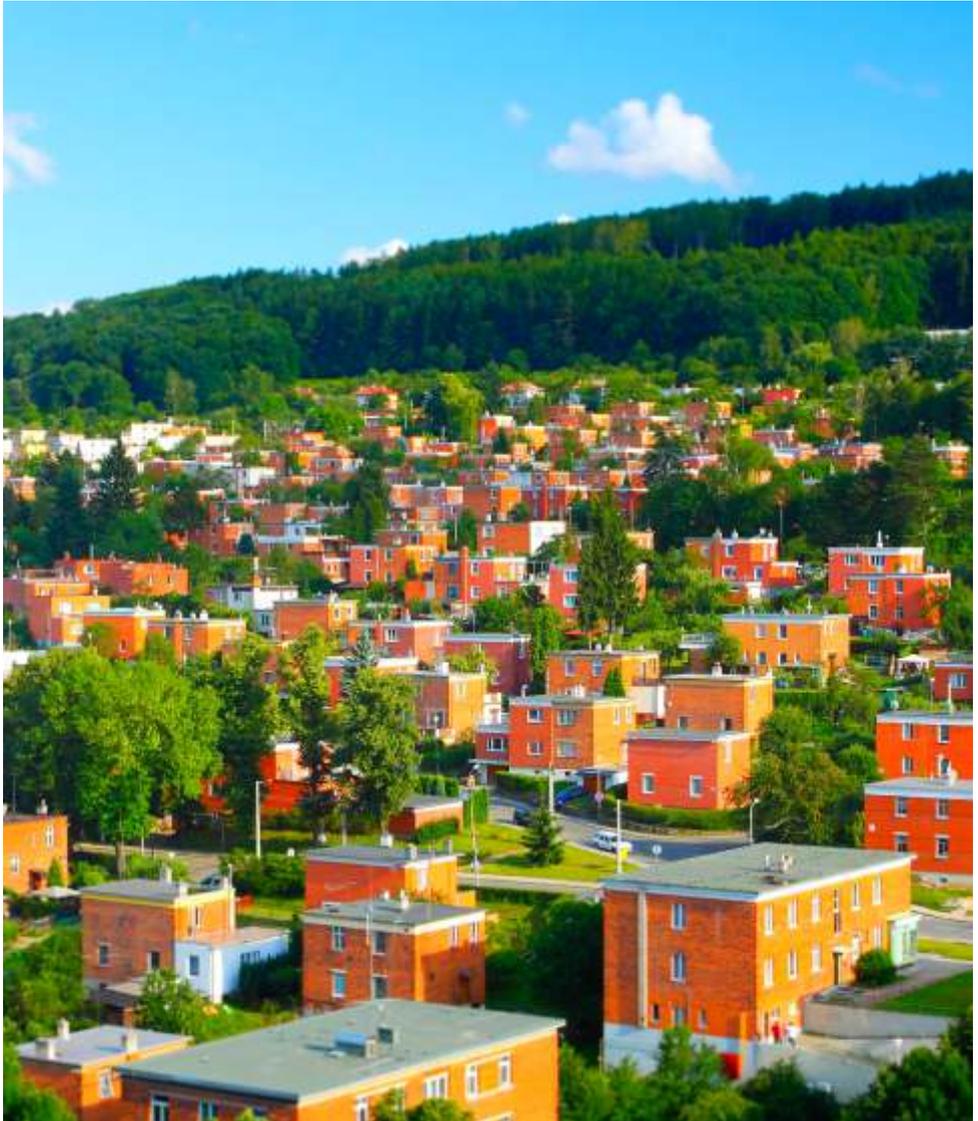




# The Architecture of Zlín



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# Introduction

This guide to the architecture of Zlín provides a comprehensive overview of the major buildings, presenting the most significant architectural achievements in the town originating from the first half of the 20th century. It seeks not only to introduce the rich architectural heritage, but also to present the strong *genius loci* to a broad range of inhabitants and visitors to the town.

Zlín has always been presented as an example of unique town planning and architecture. The Zlín inter-war architecture is generally the best-known creative phenomenon of extraordinary significance associated with the town. It is a specific phenomenon, not only on the local Czech scale, supported by extensive and concurrently sophisticated use of flawless standardisation and typification, maximum structural economisation and simplification and reduction of the number of structural components for all types of buildings. Combining a reinforced concrete frame with a unified span of 6.15 by 6.15 metres, brick lining and windows in metallic frames gave rise to one of the most impressive and marked branches of modern architecture – an architecture that was economical, rational and functional, giving off the impression of being a smooth-running machine. Zlín became one of the most significant centres of modern inter-war architecture in the Czech lands and the only consistently developed functionalist town in Europe.

Despite the fact that the inter-war architecture was preserved as an irreplaceable and suggestive testimony, several other major structures were erected after 1945, which deserve their prominence in the town architecture and which stand comparison not only to contemporary Czechoslovak structural production. At the end of the 1940s, former Baťa structural engineers succeeded in building on the pre-war creativity. Although the role of architects was altered in a major way with the change of the political system in 1948, numerous projects from that era show distinct signs of efforts at both preserving continuity with the pre-war development, as well as promoting new trends observed in Western European and global architecture. The town architecture gradually lost its exclusivity, yet still a number of new projects were completed that secure their firm spot in the history of architecture.

Ladislava Horňáková,  
Regional Gallery of Fine Arts in Zlín

# Architecture of Zlín in a Nutshell... or, an Invitation to the Gallery

A tour of the unique architecture of Zlín may start at a number of places. A tour of the unique architecture of Zlín may start at a number of places. The bird's eye view from the terrace on the 21st floor of a building within the factory complex takes your breath away. It is also possible to climb to the top of any of the hills surrounding Zlín. Then tourists may start rambling through the streets. A part of the permanent exhibition at the Regional Gallery of Fine Arts situated at 14/15 Baťa Institute is dedicated to a comprehensive overview of the town development, which also includes a number of interesting details. The Space Zlín (Prostor Zlín) exhibition allows visitors to familiarise themselves with the architecture of the factory, public and social buildings, as well as residential buildings during the years of the greatest development of the town from the 1920s to the 1940s, through models, plans, photos, visualisations and accompanying texts, and to learn more about the main architects employed by Baťa and their designs. Special sections are dedicated to the work of František Lýdie Gahura (Department Store and Grand Cinema, 1931, Tomáš Baťa Memorial, 1933), Miroslav Lorenc (Community House in Zlín, 1931-1932), and Vladimír Karfík (Baťa Administrative Building, 1938). The exposition thus maps one of the most important attractions of the Zlín region – the inter-war architecture connected with the Baťa Company and its global expansion. It seeks to convey the strength of the system and the order, which penetrate the standardised structures of the buildings to infiltrate the everyday lives of the town inhabitants. This significant era was followed by the post-war

stage in the development of the architecture of Zlín/Gottwaldov. Attention is paid to the major architectural achievements and personages in the Zlín region in the context of Czechoslovak architecture. The inter-war building tradition of the Baťa Company construction tradition was successfully built upon by such architects as Jiří Voženílek, Miroslav Drofa and Zdeněk Plesník. The works of Jiří Čančík, Miroslav Řepa, František Rozhon, Šebestián Zelina and other architects also left an indelible mark in the face of the town later on.

The presentations on architecture are smoothly blended with those on artistic culture and applied art, creating an imaginary bridge between the individual genres of art.

## 14|15 Baťa Institute

Vavrečkova 7040 (Factory Complex), Zlín  
[www.14-15.cz](http://www.14-15.cz)

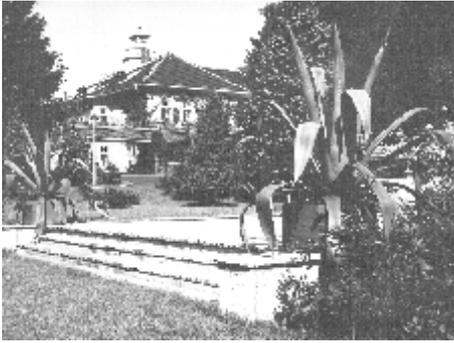
Regional Gallery of Fine Arts  
[www.galeriezlín.cz](http://www.galeriezlín.cz)

Museum of Southeastern Moravia  
[www.muzeum-zlín.cz](http://www.muzeum-zlín.cz)

Opening hours

Tue–Wed	10:00 am – 6:00 pm
Thu	10:00 am – 8:00 pm
Fri–Sun	10:00 am – 6:00 pm





Zlín, Čepkov, Gahurova 292

Designed by: Jan Kotěra

Year of completion: 1911

A representative villa situated in an extensive park. The basic shape was designed and the construction was commenced by František Novák, a builder from the nearby town of Vizovice. Tomáš Baťa later invited architect Jan Kotěra to complete the construction. Kotěra also carried out several alterations to the layout. The villa was placed in the rear part of a beautifully chosen, extensive plot of land in Čepkov with a view of the pristine nature along the banks of the small Dřevnice River. In subsequent years, a newly built four-lane road intersected the park (Gahurova Street).



## 2 Jan Antonín Baťa's Villa

centre of the town, Osvoboditelů 187

Designed by: Zlámal and Plaček Company,  
František Lydie Gahura

Year of completion (design): 1927 (1926)

The villa represents a significant monument commemorating Jan Antonín Baťa, who managed the company along with other experienced directors (Čípera, Vavrečka, Hlavnička) after the death of his stepbrother Tomáš, the Baťa Company founder. The house is rather inconspicuous as regards its architecture and size, having been designed in the spirit of the early modernism of great civility so typical of Kotěra.



### 3 Dr. Bohuslav Albert's Villa



Zlín, Zálešná, Havlíčkovo nábřeží 3019

Designed by: František Lydie Gahura

Year of completion (design): 1928 (1927)

The villa is situated at the edge of the hospital complex. It was built for Dr. Albert, the chief physician and director of the Baťa Hospital. The building is a testimony to the underlying Spartan concept of Gahura's architecture, subservient to the whole, with industrial windows, as well as austere aesthetics and layout.



## 4 Architect Vladimír Karfík's Villa

Zlín, Nad Ovčárnou, U lomu 629

Designed by: Vladimír Karfík

Year of completion: 1935

The detached family house is part of an intimate residential complex bordering on a forest. It is one of the four completed model family homes to receive an award at the international architectural contest initiated by the Baťa Company in 1935 (one of the jurors was French architect Le Corbusier). The house won third prize in the contest. It was designed in the spirit of Baťa style architecture, yet it diverged from it through its two-level spatial design, "American" windows and through the blending with the exterior. Vladimír Karfík and his family lived at the house for a decade.



## 5 Director Hugo Vavrečka's Villa



Zlín, Mokrá, Stráže 3661

Designed by: Vladimír Karfík

Year of completion (design): 1941 (1939)

The villa is divided into two mutually perpendicular wings - i.e. residential and service parts. Its author Vladimír Karfík designed each of the directorial villas in the style preferred by the builder. For Hugo Vavrečka, the style chosen was that of Jan Kotěra, although the outcome is more an example of the massive architecture of late functionalism of the 1940s rather than reminiscent of Kotěra's modernism.



## 6 Director Josef Hlavnička's Villa

Zlín, Mokrá, Stráže 3662

Designed by: Vladimír Karfík

Year of completion (design): 1941 (1938)

In the case of this directorial villa, the investor also dictated the style in which Vladimír Karfík was supposed to design the house. Director Josef Hlavnička had his heart set on colonial style. The relatively conservative concept of the layout and the facades combines symmetry and asymmetry. Elements made of artificial stone in the colour of sand were used in the facade, while the rest of the surface is covered by plastering in sharp contrast to the course-grained structure.



## 7 Director Dominik Čipera's Villa

Zlín, Burešov 3675

Designed by: Vladimír Karfík

Year of completion (design): 1942 (1939)

The villa is distinguished by its rational 1930s classicism, which ensues from architectural modernism. The qualities of the house consist in its harmonic liaison with the park and sensitive work with the material. It holds a special position among the architect's other works as it capitalises on some of the ideas put forth by Adolf Loos. One characteristic detail of the structure – not applied elsewhere – involves slat windows concealed by a concrete grid, lined on the outside.



## 8 Gardener & Gatekeeper's House at Čípera's Villa



Zlín, Burešov 3674

Designed by: Vladimír Karfík

Year of completion (design): 1941 (1940)

The building is interesting from several points of view: the simple block of bare bricks is reminiscent of Baťa's minimalistic family homes, yet it differs with its broach roof and the concisely classic form. With the layout developing around the central chimney and the varying concepts of the four facades, it reminds us of some of the ideas of F. L. Wright and Adolf Loos.

## 9 Director František Malota's Villa

Zlín, Lazy I 3689

Designed by: Vladimír Karfík

Year of completion (design): 1943 (1941)

Director Malota selected the pre-Hitler Rhineland style for his villa. Upon closer examination of the ground plan of the building, however, its organic distribution and connection with the garden

cannot be overlooked. This concept brings a number of Karfík's projects closer to the structures by F. L. Wright. One remarkable detail of the structure incorporates recessed corner windows and dormer windows partially sunk into the plate walling.



## 10 Zikmund's Villa

Zlín, Nivy, Žlebová 2894

Designed by: Zdeněk Plesník

Year of completion: 1953

A detached residential villa from the 1930s, adapted for the same purpose in the 1950s.

The villa of traveller Ing. Miroslav Zikmund along with the neighbouring villa of Ing. Jiří Hanzelka and that of composer Zdeněk Liška (Kudlov) form a one-of-a-kind set of three post-war villas. The villas are an example, quite unique in our country, of the post-war development of the refined villas from the so-called First Republic period into villas of the second half of the 20th century.



## 11 Hanzelka's Villa



Zlín, Nivy, Žlebová 1590

Designed by: Zdeněk Plesník

Year of completion (design): 1955 (1953–54)

Situated a little further up the hill above Zikmund's villa, Jiří Hanzelka's villa is distinguished by its pyramidal composition (formerly dominated by a U.S. Collins transmitter on the roof of the house, which could be seen from quite a distance). The apparently exaggerated scale and size of Hanzelka's villa is given by the dimensioning of the space to the sound of the organ, which was lent by professor Reinberger from Prague.



## 12 Liška's Villa

Zlín, Kudlov, Filmová 308

Designed by: Zdeněk Plesník

Year of completion (design): 1959 (1956)

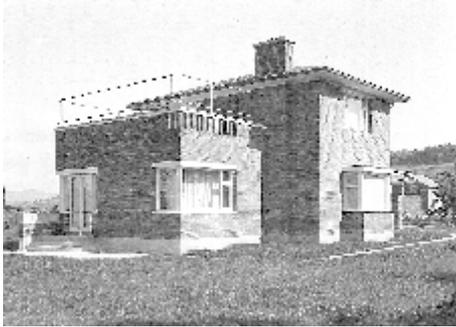
The house of music composer Zdeněk Liška belongs to remarkable structures of the post-war era.

The link between the house and its garden is the most advanced in the case of Liška's villa, with the pergola causing the smooth transition of the dwelling space into the residential part of the garden with a pool. The harmonic liaison of the house and the garden is augmented by the sensitive choice of materials (natural stone, bricks, concrete and sand-coloured castings).



**All three villas** (Zikmund, Hanzelka and Liška) are notable for their precise layout where the author strived for an unbroken space which leads to the garden. For the pre-war era it was more typical for the villas to be separated into residential places and places for housekeeping. Here these two elements are connected into one. In the residential spaces, the emphasis is stressed on magnanimity and lucidity and the distance and space is minimized because of the built-in furniture.

## 13 Gerbec's Villa



Zlín, Zálešná I/3222

Designed by: Vladimír Karfík

Year of completion (design): 1938 (1937)

The villa of Ludvík Gerbec (in 1938 the head of the Pricing Department at Baťa's branch in Best, the Netherlands, and from 1939, the head of the Baťa Company in Belcamp, U.S.A.) belongs among Vladimír Karfík's finest creations. The open space of the house is enclosed by flat cornices, reminiscent of prairie houses by F. L. Wright. The refined composition of the structure is afflicted by several utility-related adaptations and additions.



## 14 Gahura's House

Zlín, Kudlov 6

Designed by: František Lydie Gahura

Year of completion (design): 1927, 1933 (1927, 1933)

The house of František Lydie Gahura and his family is a remarkable testament to this great man. The first stage of the construction involved adapting a smaller village homestead and its outbuildings. The second stage of the project embraced the removal of the gabled roofs from the residential part and the addition of an additional floor with bedrooms and a bathroom.



## 15 Sample Family House of Berty Ženatý



Zlín, Nad Ovčírnou V/1573

Designed by: Berty Ženatý

Year of completion: 1928

The above-standard family house was built as a model "one-storey American villa" according to the design of Ing. Berty Ženatý, and it was in the possession of Baťa's Support Fund headquartered in Zlín. It further develops the American model, which emphasises practicality, efficiency, and hygiene.



## 16 Dr. Leopold Král's House

Zlín, Čepkov, Čepkovská 1792

Designed by: Miroslav Lorenc

Year of completion: 1930

The design and the execution of the small family house date back to 1930, which makes it the oldest known standalone structure designed by Lorenc (the first school buildings, which he designed after joining the Construction Division of the Baťa Company in June 1930, date to the years 1930 and 1931).



## 17 Bohuslav Ševčík's Villa



Zlín, Lazy, Na Požáře 2906

Designed by: Miroslav Lorenc

Year of completion: 1935

A villa built for the director of Baťa Machine Works and his family. The essential spatial concept is based on the contrast of an austere enclosed block and an organically shaped terrace – a pedestal that optically turns the face of the house towards the garden. Worth noticing is the rear facade with a lavish staircase.

## 18 Dr. Hugo Förster's Villa

Zlín, Lazy, Hluboká 2654

Designed by: unknown author

Year of completion (design): 1934 (1933)

The villa belonged to Zlín's first notary public who worked for the Baťa Company and who, among other things, oversaw the settlement of the estate of Tomáš Baťa. The structure is one-of-a-kind in Zlín, executed in expressionistic architectural style. While the outer part of the house is of an artistically clear nature, the interior is characterised by the typical historicist concept of the residential rooms and staircases.



## 19 Šťastný's Villa

Zlín, Čepkov, Nad Stráněmi 743

Designed by: Vladimír Karfík

Year of completion (design): 1940 (1939)

The house of the director of Baťa's stocking factory and his family also belongs to the group of directorial villas designed by Vladimír Karfík. Even though, in this particular case, Karfík apparently was not the actual author of the design, its architectural concept and details are so similar to those displayed by his directorial villas that his involvement is probable.



## 20 Rojt's Villa

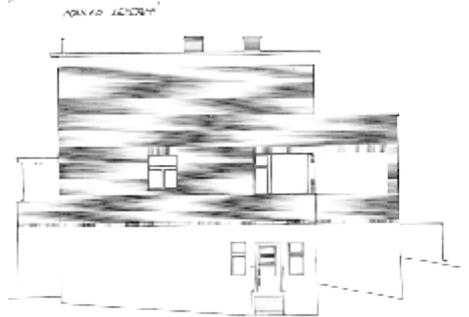
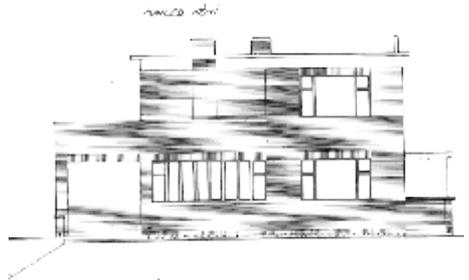


Zlín, Nad Ovčírnou 3116

Designed by: Vladimír Karfík

Year of completion (design): 1937 (1936)

The detached villa is part of an intimate residential complex bordering on a forest. The villa of the director of Baťa's shoemaking workshops, Karel Rojt, belongs to a series of villa structures designed by V. Karfík. It is characterised by its layout, which radiates into the surrounding landscape in two mutually perpendicular directions, similarly to F. L. Wright.



## 21 Vojtěch Baťa's Villa



Zlín, K Pasekám 3369 a 277

Designed by: Vladimír Karfík

Year of completion (design): 1940 (1939)

As regards the villa of Vojtěch Baťa, the head of the construction department of the joint-stock company Baťa, a.s., Karfík adhered to the freed and noble expression so typical of Baťa's Zlín. The elegance of the house emanates from its proportions and details. The parent's house (photo), on the contrary, represents a more traditional approach.

# FAMILY HOMES

The development of the shoe-making industry in Zlín at the turn of the 1920s and the 1930s went hand in hand with a massive boom of housing construction. Baťa's Zlín aspired to become an ideal industrial town. Tomáš Baťa had entire colonies of standardised family homes built for his employees. The underlying theory of a garden town was the soil on which at first the Letná district and later Zálešná, Podvesná, Díly, and finally the Lesní districts started growing.

Prague architect Jan Kotěra was involved in the initial regulated development of the town centre and the Letná district. Detached single-family houses, rows of single-family and quadruplex houses were built, at first as one-storey with a curb roof, most efficiently utilised attic space and plastered facades. In 1926, the construction of family homes was launched in the Zálešná and Nad Ovčínou districts. The "1927 house design" was developed for the purposes of the mass construction of semi-detached houses, namely in two versions with varying roof designs - i.e. flat and double-sloping. The houses had two habitable floors and there was a basement under a part of the house. The floor area was 45 m<sup>2</sup>.



## 22 Quarter-House with a Mansard



Zlín, Letná, Kotěrova 858

Designed by: Jan Kotěra

Year of completion (design): 1923 (1922)

The detached Baťa house with four dwelling units is the oldest preserved example of Baťa's corporate development for the employees of the company. The house was built as part of a group of mansard houses, the so-called "quintuple houses", that stood along Kotěrova Street. The houses were designed for four families. The outer ground plan was 17 by 8 metres. The dwelling units were situated on two floors, each unit on one floor. It represented a cost-efficient, yet cultivated concept of housing for the workers.



## 23 Plastered Quarter-Houses

Zlín, Letná, Kotěrova 860, 862, 864, 865, 866, 867, 868, 870, 954, 956, 958, 971, 960, 969, 962, 964

Designed by: František Lydie Gahura

Year of completion (design): 1924 (1923)

Standalone Baťa houses with four dwelling units in one of the oldest streets of the Letná district. The houses were built as part of a group of 50 buildings called "new-type houses". The group of houses lining Kotěrova Street originally comprised 10 houses; these included plastered houses intended for four families with the external ground plan of 15.7 by 9.15 metres.

The houses are a testament to the early period of collective housing development with a simple residential layout, a large kitchen and a living room. With the construction of these houses, it became a rule for each new Baťa employee flat to have a bathroom and a toilet.



## 24 Quarter-Houses – Letná

Zlín, Letná, Kotěrova 869, 871, 878, 880, 882, 883, 885, 887, 889, 890–912, 914, 916, 918, 920, 922, 924–926, Mostní 953, 957–1005, 1007

Designed by: František Lydie Gahura

Year of completion (design): 1927 (1925)

The collective development of company residential houses transformed Letná into an extensive garden district. The name Letná gradually expanded from the original blocks of houses to the entire emerging district. The rows of quarter-houses, with sufficient plots of land surrounding them according to the original urban development plan, were later "thickened" with rows of semi-detached houses. By 1945, a total of 2,210 houses were built that continue to give Zlín its distinctive character to this day.



## 25 Family Type House No. 633/3

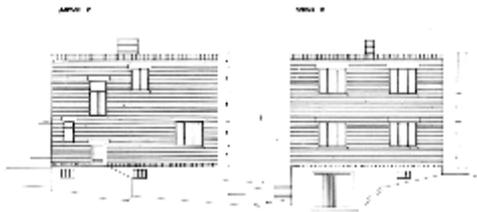


Zlín, Nad Ovčírnou, U Lomu 633

Designed by: Vladimír Karfík

Year of completion: 1935

The above-standard villa-type detached house was constructed along with other model houses emerging victorious out of the architectural contest. Vladimír Karfík used this type house with a small staircase lounge in a number of variations, mainly for small-sized villa projects. The composition of the northern facade evokes the early works of Adolf Loos.



## 26 "Benš – Jech" Type Model House



Zlín, Nad Ovčírnou, U Lomu 631

Designed by: Adolf Benš a František Jech

Year of completion: 1935

One of the four completed model family homes to receive an award at the international architectural contest initiated by the Baťa Company in 1935. The purpose of the contest was to find new types of company houses. The house designed by the Prague architects won second prize in the contest.



## 27 "Vítek" Type Model House

Zlín, Nad Ovčárnou, U Lomu 627

Designed by: Antonín Vítek

Year of completion: 1935

One of the four completed model family homes to receive an award at the international architectural contest initiated by the Baťa Company in 1935. The house by the Zlín architect finished fourth in the contest.



## 28 "Svedlund" Type Model House

Zlín, Nad Ovčárnou VI/2, no. 626

Designed by: Eric Svedlund

Year of completion: 1935

One of the four completed model family homes to receive an award at the international architectural contest initiated by the Baťa Company in 1935. The house designed by the Swedish architect won first prize in the contest. The design respected the context of Zlín, where windows with lowered window sills being a unique element. The addition was built in 1939.



## 29 "Ríša - I" Type Family Houses



Zlín, Díly, Příklad, Pod Vodojemem 2996–2999

Designed by: Vladimír Karfík

Year of completion: 1936

The set of four type houses of a higher-standard bears some features of a villa complex. The basic cube of the house is complemented with a glass veranda. The division of the facade responds to the direction to the four points of the compass. Amidst Baťa development, these house types continue to offer a high utility value even today.



## 30 Detached House with a Garage and Terrace



Zlín, Díly, Slovenská 2811, 2816, 2820, 2825, 2830, 2835, 2840, 2843, 2852, 2853, 2856, 2858, 2864, 2868, Pod Vrškem 2847–2850, 2869, 2871, 2872

Designed by: Vladimír Karfík

Year of completion (design): 1936 (1935)

A set of 21 Baťa houses of the same type forms a coherent complex along Slovenská Street. The houses are efficiently designed detached single-family homes. The so-called "moving" window on the first floor is accessible from the terrace (it is used for moving in larger pieces of furniture). The elegant architecture of the individual houses is augmented by their repetition and slightly different orientation along the street line.



## 31 Medical Staff Homes in the Hospital Complex

Zlín, Havlíčkovo nábřeží 2916, 3317, 3117

Designed by: unknown author

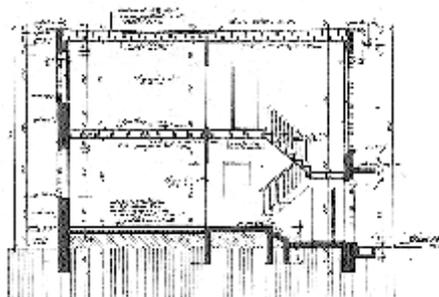
Year of completion (design):

1936 (1935) – Medicinal home I

1937 – Medicinal home III

1940 – Medicinal home II

The highly efficient houses with eight dwelling units add to the typological portfolio of Baťa housing architecture. In terms of urban planning, they build upon both the fundamental pavilion concept of the Baťa Hospital as developed by Gahura and the development in the Zálešná district in the western neighbourhood.



## 32 Experimental Collective House Cell

A detached experimental family house, respectively a single residential house module. Since a number of new structures were to be used in the construction of the Collective House, a decision was made to build the smallest cell of the house as a standalone structure, including all interior equipment and furnishings. The experience gained from this project would then be applied during the actual construction of the Collective House.

Zlín, Díly, tř. T. Bati 3756

Designed by: Jiří Voženilek, Miroslav Drofa

Year of completion (design): 1950 (1948)



## BLOCKS OF FLATS 33 Three-Storey Residential Houses



### Zlín, Obeciny

Designed by: Vladimír Karfík, Vladimír Kubečka

Year of completion:

STAGE I completed between 1946–1949

STAGE II completed in 1960

STAGE III completed in 1970

In 1946, the construction of three-storey residential houses began in the Obeciny district, marking the onset of a new form of housing and a higher dwelling standard. The author of the urban concept was Vladimír Kubečka, while Vladimír Karfík took care of the architectural part of the project. The units are largely two-bedroom flats, a functional kitchen with built-in kitchen unit, a pantry cabinet and an incinerating rubbish chute. The flats are connected to a district heating system. The walling is made of bricks and the ceiling of concrete slabs; the outer walls are built of jointed masonry. The balconies are made of corrugated iron or perforated concrete slabs. There are two identical two-bedroom flats situated on each floor – with the exception of end flats in the so-called southern section, where all the flats have three bedrooms.



## 34 "Morýs" Corridor Buildings

Zlín, Tomáš Baťa Avenue 1285, 1276

Designed by: Miroslav Drofa

Year of completion: 1947

The two eight-storey corridor buildings were named after the then Mayor of Zlín, Vilém Morýs. Each of the buildings has almost a hundred flats and offers a high standard of living. In terms of the layout, the buildings form a triple tract, where the traditional frame has a narrower central field. Each building consists of 60 single-bedroom flats, 30 two-bedroom flats, and seven smaller flats. The interior fittings and bathroom facilities are artificially ventilated. The architectural concept applied a traditional modular rhythm. The facade consists of jointed brick masonry.



## 35 Residential Tower Blocks



Zlín, Věžové domy 861, 863, 874, 876, 879

Designed by: Miroslav Drofa

Year of completion: 1947

The five eight-storey tower buildings, each with 29 single-bedroom flats, were designed by Miroslav Drofa who was inspired by similar structures seen in Scandinavia. The layout takes advantage of an interior stairway with no direct lighting. The layout of the individual flats incorporates ensuite bathroom facilities that are artificially ventilated along with the built-in kitchen unit. For the first time, a load-bearing brick structure was used up to the eighth floor.



## 36 Collective House

Zlín, Osvoboditelů 3778

Designed by: Jiří Voženílek

Year of completion: 1950

The 12-storey Collective House was built in the centre of the town between the years 1945 and 1950 as one of only two structures of its kind in Czechoslovakia (the other was built in Litvínov according to the design of architects Linhart and Hilský), the concept of which further develops the idea embarked upon with the Morýs buildings. The high-standard buildings may be adapted with variable partition walls; they are equipped with kitchenettes only that are situated, similarly to other facilities, inside the layout and are equipped with artificial lighting and ventilation. On the ground floor there was a restaurant and club rooms and, on the recreational terrace there was a gym. A day nursery and a kindergarten were located in a special ground-floor wing. The building consists of 26 two-bedroom flats and 76 single-bedroom flats. In terms of its structural design, the building has a monolithic reinforced concrete frame. It was the first attempt at introducing new forms of housing. The structure represents mature constructivist architecture of the post-war era.

Many artists, designers and architects found inspiration in the former restaurant, which was later converted into a university cafeteria. It was a meeting spot for students and a renowned dance café offering entertainment and relaxation. The Alternativa cultural institute was opened on the premises in 2003, hosting cultural, educational and social events. Since 1958, the building has been listed as a cultural monument.





### Zlín, náměstí Míru 12

Designed by: František Lydie Gahura

Year of completion: 1924

Gahura worked on the design of the Zlín town hall as part of his thesis. It was subsequently selected by an expert jury in an architectural contest to become one of Gahura's first erected structures. The construction was executed by contractors František Malota and Jan Krajča. Gahura conceived the new town hall as a symbol of the town, which was the idea underlying its material configuration. One interesting element is the link between the corner tower, evoking the impression of a town gate, and the coats of arms of the town. Although Tomáš Baťa was not satisfied with the result of Gahura's efforts, in hindsight, the town hall appears to be a timeless work, even if not exclusive. The statue of a blacksmith on the northern facade of the town hall in Bartošova Street (formerly Kovářská [Blacksmith] Street) is also the work of F. L. Gahura.

Since 2001, the building has been listed as a cultural monument.



## 38 Market Hall

Zlín, náměstí Práce

Designed by: A. Jambor Company

Year of completion: 1927

The first department store within the present-day Market Hall, with a kiosk wing, which was later torn down, was built in 1927. It was the first time when a reinforced concrete frame typical for factory buildings was applied to a public building.



## 39 Forest Cemetery

Zlín, Kudlov, Filmová

Designed by: Doctor Rudolf Gerbec – the originator of the idea, concept and principles of the cemetery, František Lydie Gahura – the author of the design, two crosses, tombstones for the members of the Baťa family and others

Year of completion: 1931

The aim of the author was to preserve the quality of the natural environment. This idea dominated the character of all the artistic elements, namely the tombstones that were not supposed to be monumental, massive or made of spectacular materials. Only the central cemetery lane was built. The groups of graves were accessible by forest paths. The first deceased to be buried here were Dr. Gerbec's son, and after him, the founder of the factory, Tomáš Baťa (14 July 1932), and his pilot Jindřich Brouček.



## 40 Department Store



### Zlín, náměstí Práce

Designed by: František Lydie Gahura

Year of completion: 1931

The Zlín department store was one of the first structures in the newly forming Náměstí Práce (Labour Square); while deciding on the location of the structure, the architect not only respected the railway siding track leading from the factory to the brickworks, but also the terrain configuration. The technical background facilities were built by Vladimír Karfík in 1934. An interesting aspect was the gradation of the strip windows, the height of which was smaller towards the top. This architecturally extremely effective element, which optically dematerialises the construction, was altered later on. Another artistic element putting the final touch to the facade involved numerous advertising signs. The overall architectural concept of the building was compromised by adaptations in the 1970s.

## 41 Grand Cinema



### Zlín, náměstí Práce

Designed by: František Lydie Gahura

Year of completion: 1932

The Grand Cinema built in 1932 is one of the buildings dominating Náměstí Práce (Labour Square). It was originally erected as a provisional structure. The building was designed by the Construction Department of the joint-stock company Baťa, a.s., Zlín. F. L. Gahura is credited as the author but his involvement in the project is only documented in connection with the adaptation of the interior into a theatre hall in 1939. During the construction of the cinema, a quite novel for its time steel structure with a 33-metre span was used along with wood-cement boards as filling material in the structure casing. The cinema with an amphitheatre with a seating capacity for 2,270 spectators was the largest in pre-war Czechoslovakia and probably in all of Central Europe. The current capacity of the hall is 1,010 people.

Since 2001, the building has been listed as a cultural monument.

## 42 Tomáš Baťa Memorial

Zlín, náměstí T. G. Masaryka

Designed by: František Lydie Gahura

Year of completion: 1933

The Tomáš Baťa Memorial, the most impressive of F. L. Gahura's creations, is a modern paraphrase of High Gothic structures: only the supporting system and stained glass, only the reinforced concrete frame and glass. The construction was launched in 1933 and the original concept envisaged a complex of buildings to be erected on the top of the hill. Eventually, however, only a part of the memorial and two educational institutes were erected. In 1954, the memorial was converted (by academic architect J. Staša) into the House of Arts, with art galleries and the Zlín Philharmonic Orchestra Hall. Since 2011, the newly built Cultural and University Centre has been the seat of the philharmonic orchestra. The town authorities are attempting to restore the monument to its original form. Since 1958, the building has been listed as a cultural monument.



## 43 Community House (Hotel Moskva)



Zlín, náměstí Práce

Designed by: Miroslav Lorenc a Vladimír Karfík

Year of completion: 1933

The construction commenced according to the design of Miroslav Lorenc with the execution of a standard 6.15 by 6.15 metre module frame. The works were discontinued, however, due to differences between the author and the Baťa Company. Prior to completing the construction, architects Gahura and Karfík were invited to design and furnish two model rooms. Surprisingly, Tomáš Baťa chose Karfík's luxurious design over Gahura's Spartan version (with shared bathroom facilities). The building was then completed according to Karfík's design. The building eventually lost its former glory as a result of inappropriate adjustments (especially of the interiors and the building-up of the terrace).



## 44 Bat'a Dormitories

Zlín, náměstí T. G. Masaryka

Designed by: František Lydie Gahura

Year of completion: 1930–1937

The first dormitory was built right next to the factory as early as in 1925 and it was demolished in 1965. In 1927, the construction of a whole district intended for collective accommodation was launched. The completed urban project of the two rows of standalone dormitory buildings, including educational institutes, was subservient to the terrain configuration, amiably communicating with the factory and, to date, creating one of Zlín's most distinctive building complexes. The park avenue is the work of architect F. L. Gahura and, as regards the size and aesthetic value, it is unrivalled in the country. In terms of the structural design, the solution opted for was traditional, consisting of a long-bearing reinforced concrete system with a 6.15 by 6.15 metre module and external jointed brick curtain walling. A part of the dormitories have recently undergone partial reconstruction and serve as shops, restaurants and offices, and only in part for accommodation purposes.

## 45 Educational Institutes

Zlín, náměstí T. G. Masaryka

Designed by: František Lydie Gahura

Year of completion: 1936 – Educational Institute I (today a secondary grammar school and a language school), 1938 – Educational Institute II (currently used by the Police of the Czech Republic)

The educational institutes were a unique effort aimed at creating new educational and scientific research establishments equipped with practical educational tools, libraries and art collections. With their austere appearance and strict proportional division, the two buildings are related to the Tomáš Baťa Memorial that was designed as an entrance pavilion leading to the more extensive educational complex, which was, however, implemented only in part.

The buildings were enlisted as cultural monuments in 1997.



## 46 Commercial and Community House in Dílý (Small Theatre)



Zlín, Dílý, Štefánikova

Designed by: Vladimír Karfík

Year of completion: 1937

The Dílý Commercial and Community House is a dominant landmark consisting of five buildings that, along with four dormitories for unmarried people create one of the urban complexes determining the character of the town. Its location in the focal point of the Dílý district and at the same time between the two trunk roads of Baťa's Zlín is particularly rewarding in terms of town planning. The Commercial and Community House used to accommodate a cinema (today used as a theatre) and shops in the parterre adjacent to Štefánikova Street. The structure is one of the few examples of constructivist architecture where characteristic signs of poetism may be found. With the use of a nautical balcony, ramps and symmetrical composition, Vladimír Karfík approximated the poetics of Devětsil of the 1920s. At the same time, the building remains closely tied to the environment of Baťa's Zlín, using the unconcealed frame in the module of factory buildings and bare-brick masonry (originally reduced to window sills – although only a part of the northern facade is preserved in this form). Between the years 2000 and 2006, the building was aptly reconstructed and a subsurface addition was constructed. The original functional use was retained.

Since 2000, the building has been listed as a cultural monument.



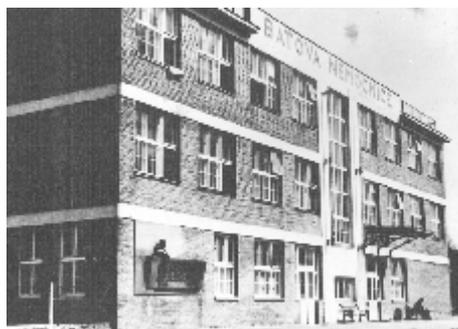
## 47 Historical Part of the Baťa Hospital

Zlín, Havlíčkovo nábřeží

Designed by: František Lydie Gahura

Year of completion: 1927–1938

The co-author of the complex was its director, Dr. Bohuslav Albert. The construction of the Baťa Hospital was one of the more extensive tasks of the Construction Department of the Baťa Company. Upon Gahura's initiative, the originally vertical orientation of one of the buildings was eventually transformed into a horizontal arrangement of the operations and the hospital premises were divided into 17 buildings surrounded by greenery. The construction site for the hospital complex was chosen further away from the factory, on the edge of the cadastral territory of the municipality of Přiluky, on the right bank of the upper Dřevnice River. Two villas for doctors and an outbuilding became part of the complex in addition to the entrance building and the individual pavilions. Examination rooms and surgeries, as well as offices and rooms for the attending medical staff were located in the entrance building. Patient beds were situated in standard single-storey pavilions. The main part of the hospital was built within nine months at relatively low costs and its equipment corresponded to state-of-the-art knowledge in the field of medicine. The surrounding greenery and the impressive concept of the pavilions had favourable effects on the psychological well-being of the patients.



## 48 Tomášov



Zlín, Nad Ovčírnou

Designed by: Vladimír Karfik

Year of completion: 1938

As a building, Tomášov was a part of the Baťa educational system. The ground plan module of the building is 6.15 m by 6.15 m, which is typical for Zlín. Tomášov drew on Baťa's School of Labour. About 50 people were selected among the graduates of Baťa's School of Labour. These top-performing students, the school elite, were referred to as "Tomášovci" (Thomasians) and they were trained to assume leading positions in modern economy worldwide. The intention was to replicate the elite English and American colleges, Harrow and Rugby, and to educate future businessmen.

In 1945, following the nationalisation of the company, the Tomášov building became a part of the Svit National Enterprise. An internal medicine ward, a surgery ward, later on, a gynaecological and still later, a neurological ward were set up in building No. 31, which previously served as an emergency clinic for outpatients, while Tomášov became an internal medicine ward. Today the building houses the Reproductive Medicine and Gynaecology Clinic, which was newly reconstructed in 2009.



## 49 Film Studios and Laboratories

Zlín, Kudlov

Designed by: Vladimír Karfik

Year of completion: 1935–1940

The original small-sized film studios in Kudlov, where commercials and promotion films were made, gradually grew to become a studio, which significantly contributed to the production of short and special effect films. Major films, including experimental feature films, were shot at the studios. The studios have been extended with modern, high-capacity film laboratories.



## 50 Winter Spa



Zlín, Hradská

Designed by: Vladimír Karfík, Josef Holeček,  
Ladislav Ambrožek

Year of completion: 1950

The architectural concept of the structure corresponds to other Zlín buildings originating in the 1940s and the 1950s and it showcases, in a very apt manner, the classicising concept of a structure with an organic approach to the layout and its relation to the environment. At several points, the interior shows the marked influence of the nautical concept of Hans Scharoun (entrance lounge), adequate to the function of the building. The expression of the main pool space is somewhat weakened by the removal of the lower warped soffit. The softly shaped staircase in front of the southern facade was also removed to make way for the construction of an outdoor swimming pool. This change, however, only served to develop the original concept.

Since 2001, the building has been listed as a cultural monument.



# FACTORY COMPLEX

In 1894, the Baťa siblings Antonín, Anna and Tomáš, founded a shoemaking workshop in a Zlín square. Having overcome some initial, mainly financial, hardships, Tomáš Baťa became the sole owner of the company and gradually started building his shoemaking empire. The factory laid the foundations for the new town. The initial stage of the spontaneous growth of the factory culminated in the construction of the first factory building, which implied the future concept underlying the production buildings. The names of the architects contributing to these early stages are not recorded, although the involvement of F. L. Gahura from the early 1920s seems highly probable. A forerunner of the later standard production building was built in 1906, with a 60 by 20 metre ground plan, three storeys, wooden posts and ceilings, non-plastered walling, and vaulted windows (destroyed during the 1944 bombing), under the influence of Baťa's experience gathered in North America. A new type of building appeared in 1918: with a 80 by 20 metre ground plan, five storeys, steel columns, and 1,300 people working in it. Two more buildings like this one were built by 1923. In 1923, modern circular brickworks with a capacity of 10 million bricks per year was built along with a railway siding leading to the plant. In 1924, the reconstruction of the existing factory began, the old buildings were redeveloped or replaced by new buildings.

1927 was a breakthrough year for the construction activities of the Baťa Company due to the development of a single reinforced concrete frame, at first with square columns and from 1930, with round

columns and a modular span of 6.15 m by 6.15 m, constructed with the aid of sliding formwork. The number of floors, with a 3 by 13 field layout plan, ranged from two to five. The external unplastered brick walling with large split windows and an unceiled load-bearing construction system became a distinctive feature of the uniform architecture of Zlín. The standardised industrial buildings were arranged in a checkerboard pattern into larger production complexes, mutually interconnected by transportation facilities. The streamlined "production" led to relatively low investment costs. The construction for a five-storey 80 by 20 metre building took only five months, from the excavation works to the final building approval. All the main buildings within the factory were built in this manner, including the masterpiece of architect Karfík, Zlín functionalism and Czechoslovak inter-war architecture in general, the administrative building of the Baťa Company. Baťa's era practically ended immediately after the war, yet the tradition of building in this spirit survived and only started to die away at the turn of the 1940s and the 1950s. The factory was severely damaged by Allied bombing in November 1944. Already in 1946, architect J. Voženilek produced a new master plan for the factory, and subsequently, a new type of a production building with the outermost fields enlarged (7.85 m). The first buildings erected according to this new type were buildings Nos. 14 and 15. The completely destroyed central shoe warehouse was replaced with a new building (Kubečka, 1949–1955) equipped with cutting-edge technology.



## 51 Baťa Company Administrative Building No. 21



Designed by: Vladimír Karfík

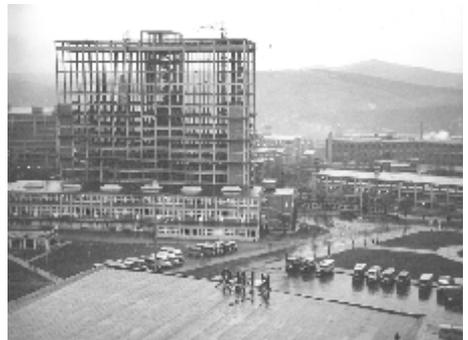
Year of completion: 1939

The Baťa Company administrative building is one of the masterpieces of modern Czechoslovak constructivist inter-war architecture. This 16-storey and 77 and a half metre tall building was the highest structure in Czechoslovakia before the war. Situated in a traditional row of factory buildings, directly influencing Náměstí Práce (Labour Square) by enclosing its northern side, it has become a typical landmark of the modern concept of the town. In terms of the layout, the building is formed by a triple tract designed using the same modular grid (6.15 x 6.15 m) as in the case of production buildings. The entire 80 by 20 metre floor is a large-space office, mostly with no partition walls, where almost 200 people worked. The working surface remains clear, as both the vertical links (staircases with lifts) and sanitary installations or air-conditioning chambers were located outside this space. The load-bearing structure is formed by reinforced concrete, with external cladding consisting of double steel windows and brick lining with Slavík brand tiles. A genuine technical treat is the office of the head of the company placed inside a lift, with dimensions of 6 by 6 metres, air-conditioning, and a washbasin.



Zlín was bombed in November 1944, but as if by miracle, Baťa's skyscraper escaped destruction. The building was reconstructed in 2004 and now serves as the seat of the Revenue Office and of the Regional Office of Zlín Region. The mobile office located in the lift is still functional and it is shown to visitors during guided tours. There is a café at the terrace. The terrace offers the most beautiful view of the Baťa town centre. Today, this masterpiece of architect Vladimír Karfík is a unique functionalist cultural monument.

Since 1958, the building has been listed as a cultural monument.



## 52 Buildings Nos. 14 and 15

Designed by: Jiří Voženílek

Year of completion: 1946–1949

During the initial phase after World War II, the main aim was to expand and to replace the destroyed or damaged production and warehouse structures. Production buildings Nos. 14 and 15 were built for ready-made shoes, rubber processing and central warehousing operations (marked with dark roofs in the axonometry). During the renovation and reconstruction, the principles and experience governing the factory operations until then were put to use along with a new concept of production organisation in the entire factory. The concept of the individual buildings was enriched with elements largely neglected in the past. The new features of post-war shoe production plants included good hygienic and background facilities (locker rooms on the mezzanine floor), increased span, higher headroom (4 m), air-conditioning and lighting. Steel formwork and standardised cladding with double windows were used in the construction. The new structures represented the evolutionary continuity of Baťa's three to five-storey production buildings. They were designed by architect Jiří Voženílek. Even though the distinctive triple tract of the five-storey production buildings was

retained, the modular grid experienced certain changes. Due to operational and layout-related reasons, the traditional 6.15 by 6.15 metre arrangement was abandoned and the limit fields were enlarged (7.85 x 6.15 x 7.85 m). The limit fields with the inserted false ceilings accommodated the air-conditioning engine rooms and sanitary installations. This type of a multi-storey building could also be used for ready-made rubber footwear with only minimum adaptations.

Since 2013, buildings Nos. 14 and 15 house various cultural organisations, i.e. an art gallery, a museum, and a library.



## 53 Central Shoe Warehouse No. 34



Designed by: Vladimír Kubečka

Year of completion: 1949–1955

The design and execution of the central shoe warehouse was the first Czechoslovak attempt at a genuinely modern warehousing technology with maximum mechanisation of internal transport and wagoning. The construction was completed in three stages from 1949 to 1955. The warehouse was situated between the leather and rubber shoe production plants. The colossal ten-storey building, with dimensions of 78 by 72 metres, a reinforced concrete monolithic frame and a 6 by 6 metre modular grid exhibits jointed curtain walling and window surfaces.

The first floor was designated as handling space for dispatching train and truck shipments. On the second floor, there was a shipping warehouse with a broad range of products. The goods were shipped using mobile trolleys on an oval track. Vertical transport was effected by means of goods lifts in the corners of the building. Escape stairways are on the outside of the building, in the middle of all four facades. An interesting fact is that a heliport was to be set up on the roof of the structure that would secure an air connection between the factory and the airport in Holešov.





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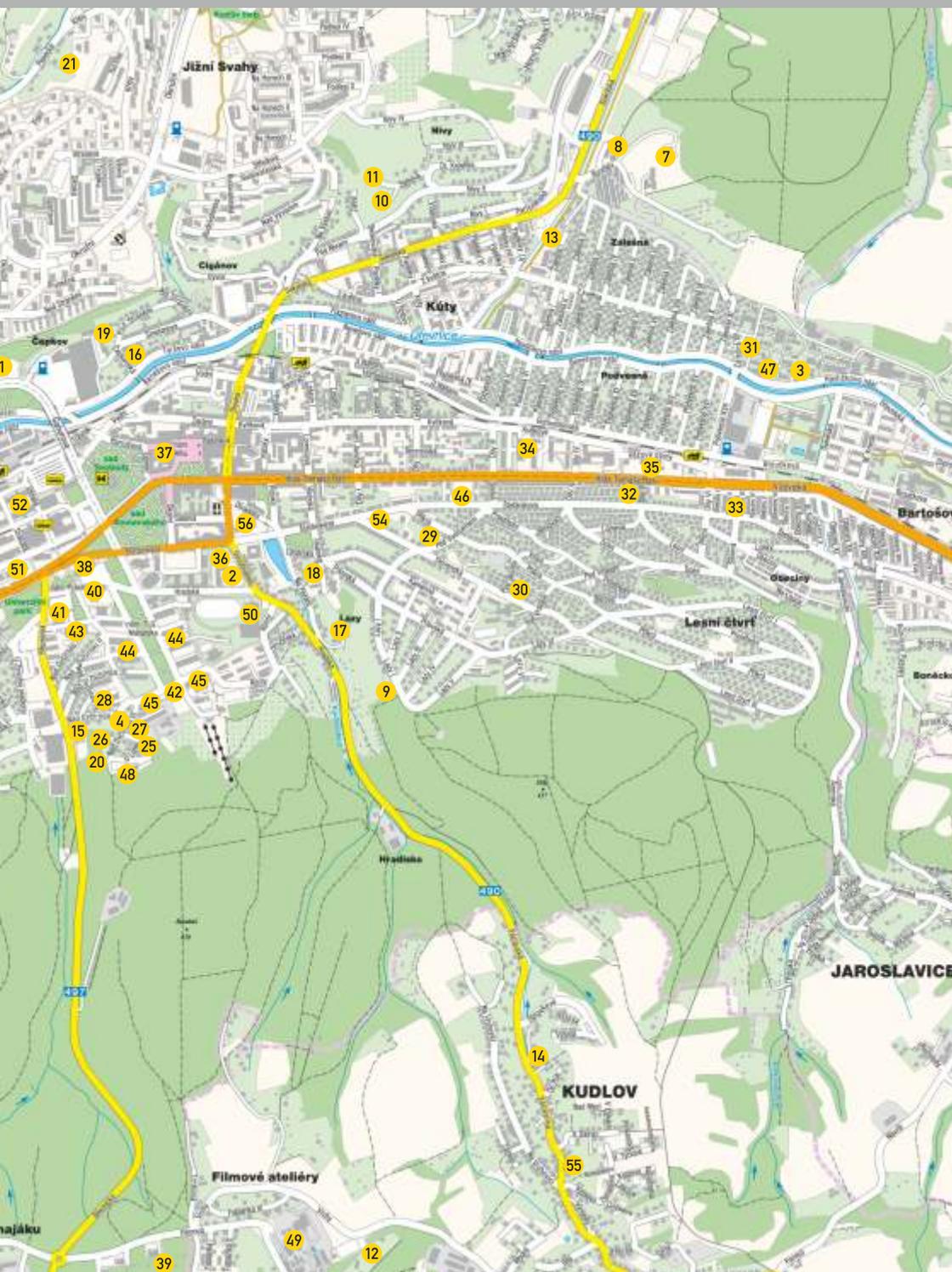
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Podhoří

Letná

čtvrť U majáku



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Jižní Svahy

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Hradištko

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KUDLOV

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Filmové ateliéry

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39

hájáku

Zlín, Štefánikova 3018

Designed by: Vladimír Karfík

Year of completion: 1937

The architecture of the evangelical church was approached with simplicity and moderation. The style of the church reflects the pragmatism and austerity of the Baťa architecture. Karfík used a truss system for the construction of this composition of three simple cubes, or form units, which include the church, a congregation room, and belfry. The lower structure housing the entry area and facilities ties into the main nave with its altar. The nave is built into the hillside at a perpendicular angle. The structure is dominated by the belfry tower.



## 55 St. Wenceslas Chapel

Zlín, Kudlov

Designed by: František Lydie Gahura

Year of completion: 1927

The chapel is situated on the thoroughfare to Kudlov. During the architectural design of this new chapel, famed architect František Lydie Gahura, who worked as the Zlín city architect from 1923 to 1946, was influenced by the Dutch De Stijl movement. Construction materials were donated by Tomáš Baťa.



## 56 Regina Cloister

Zlín, Divadelní 3242

Designed by: Miroslav Lorenc

Year of completion: 1938

Designed by architect Miroslav Lorenc, this project of the convent of the Congregation of the Sisters of Mercy of the 3rd Order of St. Francis in Opava was developed as a shelter for orphans. The purist monstrosity took shape on the property known as the Parish Meadow, situated in the very centre of the city.



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## **The cultural and university centre**

Hypermodern multifunctional complex – was designed by the renowned native of Zlín, architect Eva Jiřičná. It is intended to host concerts, exhibitions and balls. The building, whose original appearance is inspired by a box of algae of the diatom species, also provides facilities for the Zlín philharmonic orchestra. An integral part of the complex is the University Centre.

## **Gahurův prospekt**

Can be found close to the Cultural and university centre. The new pedestrian walks are sunken below the terrain level and the grass areas are shaped into moderate terrain waves. For the revitalisation of the lower part, Gahurův prospekt won second place in the prestigious Park of the Year 2014 contest and the main prize in the Building of the Year 2013 category in the Zlín Region.

## **Park Komenského**

This is a place for all age groups, families with children as well as for active individuals, who can rest, relax, engage in sport and entertain themselves here. The park has a bandstand, modern children's playgrounds, elegant benches and a heavy-duty grass carpet. In the contest run by the Association for the foundation and maintenance of greenery, the park won the Park of the Year 2015 award in the Czech Republic. It won the award on the basis of the successful revitalisation realised here in 2014.



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