A UTOPIA OF MODERNITY: ZLÍN

INTERNATIONAL SYMPOSIUM
MAY 19–23 2009
ZLÍN AND PRAGUE
A UTOPIA OF MODERNITY: ZLÍN

A trip to Zlín in southern Moravia is a trip to an actually built utopia. Looking at the former factory buildings located in the city center reveals that the past, the present, and the future of the modern educational and service industry location of Zlín exist next to one another in apparent harmony; strung out adjacent to the former company headquarters in Building 21, today the main offices of the District Authority are the former factory buildings which are still awaiting reutilization, allocation or refurbishment. The new university buildings in the center fit seamlessly into the cityscape, fully in accord with the strict row layout and standardized facades of the Baťa buildings which give the city its distinctive character. This was once the scene of a social experiment: here shoes were not only mass produced, but also the “new man”. The urban planning realized in Zlín has two faces: on the one hand, it was to serve a thoroughly regimented and controllable social entity, while on the other hand, Zlín was as a genuine and convincing attempt to solve problems plaguing larger cities: the oppressive density of overpopulated tenements, sanitary shortcomings and air pollution, the lack of green spaces – these are all factors the city architect František Lydie Gahura avoided in his concept of a “factory in green space” presented in 1925. Tomáš and Jan Antonín Baťa, sons of a simple shoemaker, were to go a long way in their father’s craft, eventually establishing the family name as globally known brand. Zlín, the factory, was the nucleus of their success. The synchronization of city and enterprise, the influence exerted in organizing the leisure time and everyday life of their employees, and the rigorous implementation of Fordist serial production not only proved that the Baťas were clever entrepreneurs, but also radical social engineers.

The Baťa enterprise’s spectrum of activity encompasses a variety of aspects: development, design, and production of shoes marketed worldwide as well as the planning and building of production facilities; company advertising, internal advanced and further training, an independent health system, and much more. This opens a broad field for the exploration of this important chapter of Czechoslovakian cultural and architectural history. The symposium assembles scholars, theorists, and experts from Germany, France, the UK, Italy, the Netherlands, Poland, Slovakia, the Czech Republic, and the United States. Their research is either closely tied to the historical legacy of the Baťa epoch or discusses contemporary relevant aspects of this former city and social utopia. A young generation of Czech scholars and experts is taking on the role of sketching the future image of the “Baťa phenomenon” which has already begun to gain contour in a few scholarly works and research projects. The symposium is interdisciplinary in its orientation. Social and film studies are to be brought into dialogue with architectural history and theory as well as other fields, a dialogue that opens up new perspectives on this legacy of architectural modernism and sounds out its current relevance.

Research into the Baťa phenomena across scholarly disciplines is already far advanced and nonetheless stands at the very beginning. The state of the source materials is extremely favorable: the enormous body of historical documents enables the structure of the Baťa enterprise to be traced and provides a graphic picture of the consequence with which the proposed system, geared towards producing the “ideal industrial man,” was in fact implemented. Still incomplete on the other hand is the picture of the everyday life and living conditions of ordinary people in Zlín. The future development of the city also harbors enormous potential: the preservation of the urban ensemble in the framework of the requirements of monument preservation frequently runs contrary to the wishes of users for a contemporary transformation of historical buildings, while the development of Zlín into a university city is changing the cultural identity of the urban community. At the same time though, historical analysis alone is insufficient for understanding the present situation. During the symposium the academic discourse will be supplemented by Walks & Talks, city tours under the guidance of experts specially
developed for the symposium which explore everyday life in the Zlín of yesterday and today. While the memories of contemporary witnesses merge together into a picture of the past, this approach allows an insight into the current living conditions of today’s residents of Zlín in this monument of Modernity.

Distinctive historical black-and-white shots, taken upon the completion of each construction stage, demonstrate the clear and functional arrangement of the city layout and its architectures. Frequently taken from an aerial perspective, the photographers have captured the vital public life of the Zlín population: their works show how the masses of employees spilled out onto the streets and squares during their midday breaks on a summer’s day or on their way to sporting events or marches. Despite the drawing-board arrangement of these scenes the photos radiate a calm and dynamism that characterized the city’s image for a long period. The Dutch photographer Bas Princen has turned them into the starting point for a modern photographic translation of the early city iconography: he has portrayed Zlín from a perspective that equally captures the aura of the architectures and the marks of its utilization. In his photographs the multilayered past, the present, and the resonances of a not too distant future stand side by side. Thinking and talking about Zlín today should also have its place in this field of tension. Princen’s photographic snapshots can thus stand as the leitmotif of the symposium – as a frame for the discursive fields marked out by the title: “A Utopia of Modernity.”

With the symposium “Zipp – German-Czech Cultural Projects” brings together cooperation partners from a variety of institutions in Germany and the Czech Republic – amongst them, the Brno House of Arts, the Regional Gallery of Fine Arts in Zlín, the National Gallery in Prague, the Bauhaus Kolleg of the Bauhaus Foundation Dessau, the Thomas Bata Foundation, the Tomáš Baťa University, the Zlín Film Studios, and the Zlín Shoe Museum. This networking idea emerges organically out of the cultural working practice of Zipp, an initiative of the German Federal Cultural Foundation. Behind Zipp are cultural projects in a “zip merge”. Just as a zipper – or a zip as it is called in Czech – effortlessly interconnects fabric, artists, cultural practitioners, and scholars are linked smoothly together. This interlocking functions beyond disciplines and national borders and shall establish a set of stable collaborative practices and shared avenues of thought.
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OPENING LECTURES (Abstracts)
LONG NIGHT OF FILM, part I (Program)

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SOCIAL UTOPIA / CITY UTOPIA (Lectures / Abstracts)
WALKS & TALKS (Abstracts / Routes)
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WALKS & TALKS (Abstracts / Routes)

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# AGENDA

## PRAGUE
**TUESDAY, MAY 19 2009**

**Venue:** National Gallery in Prague, Veletržní Palác, Dukelských hrdinů 47, Prague 7

### 2 PM
- Welcome and Lectures

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**To be followed by:** Tour of the exhibition with the curators Ladislava Horňáková and Radomíra Sedláková.

### 9 PM
- Nightwalk

**Meeting point:** Baťa shoe store, Václavské náměstí 6 (Wenceslas Square 6), Prague 1

**Metro:** Můstek A, B

## ZLÍN
**WEDNESDAY, MAY 20 2009**

### 3 – 6 PM
- Highlight Tours

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<td>Monument Protection and Lived Modernity</td>
<td>Jan Obšivač, Monument Protection Office, Kroměříž</td>
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<td>Zlín revisited</td>
<td>Adam Gebrian, architect, Prague</td>
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### 6.30 PM
- Opening

**Venue:** Tomáš Baťa University, Academia Center (auditorium), Mostní 5139, Zlín
Welcome

MVDr. Stanislav Mišák, governor of the Zlín Region
PhDr. Irena Ondrová, mayor of the City of Zlín
Hortensia Völckers, artistic director, German Federal Cultural Foundation, Halle / Saale
Katrin Klingan, Zipp – German-Czech Cultural Projects, Berlin
Rostislav Koryčánek, The Brno House of Arts
Ladislava Honráková, Regional Gallery of Fine Arts, Zlín

Lectures

Work, Liberty, and Architecture in the Company Town
Richard Ingersoll, Syracuse University, Florence

Demolition and Construction. Baťa’s New Plan for Zlín
Rostislav Švácha, Palacký University, Olomouc; Academy of Arts and Sciences, Prague

8.30 PM
Reception given by the Zlín Region
Venue: Building 21, roof terrace, Třída Tomáše Bati 21, Zlín

10 PM – 1 AM
Long Night of Film, part I
Venue: Velké kino (Grand Cinema), Náměstí Práce 2511, Zlín
Concept: Markéta Dvořáčková, Faculty for Multimedia Communication, Tomáš Baťa University, Zlín

THURSDAY, MAY 21 2009
Venue: Building 32, 9th floor

9 –11.30 AM
THE BAŤA PHENOMENON AND MODERNITY

Baťa 1910–1950. The Realization of a Utopia
Vladimír Šlapeta, Faculty of Architecture, Brno University of Technology

CIAM, the Functional City, and Zlín
Eric Mumford, School of Architecture, Washington University, St. Louis, USA

Zlín: Vision of the Future and Reality
Radomíra Sedláková, National Gallery in Prague

12 AM – 1.30 PM
SOCIAL UTOPIA / CITY UTOPIA

Uncharted Zlín. On the Untold and Unknown of the Realized Utopia
Annett Steinführer, Department of Urban and Environmental Sociology, Helmholtz Center for Environmental Research, Leipzig

Everyday Life in a Materialized Urban Utopia
A presentation by Lucie Gačanová and Barbora Vacková, Faculty of the Social Sciences, Masaryk University, Brno

Learning from Zlín?
A discussion with Lucie Gačanová, Eric Mumford, Radomíra Sedláková, Vladimir Šlapeta, Annett Steinführer, and Barbora Vacková.

Moderation: Winfried Nerdinger, Architecture Museum of the Technical University Munich in the Pinakothek der Moderne
3 – 7 PM  Walks & Talks

3–5 PM  
**Baťa’s Grid between Restoration and Transformation**  
with Petr Všetečka, architect, Brno  
*Meeting point:* Building 32, main entrance

**Building 21: Redeveloping and Revitalizing an Icon**  
with Ivan Bergmann, Ladislav Pastnek, architects, Zlín  
*Meeting point:* Building 21, Třída Tomáše Bati 21, Zlín

**Baťa mondial – Memories (I)**  
in collaboration with Pavel Velev, director, Thomas Bata Foundation, and Zdeněk Pokluda, Center for Studies on Tomáš Bata and the History of the Tomáš Bata University, Zlín.  
With Svatopluk Jabůrek, Alumni Club of the Bata School of Work, Zlín; Joan James, Bata Reminiscence and Resource Centre, East Tilbury; Mária Topolčanská, Slovakian Academy of Arts and Sciences, Bratislava  
*Moderation:* Petr Brod, journalist, Prague  
*Meeting point:* Thomas Bata Foundation / Bata Villa, Gahurova 292, Zlín

3 – 6 PM  
**Zlín – Otrokovice – Batov**  
with Ladislava Horňáková, Regional Gallery of Fine Arts, Zlín  
*Meeting point:* Hotel Moskva, Náměstí Práce 2512, Zlín

3 – 5.30 PM (7 PM)  
**Domestic Living Culture in Zlín. Workers’ Housing and Contemporary Alterations to Single-Family Houses from the Perspective of Residents**  
with Jitka Ressová, architect, Dept of Design, Academy of Arts, Architecture and Design, Zlín; Lucie Gačanová and Barbora Vacková, Faculty of Social Sciences, Masaryk University, Brno  
*Meeting point:* Academy of Arts, Architecture and Design, Třída Tomáše Bati 4342, Zlín

5 – 7 PM  
**With Karfék through Zlín**  
with Štefan Šlachta, City architect Bratislava  
*Meeting point:* Building 21, exhibition room, Třída Tomáše Bati 21, Zlín

**A Glimpse into the History of the Legendary Zlín Film Studios**  
with Jiří Novotný, film historian, Zlín  
*Meeting point:* Building 21, Třída Tomáše Bati 21, Zlín

6 – 7 PM  
**Shoe Fetishism: From Baťa’s Optimization of Shoe Production to Orthopedics**  
with Petr Hlaváček, Faculty of Technology, Tomáš Bata University, Zlín  
*Meeting point:* Shoe Museum, Třída Tomáše Bati 1957, Zlín

FROM 8.30 PM  
**Long Night of Film, part II**  
*Venue:* Velké kino (Grand Cinema), Náměstí Práce 2511, Zlín  
*Concept:* Markéta Dvořáčková, Faculty for Multimedia Communication, Tomáš Bata University, Zlín
FRIDAY, MAY 22 2009

Walks & Talks

**9 AM –1 PM**

**9 –11 AM**

**Bata’s Grid between Restoration and Transformation**
with Petr Všetečka, architect, Brno
*Meeting point:* Building 32, main entrance

**Building 21: Redeveloping and Revitalizing an Icon**
with Ivan Bergmann, Ladislav Pastrnek, architects, Zlín
*Meeting point:* Building 21, Třída Tomáše Bati 21, Zlín

**A Glimpse into the History of the Legendary Zlín Film Studios**
with Jiří Novotný, film historian, Zlín
*Meeting point:* Building 21, Třída Tomáše Bati 21, Zlín

**9 –11.30 AM (1 PM)**

**Domestic Living Culture in Zlín**
with Jitka Ressová, architect, Dept of Design, Academy of Arts, Architecture and Design, Zlín; Lucie Gašnová and Barbora Vacková, Faculty of Social Sciences, Masaryk University, Brno
*Meeting point:* Academy of Arts, Architecture and Design, Třída Tomáše Bati 4342, Zlín

**11 AM –1 PM**

**With Karfík through Zlín**
with Štefan Šlachta, City architect Bratislava
*Meeting point:* Building 21, exhibition room, Třída Tomáše Bati 21, Zlín

**Bata mondial – Memories (II)**
in collaboration with Pavel Velev, director, Thomas Bata Foundation, and Zdeněk Pokluda, Center for Studies on Tomáš Baťa and the History of the Tomáš Baťa University, Zlín. With Karen Guthrie and Nina Pope, artists and directors of “Bata-ville”, Joan James, Mike Ostler and Pavel Velev
*Meeting point:* Thomas Bata Foundation / Bata Villa, Gahurova 292, Zlín

**12 AM –1 PM**

**Shoe Fetishism: From Bata’s Optimization of Shoe Production to Orthopedics**
with Petr Hlaváček, Faculty of Technology, Tomáš Bata University, Zlín
*Meeting point:* Shoe Museum, Třída Tomáše Bati 1957, Zlín

**2.30 –7 PM**

**MODERNITY AND URBANITY: A CONTRADICTION?**

*Venue:* Building 32, 9th floor

**City constitutes Society: New Cities as a Political Project**
Grzegorz Piątek, architect critic and theorist, Warsaw

**New Public Domain in the Collective City**
Arnold Reijndorp, Faculty of Social and Behavioural Sciences, University of Amsterdam

**“The earth, a good domicile.” Ambivalences of the Modern City**
Karin Wilhelm, Institute for the History and Theory of Architecture and Cities, Technical University Brunswick

**Urbanization without a City or Reinvention of the Urban?**
A discussion between Cyril Říha, Center for Theoretical Studies, Charles University Prague, and Regina Bittner, Bauhaus Foundation Dessau

*Concept/Moderation:* Regina Bittner, Bauhaus Foundation Dessau
To be followed by:

*(beginning ca. 5.30 PM)*

**In the Future Zlín**
A discussion with Regina Bittner, Bauhaus Foundation Dessau; Pavel Chládek, architect, Zlín; Adam Gebrian, architect, Prague; Lukáš Kohl, architect, Prague; Dagmar Nová, City architect Zlín; Svatopluk Sládeček, architect, Prague; Jan Obšivač, Monument Protection Office, Kroměříž; Andreas Ruby, architect critic and theorist, Berlin

*Introduction and Moderation: Igor Kovačević, Centre for Central European Architecture, Prague*
*Presentation: Dagmar Nová, City architect Zlín*

**7 - 7.30 PM**

**Presentation and Discussion**
*Hunch 12 Bureaucracy*

**8 PM**

**Barbecue in the garden of the Bata Villa**
*Venue: Thomas Bata Foundation / Bata Villa, Gahurova 292, Zlín*

**FROM 10 PM**

**Club Night in the former Grain Silo**

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**SATURDAY, MAY 23 2009**

*Venue: Building 32, 9th floor*

**9 AM –1 PM**

**MARKETING A SOCIAL UTOPIA**

*Obsolescence: the Fate of Architecture in the 20th Century*
Daniel M. Abramson, Department of Art and Art History, Tufts University Medford, USA

*Fast Forward into the Past. From Zlín to Celebration in Florida*
Anette Baldauf, sociologist and cultural studies expert, Vienna / New York City

*Architecture of Knowledge / Spatial Intelligence*
Gunter Henn, architect, Institute for Industrial Construction, Technical University Dresden

*The International Expansion of the Bata Company – Satellites of Zlín*
Ladislava Horňáková, Regional Gallery of Fine Arts, Zlín

*From Utopia to Detached Reality. Bata’s Zlín in Limited Edition in Slovakia*
Mária Topoľčanská, Institute of Construction and Architecture, Slovakian Academy of Arts and Sciences, Bratislava

*The Aesthetics of Rationalization. The Bata Company’s Media Network and the Town of Zlín*
Petr Szczepanik, Faculty of Arts, Masaryk University, Brno

*Moderation: Andreas Ruby, architect critic and theorist, Berlin*

**Walks & Talks**

**2 – 5 PM**

*“Baťov is a Child Born under a Lucky Star”*
with Klára Eliášová, Palacký University, Olomouc
*Meeting point: Hotel Moskva, Náměstí Práce 2512, Zlín*
Welcome and Lectures

2 PM

Ladislava Horňáková, Regional Gallery of Fine Arts, Zlín

Architecture for Export: The Bata Company’s European Satellites
Dagmar Prášilová, architect, Paris

From Bata’s Standardization to Prefabricated Apartment Blocks
Radomíra Sedláková, National Gallery in Prague

Zlín and Two Czech Visual Artists: Vojtěch Preissig and Vincenc Makovský
Tomáš Vlček, Collection of Modern and Contemporary Art, National Gallery in Prague

To be followed by: Tour of the exhibition with the curators Ladislava Horňáková and Radomíra Sedláková.

9 PM Nightwalk

Meeting point: Baťa shoe store, Václavské náměstí 6 (Wenceslas Square 6), Prague 1
Metro: Můstek A, B
LECTURES

THE BAŤA PHENOMENON. ZLÍN ARCHITECTURE 1910–1960
Ladislava Horňáková, Regional Gallery of Fine Arts, Zlín

The Regional Gallery of Fine Arts in Zlín, in cooperation with the National Gallery in Prague, has prepared this extensive exhibition specifically for Veletržní Palác. The aim is to present an important chapter of interwar Czechoslovak architectural history and the most famous in Zlín’s history. Company founder Tomáš Baťa and his successors expanded the city into unexpected dimensions and gave it its unmistakable look. The company’s influence was not limited solely to the region of Zlín but was a forerunner for many developments throughout the world. During the interwar period Zlín became a modern metropolis with a remarkable and unique architectural style and pace of life; in reality, “Zlín” was not just about erecting buildings but constructing a whole lifestyle. Working with renowned architects, the enormous construction projects commissioned by Tomáš Baťa transformed a town of 3000 people into a conurbation of functionalist architecture with a population of over 43,000.

The exhibition introduces Zlín as a stylistically unique and uniform city in a step-by-step approach, marked out by the key monuments of interwar architecture and their designers. Focus is placed not only on the architecture and urbanism specific to the company, but also spans the rapid growth of the factory facilities and Zlín itself as a spacious garden city, exerting a fascination and influence across the globe. In order to at once provide a comprehensive overview of the myriad individual aspects of the Baťa Phenomenon while doing justice to its complexities, the exhibition is divided into several separate sections.

Drawing on the collections of the Regional Gallery of Fine Arts in Zlín and other important institutions, the exhibition presents an extensive range of material and documentation, some of it already famous, some of it exhibited for the first time, including: original photography, plans, architectural blueprints, models, posters, footwear, commercial films, furniture, publications, aeronautical manufacturing, tire production, and automobile development.

ARCHITECTURE FOR EXPORT: THE BAŤA COMPANY’S EUROPEAN SATELLITES
“WE’LL MAKE SHOES FOR THE WHOLE WORLD!” (TOMÁŠ BAŤA)
Dagmar Prašilová, architect, Paris

The dynamic development of production in Zlín demanded an expansion of the company abroad. Production was launched in new factories worldwide, and new industrial centres were established: Germany (Ottmuth 1931), France (Hellocourt 1932), Poland (Chelmek 1932), Switzerland (Mohlin 1932), Yugoslavia (Borovo 1932), England (East Tilbury 1933), Netherlands (Best 1934), Hungary (Marfu 1941), Belgium (Seneffe), Egypt (Alexandria), USA (Belcamp, Lynn), British India (Batanagar 1933), Brazil (Batuba 1940), Syria (Konagar 1943), and sales outlets quickly spread to Morocco, Algeria, South Africa, Singapore and Palestine…

The urban planning concept of Baťa’s towns emerged from leading architects: J. Gočár, F. L. Gahura, V. Karfík, R. Podzemny and J. Voženílek. The satellites respected the concept of the garden city, the desire for a unified organic whole and social harmony. The town was established on a rational scheme of functional zoning. F. L. Gahura divided the functions of the modern industrial city: work, residential, recreational and transport before the fourth CIAM congress (1933), the Athens Charter.
The design department of the Baťa company differentiated between two types of urban planning concepts: European and tropical. The size of the town ensued from the preliminary calculation of production, which was determined by the market demand in the given country. The concept of the “ideal city” was adapted to the selected terrain in such a manner as not to come into conflict with the landscape. Principles were stipulated, as well as general production, economic, social, hygiene, technical and architectural requirements, according to which the town was constructed. The promotional model for the company, of new, modern life and the example for the sister company was Zlín, the laboratory of modern architecture. The characteristic Zlín “naked architecture” in the spirit of constructivism and the texture of materials of glass, steel, red brick and columns made of reinforced concrete, the unified module of the system of 6.15 x 6.15m was exported to the Baťa satellites (factories, commercial buildings, hotels, workers’ hostels, schools, as well as detached and semi-detached houses ...)

The admirers of Zlín architecture included Le Corbusier, the renowned French architect of Swiss origin, who came to Zlín on the invitation of F. L. Gahura. In the first half of the 1930s Le Corbusier was engaged in a whole range of large urban planning projects, with the principles of the Radiant City (1930), including Rio de Janeiro (1929-36), Stockholm (1933), and Nemour in Algeria (1934). His conceptions of the city culminated in projects for the Baťa company, Greater Zlín (1935) and the Radiant City Hellocourt in France (1935).

The contribution analyses the individual types of urban planning concepts, and follows the architecture, culture and life of the individual towns, as well as documenting Le Corbusier’s time in Zlín.

FROM BAŤA’S STANDARDIZATION TO PREFABRICATED APARTMENT BLOCKS
Radomíra Sedláková, National Gallery in Prague

Although the highly standardized world of Zlín’s architecture worked with a typified construction module, with typified cladding for all types of construction, it nonetheless remained on the level of manual work directly on site – concrete casting, panel setting, etc. The family houses were constructed exclusively by classical manual brick setting. It was only towards the end of the 1930s that the search began for another construction approach for family houses, one which would enable them to be produced serially and so reducing the amount of manual work. Initial attempts in this direction were not enthusiastically received, for the size of the buildings and their small number meant that the mounted constructions were not particularly economically efficient. It was not until after 1946 that systematic work began on mounted constructions.

Prototypes of various degrees of prefabrication and various degrees of construction preparation were tried out off-site. It was not until 1954 that the first prototype building was constructed, which was then subsequently used as a model throughout the then Czechoslovakia, thanks to the location of its inception gaining the name “G-building”. In several variants of progressive development, it showed a definitive diversion from Baťa’s aesthetic and a considerable inclination towards a vulgarized conception of Functionalism.
ZLÍN AND TWO CZECH VISUAL ARTISTS: VOJTECH PREISSIG AND VINCENC MAKOVSKÝ

THE BAŤA PHENOMENON, ART AND THE SCHOOL OF ARTS IN ZLÍN
Tomáš Vlček, Collection of Modern and Contemporary Art, National Gallery in Prague

One of the most fascinating elements of Baťa’s entrepreneurial activity is the phenomenon of art: although neglected somewhat in Baťa’s hierarchy of preferences, art became an actual basis for a new field of artistic creativity. As with everything Tomáš Baťa became involved in, this art also drew upon the founder’s energy and an extensive production program was implemented in Zlín. One of the sources and goals of this energy was a personal integrity, which ensued from a pre-industrial environment; this integrity lent him the flexibility to incorporate several perspectives on the world and a variety of cultural experiences, merging them with the aims of this environment to form an advanced program of Fordist capitalism.

Although Modernity has engendered opposition to technological advancement, producing manifestations of culture with a high proportion of folklorist, non-historical and non-Modernist elements, this paralyzed Baťa’s work only temporarily and partially.

Tomáš Baťa knew that a good economic strategy also demanded that the image of his work be presented in a positive light: it needed to be profiled culturally and thus had to call on innovative artistic creativity. At the beginning of the 1930s he attempted to gain for Zlín the services of a Czech artist then living in America – Vojtěch Preissig. Although discussions with Preissig did not end satisfactorily, Baťa’s interest in obtaining a leading artist to support his entrepreneurial work eventually succeeded. And this was thanks to the establishment of the School of Arts in 1939, which enhanced Zlín’s interaction with the Bauhaus tradition. It was above all Vincenc Makovský who found a new possibility for linking the pioneering work of industrial production and modern design in Zlín.
**ZLÍN**  
**WEDNESDAY, MAY 20 2009**

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<td>Hotel Moskva, Náměstí Práce 2512, Zlín</td>
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<td>Rostislav Švácha, Palacký University, Olomouc; Academy of Arts and Sciences, Prague</td>
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<td>8.30 PM</td>
<td>Reception given by the Zlín Region</td>
<td>Building 21, roof terrace, Třída Tomáše Bati 21, Zlín</td>
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<td>Long Night of Film, part I</td>
<td>Velké kino (Grand Cinema), Náměstí Práce 2511, Zlín</td>
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<td>Concept</td>
<td>Markéta Dvořáčková, Faculty for Multimedia Communication, Tomáš Bata University, Zlín</td>
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HIGHLIGHT TOURS

Tours of Zlín’s architectural highlights shall illustrate the urban planning concept and present the design and construction principles of the “city of functionalism.”

MASTER PLAN ZLÍN
ZLÍN – CITY OF FUNCTIONALISM
Dagmar Nová, City architect Zlín

With the rapid development of industrial Zlín, the first genuinely functionalist city in the world was established in Czechoslovakia in the 1920s and 1930s, one of the monuments of modern architecture and urban planning and of international significance. It became a model for a range of satellite towns established by the Bata company worldwide.

At the time in which the first discussions, theories and manifestos engaging with functionalism were in their inception, reconstruction of this small provincial town, with a history reaching back to the 14th century, was already underway, and thanks to the endeavors of the Bata family and their collaborators, an entirely new model industrial town was born. Its urban planning conception involved an application of the concepts of a garden city, zones, and linear structure. As a joint product of visionary investors, the founder of the shoe company Tomáš Baťa and after his death his stepbrother Jan Antonín Baťa, as well as first-rate architects and planners, a town was established with a remarkable urban design and structures of considerable economic, utility, and aesthetic value.

The unique city complex, with a range of unique solitary structures, forms an important element of the cultural and historical heritage, and as a result has been under protection since 1990 by the statute of the City Monument Zone. Following the decline of the footwear and engineering industry, for a number of years the town faced unresolved property relationships, ensuing from the privatization of the shoe company Svit after its closure in the 1990s; property settlement proceedings are still ongoing.

The city succeeded in obtaining ownership of only a part of the infrastructure of the eastern section of the factory complex, which since 1998 has been designated for conversion into multifunctional buildings. As such, a number of the buildings have been unused for a number of years. Production has remained in the western part of the complex, today used by smaller firms predominantly engaged in the manufacture of engineering and rubber products. At present, a regulation plan is being elaborated for the town center, which also covers the eastern part of the Bata factory complex. Only in this way can regulations be set for the new development of the area and the conversion of the buildings, and thus also the protection of Zlín’s unique urban planning and Constructivist architecture.

The timelessness of the standardized skeletal construction system of the factory buildings and their ground plan module of 6.15 x 6.15 m is remarkable with regard to the variability of the functional use it enables, and this framework is suitable for a range of purposes to this day. Unfortunately a number of buildings, not only within the factory complex, are in poor structural and technical condition; the financial demands of reconstruction are high and investors are reluctant to commit to complex renewal. In the past, several of the adjustments undertaken were done unprofessionally. The original state is literally receding under the layers of the present: the masonry has disappeared beneath the external insulation of the facades; the surface has been replaced by a brick strip, while instead of the original metal and wooden filling of construction openings, investors are attempting to use plastic products, thus erasing the original subtlety of the
elements. State financial support for renewal remains minimal in the monument zone. Despite this, the quality of reconstruction work on key buildings, adapting them for new utilization purposes, is improving all the time.

An important investor in Zlín is the Tomáš Bata University, which is progressively reconstructing three of the former Bata halls of residence designed by F. L. Gahura and two buildings in the nearby school complex, built in the 1930s. An important new building in the center, on the site of the demolished Masaryk schools (architect F. L. Gahura, 1927), is the university library and rectory. This building represents the first phase of the planned Cultural and University Center. The architecture of the building, and of a further stage, a multipurpose hall with restaurant, is the world renowned architect from Zlín, Eva Jiřičná.

The dominant feature of Zlín remains the 16-floor administrative building, no. 21, within the factory complex, built in 1938, designed by the architect Vladimír Karfík and with its still functioning mobile office, known as the J. A. Bata lift, which was reconstructed in 2004 by the Zlín Regional Authority and turned into the seat of the Regional Authority and Financial Office. Thanks to the endeavors of the City of Zlín in 2006 and with a contribution from the EU Phare program, the original factory building no. 23, which now houses a commercial incubator, underwent a demanding reconstruction. Both buildings won awards at the nationwide architecture Grand Prix competition.

Since 1965 a range of buildings within the city area has been entered on the official list of Cultural Monuments. These have included historical buildings, naturally enough buildings from the Bata era, but also construction from the postwar era, primarily large-scale housing which is of a high architectural standard. The city is attempting to draw upon state financial subsidies from the Ministry of Culture of the Czech Republic for reconstructing monument protected buildings.

In the period 2000–2006, the Small Theatre for example was reconstructed, a building by the architect Karfík dating from 1937 (formerly the Díly shopping and social centre), which continues more or less to serve its original purpose. Progressive repairs are also under way on the Winter Baths from 1950, a work by the same architect. State subsidies were provided for both buildings.

An interesting feature for visitors to the center of Zlín is the Bata house, reconstructed into its original form, including the interior furnishings, which is an illustrative example of Bata housing in the 1930s. The Zlín Regional Authority cooperated in the reconstruction. Alternativa, a cultural institute, is an adaptation of restaurant premises on the ground floor of the Collective House, originally designed by the architect Voženílek dating from 1951, which has become very popular. It is one of two buildings which represent collective postwar housing in the Czech Republic.

The Grand Cinema (designed by F. L. Gahura, 1932) has been reconstructed in parts, and forms one of the dominant features of Náměstí Práce (Labor Square), originally a provisional structure to house approximately 2,270 people, today with a functional capacity for audiences of up to 1,000. The Municipal Theatre is also being partly reconstructed; dating from 1967, it is a representative of the “Brussels style” of modern architecture; Repa and Rozhon were the architects.

In addition to these significant municipal and regional buildings, the Bata complexes for large-scale residential housing are also being renewed, most of which are today in private ownership. There is a considerable problem with construction in such an extensive monument zone. It remains a challenging task to preserve the unique value of Zlín, a town with a remarkable history, and maintain this cultural heritage for further generations.
ROUTE
> Roof terrace of Building 21, view on the eastern part of the former Baťa factory complex
> Building 23, the city centre and Gahura prospect, Dům umeni (Regional Gallery of Fine Arts)
> Malá Scéna (Small Theatre) (Vladimir Karfík)
> Collective House, architect Jiří Voženílek
> Morýs’s housing (Miroslav Drofa)
> Company quarter Obeciny (Vladimír Karfík)
> Winter Baths (Vladimír Karfík)
> Villas for the directorate (Vladimír Karfík)
> Housing around Náměstí Práce (Labour Square) (Miroslav Lorenc)
> Municipal Theater (Rozhon and Řepa)
> New University Campus and Cultural centre, architect Eva Jiřičná on the location of the former Masaryk schools

THE BAŤA PHENOMENON
Ladislava Horňaková, Regional Gallery of Fine Arts, Zlín

The city of Zlín will always bear the hallmarks of the specific construction style of the Baťa company and these are to be found here at every step. In the urban planning concept of interwar Zlín by F. L. Gahura, amongst other outstanding features, we find the unique, distinctively conceived north-south axis, lined with schools and halls of residence, crowned with the Tomáš Baťa Monument, now the Regional Gallery of Fine Arts. The character of this, the most striking of Gahura’s constructions, was changed considerably in the 1950s for ideological reasons. Today it is the seat of the Bohuslav Martinu Philharmonic and the Regional Gallery of Fine Arts in Zlín. Although the postwar reconstruction was intended to erase the memory of the original purpose of the construction, the current institution, which moved into the premises in the 1950s, is now engaged in the rehabilitation and presentation of the interwar architecture of the Baťa company. It maps in detail the significant monuments of Zlín’s interwar architecture, which bear the specific character and destinies of the company architects.

The conception and character of the north-south axis and the entire central part of the town up to the end of the 1940s can be compared, on the basis of preserved documents from the period, with the present urban planning structure of the center, with the frequently irreversible transformations that have taken place, and with the current proposals for future changes. The concluding section of the Highlight Tour shall focus on the gradual change in the conception of public building construction in the period of Socialist Realism and the shift from individual to collective housing in the postwar era. From housing in the model colony, Baťa’s residential quarters of Nad Ovčírnou and Díly, the walk will proceed to the Collective House by Jiří Voženílek and the apartment and high-rise buildings by Miroslav Drofa and Vladimir Karfík (the Obeciny quarter) as an example of collective housing. Viewing the first panel buildings in Zlín and the individual phases of construction of the housing estate on the Southern slopes, the walk will close with a look at current housing construction.

ROUTE:
> Dům umeni (Regional Gallery of Fine Arts)
> Gahura prospect (schools, residential halls)
> Family houses “U lomu” (Vladimir Karfík), quarter Nad Ovčírnou
> Náměstí Práce (Labour Square) : Hotel Společenský Dům (today Hotel Moskva), Department store, Velké kino (Grand Cinema F. L. Gahura)
> Building 21 (Vladimír Karfík)
> Winter baths (Vladimír Karfík), Collective house (Jiří Voženílek)
> Morýs’s houses (Miroslav Drofa); company quarter Obeciny (Vladimir Karfík)
> Municipal Transport Services (Zdeněk Plesník)
> Residential area Jižní svahy
BAŤA AND ZLÍN. THE CITY AS BUSINESS ENTERPRISE
Zdeněk Pokluda, Center for Studies on Tomáš Baťa and the History of the Tomáš Bata University, Zlín

Zlín developed as a town from the 14th century onwards (1322), and from the 17th century the Baťa family of artisans lived here (1667). Tomáš Baťa was born in Zlín in 1876, and spent his childhood in the civic environment of the town. In 1894 he established a shoe factory, gaining experiences in Germany (1899), the USA (1905) and other countries, thanks to which his business grew. New factories were established in Zlín also by other entrepreneurs according to Baťa’s example, and around 1910 there were five shoe factories operating here, with Baťa’s the largest.

Baťa’s factory located by the railway station (1900) gradually took over a greater territory on the western edge of the town. With the increase in production, the factory complex was extended and built according to F. L. Gahura’s design of a “Factory in the gardens” (1924): dozens of factory buildings grew up here, made of red brick and concrete – a prototype for further construction in Zlín and for Baťa’s factories abroad. On the eastern edge of Zlín the company built its own airfield (1924). Production and trade increased very rapidly in Baťa’s companies, and with the development of the company the city of Zlín also enjoyed an organic growth.

New employees came to work in the growing factory, with an attendant need to provide accommodation for the new workers. From 1912 a group of houses was built by the factory. The large residential quarter of Letná was extended to the south of the factory (1918-1931). From the middle of the 20th century further similar garden districts were established - Nad ovčírnou, Zálešná, Podvesná, Díly, Lesní čtvrť, Mokrá. 2 210 houses had been built by 1945.

There was an increase in the numbers of families with children in the new districts, and so there was a need to provide more spacious school buildings for education. Tomáš Baťa, elected the mayor of Zlín in 1923, ordered the construction of new school buildings. In 1925-1929 he promoted reforms in public schooling, and new methods were applied amongst other areas in the extensive school quarter (1927-1935) designed according to the plans of F. L. Gahura, M. Lorenc and V. Karfík.

The company provided professional education of its employees in its own vocational school (1925). Hostels were built to house young workers (1926), which were progressively grouped in an extensive park complex (1928-1937).

Tomáš Baťa systematically supported the improvement of his employees’ education (1919), and a research department operated within the company (1924). Specialised and higher forms of education were concentrated in the new buildings of the Study Institutes (1936, 1938), which were grouped around the Tomáš Baťa Monument together with museums and study exhibitions (1933).

The company had its own healthcare and social department (1924), and the large-scale Baťa hospital (1927) was built on the eastern edge of the town. In order to support the sporting activities of the employees (Baťa Sports Club 1924), capacious sporting stadiums were built on the edge of the factory complex (1926, 1934), as well as a swimming pool. The company shoe museum (1930) was opened to the public, and finances were provided for a zoological garden (1930), a viewing tower was constructed above the town (1933) etc.

The progressive, organic growth of the factory and the town was shaped according to the conceptions of distinguished architects. In 1918 Baťa received a design from J. Kotéra for the construction of a residential, shopping and sports centre in front of the factory. Náměstí Práce (Labour Square) was constructed here in the period 1925-32.
according to Gahura’s concept – the centre of modern Zlín (department store, cinema, hotel). At this time Tomáš Bata in the years 1926-27 promoted the programme of building Zlín as a garden city according to the concept of F. L. Gahura. As an industrialist and city mayor in one, Bata combined the possibilities of an investor with the jurisdictions of a functionary of the public administration, which eased his path for financing, design and implementation in extending and reconstructing Zlín. In addition to the construction of his own company buildings, the historical centre of Zlín (chateau area, communication routes etc.) and its surroundings (lake, Forest cemetery etc.) also underwent a dramatic transformation.

ROUTE
> Roof terrace of Building 21, view on the former Bata factory complex, first company quarter Letná with terraced houses, new city centre
> Bus tour to the forest cemetery designed by F. L. Gahura; permanent site of the Tomáš Bata Memorial by F. L. Gahura
> Residential schools
> Company quarter Díly – from housing to the Bata hospital
> Company quarter Zálešná and Bat’a Villa (exterier designed by Jan Kotéra)
> Walk to City Hall and Hotel Moskva

MONUMENT PROTECTION AND LIVED MODERNITY
Jan Obšiváč, Monument Protection Office, Kroměříž

Protection of modern architecture within the framework of the city monument zone of Zlín has its own specifics within the context of the Czech Republic. In contrast with other blanket-protected territories, containing mostly collections of residential buildings or solitary structures within the framework of older developments, in Zlín we encounter almost two thousand structures representing architecture from the 1920s through to the 1940s. The great majority of these are detached, semi-detached or terraced houses in clusters of four in workers’ colonies, comprising an entire city district within Zlín.

The change in ownership relations (apartments sold into private ownership) and the constant increase in contemporary demands for comfortable housing bring with them construction activities which frequently come into conflict with the requirements for monument protection. Despite the fact that the foremost representatives of Czechoslovak interwar architecture can be found in Zlín, such as administrative building no. 21 or the Tomáš Bata Monument, the great majority of monument protection relates to that of smaller buildings within the area of the city monument zone which are not listed as cultural monuments.

While it is undeniable that this situation is not only due to the absence of monument protection and the deliberate refutation of the history of Zlín in connection with Bata between 1948 and 1989, developments from the 1990s onwards have also contributed: interventions have been permitted in a number of locations which have not only irreversibly changed the face of a number of buildings, but in fact directly impaired the original urban planning structure of the housing development. At the same time however, it is also undeniable that the use of the majority of the residential structures was originally projected for a time period of a few decades, and so it is not possible to avoid construction adjustments such as insulation or window replacement. The endeavor to standardize annexes to the Bata semi-detached houses within the framework of the city monument zone has not always met with success, or has resulted in compromises which are not entirely ideal. Since the second half of the 20th century, the free urban planning structure of the “garden city”, with its numerous vistas, has been continually condensed with the construction of garages, outbuildings, walls, pavements, concreted surfaces, parking spaces etc.
ZLÍN REVISITED
WORK COLLECTIVELY AND LIVE INDIVIDUALLY. OR VICE VERSA?
Adam Gebrian, architect, Prague

The tour focuses primarily on the diversity of Zlín rather than its renowned homogeneity, and also more on empty space than the space between the structures – that which is far more difficult (and important) to protect than the architecture itself. The buildings visited dates not only from the Baťa era but also the postwar years which nonetheless were still under the influence of Constructivism. The tour concludes with a visit to the forest cemetery designed by F. L. Gahura, where we compare his tomb to that of the founder of the town (Tomáš Baťa). The difference is overwhelming, and indicative of a great deal.

Southern Slopes Housing Estate
(Phase one – designed in 1968-1970 and built 1972-1980), in my opinion this is the best example of a panel housing estate realized in Socialist Czechoslovakia. We shall take a look at of its typical 6-floor buildings (with six apartments on each floor) and also its recent regeneration (external insulation), which thankfully respects the original details and color schemes very successfully. The Southern Slopes Estate demonstrates that even during the Communist era it was possible to realize extensive complexes with excellent integration into the outside park environment. We shall also look at the roof terrace of the tallest building in the complex (1st segment), where we can survey the entire Zlín valley from a height of over 50m. The whole complex of the Southern Slopes is designed in the best tradition of F. L. Gahura.

Contributors: Vladimír Vyhňák, Antonín Adamík, František Dohnal, Miroslav Cekota

First panel buildings in Czechoslovakia
Zlín is the location where everything began. Plans for the first ‘paneláks’ existed already in Baťa’s design office; they were implemented at the beginning of the 1950s. This was not such a catastrophe as it may seem today.

Collective Housing
created shortly after the end of the Second World War (architects Karfík, Drofa, Voženílek, Zikmund).
> “Morýs’s houses” / two eight-floor residential buildings – with a central corridor (typical double-loaded corridor house) and 97 apartments in each building. This is the first application of a ground plan module larger than 6.15 x 6.15. Also 5 high-rise buildings, also with eight floors each (29 apartments in each, with a surface area of 45 m²). Both groups were designed by Miroslav Drofa and constructed in 1947-1950. I hope that we will be able to inspect the roof terrace of one, because this provides the best view of the original Baťa workers’ colony (Zálesná and Podvesná districts). Such a perspective allows us to appreciate the ingenious urban planning design of these quarters, with houses turned at a 45 degree angle to the access road.
> From here we can set out on a brief visit to these districts. If each worker is to have his own house with garden (which he will have to attend to in his free time), then he will not have time to consider other matters and so become rebellious towards the factory owner, and correspondingly there shall be no reduction in productivity. A basic, simple and effective credo. The original houses of the workers’ colony were designed and planned for a 20-year life span. We shall examine how they look today, after more than 75 years. Is it important to have them placed under monument protection? Which
qualities should be preserved?
> “Generals” / staggered three-floor buildings arranged in rows. Total of 26 separate buildings with 372 apartments. The architect was Vladimír Karfík, whilst the urban planning was the responsibility of Vladimír Kubečka. One of the most attractive districts, which would meet with acclaim even today.
> House for gardener, porter / Vladimír Karfík designed several special villas for the directorate, which were exceptions to the austere Baťa design. However, a genuine treasure can be found in the garden of one of these, Čipera’s villa – a gardener’s house. This is a utilitarian box furnished with an innovative pyramid roof with a central staircase – a superb house dating from 1941. Address: Zlín, Burešov 3674

Forest cemetery
The locality for the forest cemetery was chosen personally by Tomáš Baťa during one of his many flights over Zlín – he had no idea that he himself would be only the second person to be buried in this superb location. The philosophy behind the construction of the forest cemetery was simple. The cemetery is not a place for the dead, but for the living, and they come here to remember the dead; the cemetery should thus be adapted to the requirements of the living, being a place which is pleasant to visit. As we shall see, it seems that F. L. Gahura succeeded in realizing this aim.
OPENING LECTURES

To mark the opening of the conference, two lectures – one from an American, the other from a European perspective – explore Zlín as a model of a social and city utopia, providing the initial impulses for a discussion of the key historical themes.

The architectural historian and philosopher Richard Ingersoll, who teaches at the Syracuse University in Florence, plots the architectural history of ideal cities and company towns and, taking Zlín as an example, illuminates their influence in Modernity. Utopian thinking and capitalist profit maximization have always been locked in a struggle to be the dominant force, and it is against this background that the search for the ideal city of labor went ahead. In turn, this search entailed efforts to mold human behavior and this is where architecture played a crucial role. The interaction with the far-reaching changes taking place in the world of work during and after the Industrial Revolution produced a fertile soil for utopian visions embracing both the city and society.

The Czech art historian Rostislav Švacha looks into the old town center of Zlín, with its stock of historical buildings from the 16th through to the 19th century, and depicts the transformation process as well as the conflict between preserving the architectural heritage and urban renewal, the poles between which Zlín’s modernization is played out. The architects of the new Zlín attached no great importance to preserving the historical stock of buildings and issues of monument protection. In this they were supported by Tomáš Baťa, who had never felt an affinity to old Zlín and considered clinging onto the historical legacy to be nothing but an unjustified restriction. During his term as mayor from 1923 onwards, he used the modernization of the city to press ahead with reconstruction and expansion based on his ideas. Moreover, it was a show of power directed at a social order represented by the old city.

WORK, LIBERTY, AND ARCHITECTURE IN THE COMPANY TOWN
Richard Ingersoll, Syracuse University, Florence

This presentation considers the liberal origins of the company town, how architecture has always played a strong role as a presumed shaper of human behavior, and the social and economic consequences of a few important examples. Utopian thinking and capitalist exploitation vied for the honors as the motivating forces behind the ideal workers’ settlements of the industrial age. This invariably led to conflicts, such as the famous 1894 Pullman Strike near Chicago, and the towns rarely survived as integral environments.

Consideration will be first given to the question of labor during and after the industrial revolution. With the formalization of jobs and salaries which bypassed the guild system, life and work began to separate in a way not previously known. Work environments for industrial production and industrial management, and dwelling environments for upper, middle, and lower classes followed a new segregated order, long before modern zoning consolidated the process.

Among the cases of architectural projects conceived for labor are Ledoux’s Chaux-des-Salines built for Louis XV, Jeremy Bentham’s Panopticon and the English movement for workhouses, Robert Owen’s socialist factory town in New Lanark, Scotland, Titus Salt’s complete town for his factories at Saltaire, Godin’s building of the Phalanstere in Guise, Frank Lloyd Wright’s Larkin building, the American company towns of the Depression, and few contemporary examples such as Novartis in Basel.

The talk will touch upon questions of social control and individual liberty using the theories of Michel Foucault, Anthony Giddens, and Richard Sennett. At a moment like the present when mass digitalization is undermining the geographic location of labor
and eliminating many types of work to the point that Jeremy Rifkin can foresee “the end of the job,” it is worth returning to the faults and virtues of company towns to find some suggestions for the future.

**DEMOLITION AND CONSTRUCTION. BAŤA’S NEW PLAN FOR ZLÍN**

Rostislav Švacha, Palacký University, Olomouc; Academy of Arts and Sciences, Prague

Upon the mention of the name of the city of Zlín, many recall Baťa’s skeletal architecture, surrounded by greenery, the Zlín “America”. Few however are aware that around 1920 another Zlín still existed, an idyllic and picturesque town with a medieval ground plan and several modest but remarkable houses from the 16th to the 19th centuries. Among these an outstanding feature was the Renaissance town hall dating from 1586, which the Zlín town council decided to replace with a new structure in 1920. The editorial board of the Prague architectural magazine *Stavitel* quickly remarked upon the value of the old Zlín as an architectural monument and appealed for a respectful approach. The magazine’s position can be considered to represent a reverberation of the widespread movement in favor of protection of old towns which had formed in the Czech lands from the end of the 19th century onwards. The winner of the competition was the native of Zlín František Gahura, whose design met with approval also from the editorial board of the magazine: however its recommendation was to preserve the old town hall and to build a new one in another location.

In August 1921 the old town hall was destroyed by a fire – and so the old Zlín was dealt a fatal blow. Although Gahura’s conception for the new town hall (1922-1924) was sensitive towards the existing monuments of the old Zlín, within the next twenty years the town underwent a radical modernization. Its old medieval ground plan was transformed, and virtually none of the old houses therein were preserved. The initiatives for transformation came from the founder of the Zlín shoemaking concern Tomáš Baťa, who in 1923 became the mayor of Zlín. The author of the new regulation plans was František Gahura.

The new layout of the town continues to be reminiscent of the medieval grid, but with striking changes: almost all of the streets have been widened, the block of old houses between the town square and today’s Tomáš Baťa Boulevard has disappeared, and the Grygov/Trávník suburb from the 16th century has completely vanished. Thus the original idyllic neighborhood community began to disintegrate in the 1920s at the latest, mainly as a result of the influence of big money from Baťa’s company.

The forcing through of the new regulation plan also brought another aspect: It is my belief that Tomáš Baťa aimed to use this plan in order to demonstrate his political power over the old Zlín, in which his opponents (political parties of the left and centre) continued to predominate. At the same time he was unable to form any positive relationship with that which was old or antiquated.

New structures were built in Zlín also on the order of Baťa’s opponents – “Malota’s house” (demolished fifteen years ago) was designed by the architect Miroslav Lorenc, a pupil of Josef Gočár and a member of the Czech left-wing avant-garde, who was first of all employed with Tomáš Baťa in Zlín and after disagreements concerning the design for the new cinema sought employment elsewhere. Lorenc later became the most sought-after architect for new buildings in the old centre of Zlín. In accordance for example with the architecture of Jarmil Krecar, his structures brought something to the old Zlín which Baťa would never reconcile himself to: they are designed for the benefit of the people freely passing through the town, taking pleasure in all of its new, modern beauty and attractions. Tomáš Baťa on the other hand constructed Zlín as a city in which nobody was able to pass through freely at their own pace, because nobody had the time. We move within this arena only for a strictly set purpose and as quickly as possible. In
addition to this, the free space in the new parts of Zlín enabled Bafa to have all the inhabitants under his surveillance in order to ensure that they did not waste their time. The neighborhood community of the old Zlín disintegrated with the onset of the new Zlín. However, Lorenc’s structures, constructed on the same site, prepared their revenge. They formed an environment for the new community of flâneur, aliens in Bafa’s city of work. The mentality of Tomáš Bafa, his distaste for the old and for architectural monuments, however prevails to this day in Zlín. It is probably no coincidence that Malota’s house, the work of Miroslav Lorenc, has been preserved only in photographs. This is however a double-edged mentality, if not a suicidal one. After all, it consumes the monuments to Tomáš Bafa himself.
LONG NIGHT OF FILM, PART I

FILM IN THE PROCESS OF SHAPING THE IDENTITY OF THE IDEAL INDUSTRIAL CITY

Venue: Velké kino (Grand Cinema), Náměstí Práce 2511, Zlín
Concept: Markéta Dvořáčková, Faculty for Multimedia Communication, Tomáš Bata University, Zlín
Introduction: Petr Novotný

The aim of the film program is to present Zlín film production in examples which demonstrate the active engagement of the medium of film in modernization processes. The selection of recordings did not take place according to the author’s preference, neither was it based primarily on aesthetic quality. At the centre of the program stands the question as to the manner in which film was involved in the shaping of the identity of the ideal industrial city.

The first block is conceived as a presentation of the city of Zlín in the form in which it was presented both at home and abroad at the beginning of the 1940s. The films Zlín and also Say it in film promoted Zlín as a unique urban project containing all phases of life – from factory work, housing, education, purchasing to leisure time – directed within a single, unified plan.

The second block contains predominantly films of a promotional character, which symptomatically formulate the idea of the break with the past, which is replaced with an optimistic turn towards all that is modern – fast and effective. Another category of film represented here is films of an industrial type: 1 May in Zlín 1937 is a reportage film recorded on the occasion of the annual celebrations of Labor Day in Zlín. Another function of industrial film is manifested by the instructional Behave yourself, which served for teaching sales assistants.

The second long night of film on Thursday commences with the documentary film Bata-ville: We Are Not Afraid of the Future, a work which the directors use to present the then expansion policy of the shoemaking empire, as well as what remains of it today. (The artists are present.) There then follows a block of films including works by the representative of the Czech film and photographic avant-garde Alexandr Hackenschmied, and the documentary filmmaker and creator of popular scientific films Jiří Lehovec. Of the trio of films the least known is Hackenschmied’s work The Face of Zlín, which could be characterized as another of the city film symphonies.

The program concludes with films which originated within the framework of contemporary student production. Sviť Open Air Museum and Return to the Red City reflect the city of Zlín from today’s perspective, and by coincidence the makers of both films were also born in Zlín (then named Gottwaldov).

The long nights of film are introduced by Petr Novotný, who for several years worked at the Zlín Film School and now teaches at the Institute of Graphics and Promotional Photography at the Faculty of Multimedia Communication of the Tomáš Bata University in Zlín. His father Jaroslav Novotný ranked amongst the founders and promoters of film study in Czechoslovakia, and worked in Zlín from 1933.

10 - 11 PM INTRODUCTORY BLOCK: CITY

ZLÍNSKÁ POLÉVKA (ZLÍN SOUP)
(2007), 9 min.
Dir. Akile Nazli Kaya
Zlín Film School

An unusual portrait of the city of Zlín and its history. A Turkish student of the Zlín Film School attempts to use the film to find an answer to the question as to why this town is so strange.
ZLÍN (ZLÍN)  
(1941), 27 min.  
Dir. Jiří Lehovec, Bořivoj Zeman  
Promotional film documenting the interconnection of the urban planning  
structure of Zlín and the administrative organization of Baťa’s factories.

ŘEKNEME TO FILMEM (SAY IT IN FILM)  
(1941), 22 min.  
Dir. Bořivoj Zeman  
Cut-up documentary on the history of film in Zlín, with the sub-heading  
“information about the role of film in trade and industry”, for the purpose  
of promoting the industrial city of Zlín. From archive materials including  
c lips from filming sessions or examples of films which have not been  
preserved; compiled and supplemented by Bořivoj Zeman.

11 - 12 PM  
NEW ERA, NEW MAN

NOVÁ PÍSEŇ (NEW SONG)  
(1935), 3 min.  
Dir. A. H. Panthok (collective pseudonym)  
Promotional film for Wellington boots presenting how Baťa’s work  
footwear makes work easier for people in several professions. The basis  
is a simple gag: in a reference to the famous painting “Boatmen on the  
Volga” the exertion of the boatmen is alternated with a dance step in  
Baťa Wellingtons.  
In the titles we encounter for the first time the pseudonym A. H.  
Panthok, which represented a collective of authors comprising A.  

A PROČ? (AND WHY?)  
(1935), 4 min.  
Dir. F. Šestka (collective pseudonym)  
As with a range of other works of Zlín film production, this promotional  
film is built on a contrast between the attributes of the backward old  
world and the modern world. By means of a small child asking his  
grandmother about the difference between hand knitting stockings and  
and mass production, the explanation is given that to be modern means to  
live faster and to know that “time is money”.

1. MÁJ VE ZLÍNĚ (1 MAY IN ZLÍN) 1937  
(1937), 15 min.  
Baťa’s promotion attributed the epithet “Zlín – city of work” to the town  
which grew up in harmony with the company’s requirements. As a result  
the May Day celebrations were intended to be the most important  
holiday of the year in Zlín, and so were accompanied with spectacular  
official ceremonies. The film recordings of these, serving promotional  
purposes, appear from 1925 onwards, and during the period 1928-1937  
reportages from the celebrations were recorded every year. During this  
period Baťa’s factories also produced other industrial periodicals: the  
quarterly Baťa’s journal (1927-1931) and the weekly Window on the  
World (1937-1938).

NEDĚLE V TRÁVĚ (SUNDAY ON THE GRASS)  
(1937), 2 min.  
How to spend leisure time. An advertisement for inflatable mattresses.

STŘEVÍČEK (A LADY’S SHOE)  
(1935), 9 min.  
Dir. Elmar Klos  
This promotional reportage film, thanks to which the triad of filmmakers  
Kolda, Klos, and Hackenschmied were given permanent positions in Zlín,  
was the first part of an intended cycle of five-minute films. According to  
the program declaration of the artists, it was meant to represent an  
ensemble of “self-contained films in terms of their content from all fields  
of human endeavor”, which were to be presented as additions to cinema  
programs. Střevíček, for which Bohuslav Martinů composed the music,  
focused primarily on the creation phase of the model. The film was  
shown with the subtitle “a shoemaker’s poem about the female foot.”.
KLÍČEK A DOST (THE KEY IS ALL YOU NEED)  
(1937), 3 min.  
This promotional film in its title enumerates everything young inhabitants of Zlín need to move into their new house. Furniture and other equipment are supplied by Bata’s department store.

CHOVEJ SE SLUŠNĚ (BEHAVE YOURSELF)  
(1938), 11 min.  
Dir. Jan Drda  
This short film on good and bad conduct of a salesman, as is evident from the subtitle, is an example of an instructional industrial film. From the series Good Sales Films.

JEDNOU V KINĚ (ONCE UPON A TIME IN THE CINEMA)  
(1936), 7 min.  
Dir. Jan Kutil  
Promotional film for winter footwear. A young couple wax lyrical about how much simpler life is for whose who can buy shoes from Bata than for the Eskimo Malu, the primitive man they are watching in the cinema.
THURSDAY, MAY 21 2009

Venue: Building 32, 9th floor

9 – 11.30 AM

THE BAŤA PHENOMENON AND MODERNITY

**Bata 1910–1950. The Realization of a Utopia**
Vladimír Šlapeta, Faculty of Architecture, Brno University of Technology

**CIAM, the Functional City, and Zlín**
Eric Mumford, School of Architecture, Washington University, St. Louis, USA

**Zlín: Vision of the Future and Reality**
Radomíra Sedláková, National Gallery in Prague

12 AM – 1.30 PM

SOCIAL UTOPIA / CITY UTOPIA

**Uncharted Zlín. On the Untold and Unknown of the Realized Utopia**
Annett Steinführer, Department of Urban and Environmental Sociology, Helmholtz Center for Environmental Research, Leipzig

**Everyday Life in a Materialized Urban Utopia**
A presentation by Lucie Gačanová and Barbora Vacková, Faculty of the Social Sciences, Masaryk University, Brno

**Learning from Zlín?**
A discussion with Lucie Gačanová, Eric Mumford, Radomíra Sedláková, Vladimír Šlapeta, Annett Steinführer, and Barbora Vacková.

Moderation: Winfried Nerdinger, Architecture Museum of the Technical University Munich in the Pinakothek der Moderne

3 – 7 PM

Walks & Talks

3 – 5 PM

**Bata’s Grid between Restoration and Transformation**
with Petr Všetečka, architect, Brno

Meeting point: Building 32, main entrance

**Building 21: Redeveloping and Revitalizing an Icon**
with Ivan Bergmann, Ladislav Pastrnek, architects, Zlín

Meeting point: Building 21, Třída Tomáše Bati 21, Zlín

**Bata mondial – Memories (I)**
in collaboration with Pavel Velev, director, Thomas Bata Foundation, and Zdeněk Pokluda, Center for Studies on Tomáš Bata and the History of the Tomáš Baťa University, Zlín.

With Svatoopluk Jabůrek, Alumni Club of the Bata School of Work, Zlín; Joan James, Bata Reminiscence and Resource Centre, East Tilbury; Mária Topolčanská, Slovakian Academy of Arts and Sciences, Bratislava; Petr Brod, journalist, Prague

Meeting point: Thomas Bata Foundation / Bata Villa, Gahurova 292, Zlín

3 – 6 PM

**Zlín – Otrokovice – Batov**
with Ladislava Horníková, Regional Gallery of Fine Arts, Zlín

Meeting point: Hotel Moskva, Náměstí Práce 2512, Zlín

3 – 5.30 PM (7 PM)

**Domestic Living Culture in Zlín. Workers’ Housing and Contemporary Alterations to Single-Family Houses from the Perspective of Residents**
with Jitka Ressová, architect, Dept of Design, Academy of Arts, Architecture and Design, Zlín; Lucie Gačanová and Barbora Vacková, Faculty of Social Sciences, Masaryk University, Brno

Meeting point: Academy of Arts, Architecture and Design, Třída Tomáše Bati 4342, Zlín
5 –7 PM

With Karfík through Zlín
with Stefan Slachta, City architect Bratislava
Meeting point: Building 21, exhibition room, Třída Tomáše Bati 21, Zlín

A Glimpse into the History of the Legendary Zlín Film Studios
with Jiří Novotný, film historian, Zlín
Meeting point: Building 21, Třída Tomáše Bati 21, Zlín

6 –7 PM

Shoe Fetishism: From Baťa’s Optimization of Shoe Production to Orthopedics
with Petr Hlaváček, Faculty of Technology, Tomáš Baťa University, Zlín
Meeting point: Shoe Museum, Třída Tomáše Bati 1957, Zlín

FROM 8.30 PM

Long Night of Film, part II
Venue: Velké kino (Grand Cinema), Náměstí Práce 2511, Zlín

Concept: Markéta Dvořáčková, Faculty for Multimedia Communication, Tomáš Baťa University, Zlín
Zlín in southern Moravia is one of the most important architectural monuments from the interwar years and, along with Prague and Brno, is one of the most important centers of Czech modernism. Today Zlín is a lively city and a built utopia at once; it was once also the scene of a social experiment: here not only shoes were mass produced, but also the “new industrial man.” Constructed by the shoe manufacturer Tomáš Baťa at the beginning of the 1920s, Zlín was a “city of functionalism” and geared fully to keep sophisticated economic and service-provider structures functioning. The city rapidly developed into one of the world’s most important hubs of shoe production. Moreover, intellectuals and politicians from pre-Communist Czechoslovakia, amongst them president Tomáš Masaryk, saw in Zlín a political societal project that promised to have democratizing and egalitarian effects on a society which had split into a socially deprived stratum and a buoyant entrepreneurial elite reaping the benefits of free enterprise. Zlín was committed to collective work and individual living at the same time, and, moreover, was exemplary in its efficient standardization: its various architectures were built according to a modular design that was reproducible at will.

The decision to deploy such a serial construction principle was not least influenced by the impressions Tomáš Baťa had gathered during his trips to the USA, where he had gained first-hand knowledge of the Fordist mode of production: factory management and serial manufacturing as developed and implemented by Frederick Winslow Taylor, Edward A. Filene, and Henry Ford were for Baťa the model for a shoe produced on the assembly line, which thanks to its low price was affordable for all income groups. Like Baťa a self-made man of the industrial age, well educated, and infused with an unwavering belief in progress, Henry Ford had the greatest influence on the Czechoslovakian entrepreneur.

Besides the functionalist city planning and assembly line production of American provenance, the Zlín conceived by Baťa also took its orientation from the garden city movement, which had grown in prominence since 1900 thanks to the efforts of the British social reformer Ebenezer Howard and sought to realize one of the oldest utopias of human history: the reconciliation between man and nature. Generous green spaces amidst urban residential quarters, so the vision of the garden city movement, were to give workers the opportunity to rest and recuperate in nature and thus provide a balance between industry and the urban environment.

At the same time, the development of Tomáš Baťa’s architectonic social utopia was also influenced by the CIAM (Congrès International d’Architecture Moderne), a group of architects who decisively shaped the idea of the functional city through congresses and manifestos. Co-initiator and most prominent member of the CIAM was Le Corbusier, who was invited to Zlín in 1935 to sit on the jury of a residential building competition. He was subsequently commissioned to design a residential building in Dřevnice, which was never realized however. Ultimately it was an associate of Le Corbusier, Vladimir Karfík, who designed and built some of the most important buildings in Zlín; as head of the planning bureau Karfík significantly influenced the cityscape. Even though the CIAM hardly publicized Baťa’s plans, Zlín, this “City of Functionalism,” is nonetheless one of the most striking examples of a city built along functional principles in the interwar era.
BATA 1910-1950. THE REALIZATION OF A UTOPIA
Vladimír Šlapeta, Faculty of Architecture, Brno University of Technology

Bata and Zlin are two words which cannot be separated. The face of Zlin today would be inconceivable without the contribution of Tomáš Bata.

In 1894, when he established his shoe factory in Zlin together with his older siblings, the town had a population of 2800, which had grown to 40,000 by 1935. The workshop, which produced 50 pairs of slippers per day for the Viennese markets, grew into an international concern, producing up to 200,000 pairs of shoes daily and covering over 80 percent of the entire production of the Czechoslovak Republic. This economic ascendency, which was accompanied by an ascendency in the social, health and cultural spheres, was reflected in the face of Zlin – the “city of life and activity”. Bata was gifted with an exceptional sense of enterprise and vision, and he soon understood that the increase in productivity which he achieved by introducing machine production – inspired by his journey to the United States in 1905 – must be accompanied by social progress, the development of not only town planning but that of the entire region, and marketing and management with modern logistics. In this his model was Henry Ford and “Fordism”, which Tomáš Bata applied to the Moravian region, creating a Czechoslovak America in Zlin.

The planning for the development of Zlin would not have been possible without a professional approach, and for this reason Bata sought out the co-operation of Professor Jan Kotěra, who developed the first conceptions of a garden city for Bata. In the 1920s and 1930s his pupil František L. Gahura gave the town its definitive form in close co-operation with Tomáš Bata.

Through a counter-inflationary measure in September 1922, Bata managed to avert the effects of the economic depression, and by using his profits to create further jobs he secured rapid economic growth, thus attaining a dominant position on the domestic market. A reflection of this prosperity was the grandiose building of the town center in a unified style with a standard module of 6.15 m, as well as the garden quarter with social facilities. There followed an expansion of the company onto the international market, and this successful distribution was linked also to the construction of modern department stores in all the larger cities within the republic and abroad, as well as the establishment of industrial satellite towns.

For these purposes he engaged the services of talented architects, in particular Vladimír Karfík from Chicago, and later Jiří Voženílek, the latter of whom was influenced by the theory of town planning, who both contributed in their work to today’s form of Zlin as the city of Bata’s “corporate identity”. The role of consultant, originally performed by Jan Kotěra, was taken on by Josef Gočár. The invitation of Le Corbusier onto the panel of the residential competition in 1935 and the implementation of selected designs signaled that even after the death of the founder Tomáš Bata, an enthusiasm for experimentation continued also during the period of Jan A. Bata, and the prewar development culminated at the end of the 1930s with the creation of the new administrative building known as “21”.

The Second World War meant a restriction of activities to those necessitated by the time, and the preparation of certain postwar investments which in the event were never implemented. However, the concern covered the activities of several brilliant Czech scientists during the period of the closure of the Czech universities, within the framework of the Study Institute, hospital etc. Another important act was the foundation of the Zlin College of Art, which employed the services of such personages as F. L. Gahura, Albert Kutal, Vincenc Makovsky, Richard Wiesner, and others.
The liberation and the nationalization of the company in 1945 led, in the words of the academic Otto Wichterle, “to a political curse on everything in connection with the superb organization of the business”.

Despite the fact that Gahura and Karfík were soon forced to leave Zlín, architecturally speaking the town managed to retain a certain continuity through the quality construction of residential quarters to the east of the center up to the beginning of the 1950s, and thus to symbolically conclude the epoch of Bata’s construction.

**CIAM, THE FUNCTIONAL CITY, AND ZLÍN**

Eric Mumford, School of Architecture, Washington University, St Louis, USA

The intertwined histories of CIAM and the Functional City urbanism represented by Bata’s works in Zlín raises important issues about the nature of modern architectural history. Where one might expect to find a clear set of linkages between the urbanism in Zlín and the urbanism of prewar CIAM — which proposed organizing urban life according to the four functions of living, working, recreation, and traffic — in fact the relations between the group of modern architects and the patronage of the progressive industrial company are complex. Le Corbusier’s former associate Vladmir Karfík designed important buildings in Zlín, and Le Corbusier himself was invited to Zlín as a juror in a 1935 Bata housing competition. He was then commissioned to prepare a linear city plan for housing slabs for the Dřevnice Valley at the company’s request, which he published in his *La ville radieuse*. This plan was never built, however, and it did not become a canonical CIAM work. Instead, most of the urbanism in Zlín that seems to be a direct expression of CIAM ideas was designed by architects led by František Gahura who were not active members of the Czechoslovak CIAM group.

The complexity of Czechoslovak CIAM itself in the 1930s further complicates the issue. There were two Czechoslovak groups then, one the radical Left Front in Prague, led by Karel Teige, and another, more acceptable to Le Corbusier and founded in 1933 in Brno, led by František Kalivoda and Bohuslav Fuchs. It was this second group that represented Czechoslovakia at the CIAM Fourth Congress in 1933 where the Functional City doctrines were formulated and debated, and at subsequent CIAM meetings in the 1930s. This group resumed work again briefly after the war, and at that point briefly included Jaromír Krejčar, who was a former member of Teige’s “Left Front.” Though most of these Czechoslovak CIAM architects did not design major works for Bata in Zlín, the urbanism there is nonetheless among the best prewar examples of CIAM Functional City ideas.

In this lecture, I will situate the Zlín work within the larger context of CIAM urbanism from 1930-48, tracing the evolution of the CIAM Functional City idea from its inception in the planning of Amsterdam under Cor van Eesteren’s direction around 1930 through CIAM’s initial focus on urbanism for the Soviet Union to its eventual codification by Le Corbusier and then Josep Lluís Sert in CIAM publications of the early 1940s. To conclude this complex international story, I will briefly consider Sert’s postwar efforts to shift the focus of CIAM to pedestrian urban cores, a focus which was announced at CIAM 7 in Bergamo in 1949, a meeting which almost occurred in Prague instead.

Although CIAM rarely publicized the work for Bata in Zlín, the small Moravian city nonetheless has some of the best built demonstrations of the Functional City vision in the prewar period.
ZLÍN: VISION OF THE FUTURE AND REALITY
Radomíra Sedláková, National Gallery in Prague

In 1934 a special issue of the company magazine Zlín was published, devoted to a single theme: How will Zlín look in forty years. It examined all kinds of aspects – from leather processing, shoe production and sales methods to education, architecture and urban planning. It envisaged new construction technologies (not only prefabrication, but literally key-ready house construction), new means of transport and services (instead of land transport aviation was envisaged, primarily by helicopter), with an immediate impact on the architectural design of houses and on the general character of the town. Amongst other matters there was a general vision that Zlín would be a town in constant metamorphosis, i.e. that buildings which no longer had a moral or functional justification would be replaced without hesitation with new structures. It was envisaged that smooth communications would be completed with the outside world – motorways, high-speed rail corridors, waterways...

Nothing whatsoever was realised of this perfectly detailed vision. Is it possible to respond to the question as to whether this was because the visions of technological development were unrealistic or whether this was because the development of Zlín was interrupted by the war? And would there have been any chances to realise anything of this vision if the post-war situation had not changed first of all in the factory (nationalisation) and shortly afterwards throughout the entire society (the communist putsch)?
SOCIAL UTOPIA / CITY UTOPIA

The varied history of property relations in Zlín reflects the political and economic history of the entire country. Although numerous firms from a variety of branches have settled in the city center, property relations at the former Baťa shoe factory, which was renamed Švit after the postwar nationalization, are complex. The first reutilizations of the vacant and in part dilapidated factory buildings are visible and further concepts are being planned. Buildings 14 and 15 are exemplary for this development; the art and culture institutions of the Zlín Region are to be located here. An invitation for submissions is already being prepared. Earlier utilization concepts, for example the plan to relocate the Tomáš Bat’a University, founded in 1996, with its 10,000 enrolled students to the factory premises, could not be realized. This incident shows just how the city’s current capacity to develop is dependent on the framework conditions determining economic orientation and the legal status of property, and that future planning has to assert its claims within a sometimes constricting corset of historically evolved structures.

The laboratory situation which the “Baťa system” had created in the 1920s can only be grasped by considering specific historical premises, which, under current conditions, not only seem strange but not even desirable. The system-immanent social control of workers was only possible in a structure revealing a striking resemblance to totalitarianism: this needs to be kept in mind whenever the well-equipped culture and sport facilities, the hospital, the kindergartens and nurseries are seen as social achievements. Having set the creation of the “new industrial man” as the goal, Zlín functioned under the strict dictates of capitalism and was geared entirely towards ensuring the economic efficiency of the company.

It was first from a perspective afforded by the historical distance of the 1990s that the legacy of Modernity, conserved practically unchanged in Zlín, once more attracted greater attention. There are a number of reasons as to why the Baťa epoch was not accorded the status it deserved in the architectural history of the modern age for so long. Ideological reservations in the 1920s and 1930s as well as the postwar change of political system may be seen as a major cause.

With in-depth knowledge and calling on a rich array of documentary material, the exhibition in Prague – “The Baťa Phenomenon. Zlín Architecture 1910–1960” – focuses on the planning and building process of Zlín, its export worldwide, as well as the intermeshing of city, company, and production. As part of current research projects young social theorists are exploring the everyday life of ordinary people in this built city and social utopia. These works shed light on life in Zlín, plot the room of maneuver granted residents, and pose the question if and to what extent the individual was “enslaved” to the Baťa system. This aspect opens a new chapter in historical studies devoted to Zlín and forges new perspectives for the discussion and evaluation of this social and city utopia.
UNCHARTED ZLÍN. ON THE UNTOLD AND UNKNOWN OF THE REALIZED UTOPIA
Annett Steinführer, Department of Urban and Environmental Sociology, Helmholtz Center for Environmental Research, Leipzig

Zlín is a unique city – and not only in terms of its architecture. There are probably very few cities about which so much and so little is known at once. Although there are numerous studies devoted to the architectural and urban history of the city as well as biographies of its prominent citizens, there is hardly any well-founded knowledge on the people who lived and worked in Zlín during the years of its most extensive redevelopment – the interwar period –, their everyday lives, their worries and joys.

Due to a lack of appropriate source materials – in published form there are only memoirs and diaries and so subjective viewpoints – I can only partially fill the gap. Moreover, most of this published material involves formative figures (e.g. the Bata brothers, the architect Vladimír Karfík, or Hugo Vavrečka, one of the general directors of the works after the death of Tomáš Bata) and not “ordinary” Zlín residents. Although I will call on such sources, my main concern is a broader theme: a plea for a critical history of the reception of this young/old city, which has remained a desideratum down to the present day. Ever since the beginning of the far-reaching reshaping of Zlín undertaken by Bata in the 1920s and 1930s, reflections on the social dimension of this utopia have lacked balance – or one could say: scholarly objectivity. Both academic and popular literature on Zlín is characterized by polarization and ideologization which has prevailed to the present. One result is that a determinative influence on action is attributed to the architectural form, which is surprising from socio-historical and sociological perspectives – from history in general and the histories of other realized utopias in particular we know that the action intended and the real action then taken necessarily diverge. The social dimension of architecture, its independent interpretation and appropriation by the actors – these remain a research gap that needs to be addressed.

The title of the lecture has two reference points: to the book by the architecture historian Pavel Novák on the construction projects for the city which were not carried out (Zlín nepostavený [The Zlín That Was Never Built], 1999), and the current promising research project of the architect Jitka Ressová and the sociologists Barbara Vacková and Lucie Galčanová entitled “Zlín Narrated”, who explore how successive residents have appropriated and thus changed the standardized Bata apartments and houses, a theme they will present at the symposium.

EVERYDAY LIFE IN A MATERIALIZED URBAN UTOPIA
Lucie Galčanová and Barbora Vacková, Faculty of the Social Sciences, Masaryk University, Brno

Zlín is not so much a utopia as a project whose conception was based on the interests and aims of the Bata company. Bata’s ethos and philosophy of work and life was reflected in the town plans as a whole and in its constructions and construction technologies of individual buildings. Despite this it seems that utopia is an appropriate appellation for this town; more precisely a materialized utopia, a term which captures an important dimension of the entire Zlín project, and its successful (if temporary) attempt to realise this.

How should we understand utopia? As a type of knowledge it is distinguished by an endeavour to understand society, to comprehend its functioning as a whole, and in particular by attempts to design an ideal form of social foundation. A further
characteristic is that in some of its forms it is assumed that the social life of the society can be influenced by the material form of its environment. In other words, an ideal town belongs to an ideal society. In its consequence utopian knowledge is emancipatory to a considerable degree – its endeavour is to transform society in the sense of perfecting its deficiencies. None of this was alien to Bata.

In our contribution we shall observe the connection between this emancipatory potential of the Zlín project and the necessary disciplinary effect which it brought. In this we shall amongst other matters make use of fragments of authentic recollections of the inhabitants of Zlín regarding life in the town in its industrial phase, and how the town was perceived by young people coming to study at Bata’s schools, as well as how they remember life in Bata’s houses in Zlín. We draw these recollections from material gathered during the ongoing research, which focuses on contemporary experiences with standardised working class housing in Zlín. Our endeavour amongst other matters is to progressively contribute towards filling gaps in knowledge about the life of the regular employees and inhabitants of the town of Zlín (referred to by Annett Steinführer), which was shaped and influenced by a duality of forces – emancipatory and disciplinary.
A series of thematic walks under the guidance of experts has been specially developed for the symposium. These Walks & Talks are closely linked with the lecture program – they are to provide participants with a tangible spatial experience of Zlín. In small groups participants inspect selected buildings of the Bata epoch presented by experts intimately familiar with the city’s history. A key concern of this format is to provide participants with an inlet to Zlín as a contemporary city and convey an impression of everyday life in this “monument of Modernity.

**BATA’S GRID BETWEEN RESTORATION AND TRANSFORMATION**

*with Petr Všetečka, architect, Brno*

**Meeting point:** Building 32, main entrance

Using the example of the highly organized environment of the Bata company factory, later taken over by the nationalized industry Svit, development in the industrial phase (i.e. in the serial phase in which the construction technology of buildings was developed in accord with the advancement of production technology) and in the postindustrial phase (in which various methods of renewal and transformation are tried out individually, according to the value of the buildings) are to be presented. This is an example of an environment which changes in intensity but does not lose its dynamic, and so raises issues of function and regulation.

By extracting selected solitary structures from this environment as model examples of renewal, we attempt to retrospectively influence the remainder. Because people do not wish to live in a utopia (industrial or otherwise, nor in a monument), the choice is not whether to maintain or sacrifice, but if its image is to be given an opportunity to survive in a new culture or if this is to be left entirely to chance. The beginning of this new culture may be in solitary structures, it cannot be in the whole. And this is the phase we find ourselves in – public investments are an example. It may be expected that – if this phase is to be successful – we shall begin to clearly dispense with an articulated public space and an overall vision of what environment we in fact expect from the factory as a whole. Only by posing questions of this kind is it possible to bring the factory closer to the actual town. At the same time however, it is evidently impossible to accelerate this process. The tour shall take place predominantly outdoors and access should be possible to buildings nos. 14 – 15 and no. 23.

**ROUTE:**

**Building 32 / main entrance:**
Introductory comments on the development of factory master plan (American factory plan in gardens by T. Bata and F. L. Gahura and postwar plan by J. Voženílek) and monument protection and new property relations as key factors in transformation.

**Building 21 / exterior only:**
Commentary on the urban planning role played by the administrative building of the architect Vladimír Karfík and its faithful renewal, concentrating on the aspect of and technology used in renewing the exterior façade as a bearer of function and contextual meanings

*Can a bold construction be a source of self-confidence for the population of a town or region? In a similar manner to that of the Pirelli building by the architect Gio Ponti, building no. 21 demonstrated this ambition, becoming the seat of the regional government.*

**Building 11:**
Example of successfully replacing the original building by a new structure designed by the architect Ivan Bergman, brought about by the renewal of the neighboring building 21.
Does car parking represent a dynamic or stultifying function in relation to the town? Is it necessary to insist on the use of “period” construction and materials in the case of new structures, i.e. to stipulate hypothetically contextual rules?

Buildings 22 – 23:
Banal utilitarian adjustment versus cultivated conversion into a “commercial incubator”, realized from public funds invested by the town, static and planning limits the use of the original buildings.

Buildings 24 – 26:
Declared imminent demise of typical buildings versus context of whole
Would Bata’s framework and image of the town be conceivable without these ordinary buildings, or should we welcome the opportunity to replace them? And on what level of exclusivity should this take place?
Here it is possible to expect an entirely new situation, determined more by commercial rules, since the ownership structure is progressively changing.

Buildings 14 – 15:
Faithfulness versus new esprit: second flagship project of the Zlín region – a pair of model buildings by the architect Jiří Voženílek before transformation into the Regional Educational and Cultural Centre, preparation of ideological and content specification of an architectural competition is underway, static limits and flexibility of large spaces, opportunity for “Bata” style conversion of three cultural institutions (regional library, gallery, and museum)
The endeavor to preserve the character of buildings is accompanied here by an energy and climatic balance. The design of the outer façade is intended to combine these contradictory perspectives. The buildings have not been declared to be monuments by the Ministry of Culture; nevertheless, their renewal by the owner is in connection with the maintenance of the image of the town, in the form of technological fragments in the exterior. The floor as public space.

Building 34:
Transformation of the schema in the postwar refurbishment of factory, replacement of destroyed first high-rise construction of Zlín with ultramodern warehouse designed by the architect Jiří Kubečka
Today’s situation of language confusion is illustrated by the original constructivist elements next to the nouveau romantic floor adjustments. Are we expecting controlled or elemental creativity?
To what degree should monument or architectural regulation be applied in the case of colossal buildings? Should we consider this second dominant feature of the complex to represent an icon similar to building no. 21, or is the situation of Karfík’s skyscraper inimitable within the complex?

Buildings 32 – 33:
Youngest factory buildings, continually developing reinforced concrete technology (raised ceilings) and steel superstructures of truss frames, an outstanding and in its time highly acclaimed work of the architect Ivan Přikryl
What would faithfulness to these unique buildings mean? In the Czech Republic the best works of the 1980s are practically unprotected, and are gradually disappearing. Should we consider this here?

Buildings 42 – 43
Layered architectural structure of the rolling mill building – functional production operation limits the development of new functions (e.g. housing) in a transformed factory
Is complete functional conversion of the eastern part of the factory the goal of the transformation? Production here continues to manifest a considerable viability, and amongst other factors makes the environment “authentic”. Should the new functions of the town again be zoned? Where in these new relationships should we seek a center and where the periphery? These issues, amongst others, influence decision-making on the functional transport structure of the factory.
The administrative building of the former Baťa factory complex is one of the most significant works of modern Czechoslovak architecture of the interwar period. The building with its characteristic number 21 was completed in 1938 according to the design of the architect Vladimír Karfík, and is regarded by experts as the pinnacle of First Republic functionalism. It is remarkable from the perspectives of both architecture and urban planning. In its time, this construction with a height of 77.5 meters was the tallest building in the then Czechoslovakia, and the second tallest in continental Europe. A feature of interest is that the office spaces were even then conceived as an “open space” – an entire floor with dimensions of 80 x 20 meters was a single, open-plan office employing approximately 200 people. This space was without partition walls, or separated only by mounted glass partitions. The building is included in the Central Register of Cultural Monuments of the Czech Republic.

The reconstruction of the Zlín skyscraper as the seat of the Zlín Regional Authority and Financial Office was commenced in the fall of 2003 and completed at the end of 2004. The investor of the construction, for an amount of 600 million Czech crowns was the Zlín Regional Authority. Thanks to the reconstruction of the building, the authority obtained modern office spaces – all floors, with the exception of the 8th floor for the top management, were equipped with modern furniture and new technology. In contrast, the 8th floor retained its original historical character in all internal areas, which were returned to their original condition. An exhibition of the development of the Baťa company is installed on the ground floor. Responsible architects for the reconstruction are Ivan Bergmann and Ladislav Pastněk, the general contractor of the construction was Zlínstav, a.s. Zlín.

“Building 21 is part of an industrial complex in the town centre, the eastern part of which is today incorporated into the city structure and gains a new function – it becomes a component of the Zlín functionalist centre. The skyscraper forms a clear dominant feature of the town; from all sides its architecture is sufficiently proportional and elegant for us to conclude that it was conceived as a dominant solitary structure. The building should also retain this position.” (Statement by the architects)

Its southern façade faces towards Náměstí Práce (Labor Square), which originated in the 1920s, to the north of the factory. The architect Vladimír Karfík envisaged two entrances on the 2nd and 3rd floors in the original design.

The main entrance is located on the side of the factory complex, the southern entrance with the symbol “21” serving pedestrians; it is connected to municipal public transport. On the 16th floor above ground level, the congress hall of the city council and a café are situated inside a glass prism, and on the terraces are flower beds with a small water feature evoking the original concept of a roof garden.

Four lifts concentrated in the lift hall operate at a speed of 2.5 m/s; the freight lift in the glass tower has been modernized; the paternoster has been repaired (new cabins and refurbished portals). In terms of operational considerations, the auxiliary function of the three staircases remains preserved, serving as a protected escape route.

The façade tiled with Slavík facing bricks has been cleaned and supplemented with replicas. The worn plaster has been removed on the southern, eastern and western faces and replaced by new plaster, on the northern face the damage areas have been injected, repaired and retouched. The multicolored terazzo in the halls has been repaired, and in its pattern and color scheme links back to the original.
The steel windows on the 8th floor have been refurbished, on other floors they have
been retained in the technical and communication areas. The new windows were
produced from atypical A1 profiles. In the space between the double-glazed glass panels
are electrically-driven screen type blinds. On the southern, eastern and western sides
the blinds are controlled by sensors, on the northern side they are controlled individually.
Cleaning of the exterior of the windows is secured by a moving footbridge – known by
the inhabitants of Zlín as the cat – which has been refurbished, including its guide
system.
A combination of full SDK partitions between the offices and the dismountable wooden
 glazed partitions between the offices and the corridor tract preserves the acoustic
intimacy of the workplaces and ensures sufficient visual transparency. The modular
assembly of the partitions is maintained, including elements for ventilation. The design
of the ventilation grilles however is more complex, since they must both enable air
circulation and comply with acoustic requirements.

As far as the interior is concerned, the fundamental conception of the internal layout is
utilization of the building for both the aforementioned authorities. Although it has not
been possible to preserve the original spatial layout, the project honors the timeless
character of the building. This intention is significantly supported also by the design of
the new interior elements.

In the most valuable parts of the building in terms of monument protection, the
preserved elements have been restored or supplemented with replicas.
The material and color scheme ensues from the original materials, which has been
determined by chemical-technical research. The interior of the building also includes an
individually designed orientation system.

Technical details
During the reconstruction of the building the architects had to address a range of
technical problems, including the refurbishment of the renowned Bata lift, replica
windows, insulation of window ledges, and a heating and cooling system.

Lift: Bata’s mobile office
The conservation method was selected for renewal; the cage and the cabin interior
were restored with replacement of the defunct elements in the form of copies. The
machine part underwent a general repair with maximum utilization of the original
equipment. Elements which could no longer function were restored and left “in situ”.
The lift is operated in a separate mode as part of the exhibition.

Rubber floors
The floors, originally with the rubber covering Zlinolit (a Bata product), had to be stripped
to the base. The new rubber floor was supplied by the German company Freudenberg.
The original pattern was respected in the main corridors, the color combinations are
new. For the eighth floor, known as the directorate, replicas in a unique range of designs
were produced according to the presented samples.

Insulation of window ledges
One of the fundamental conditions for renovation of the façade of building 21 was to
preserve its original character. This condition considerably limited the possibility for
complex improvement of the thermal – technical properties of the outer cladding. In
addition to partial replacement of the windows, internal insulation of the window ledges
was implemented. These had originally been lined by two indented partitions with a
thickness of 15 cm made of full bricks, and mutually linked, covered under the window
by a ring made of lean concrete. The external face of the window ledge was lined with
brick strips, with plaster on the internal side. Additional insulation was provided from the
interior by anchored polystyrene with a thickness of 5 cm with subsequent application of
vapor-tight rubber. This configuration is hidden beneath the newly fitted cover of the
window ledge distribution systems and refurbished marble window ledge plates.
“Baťa” is a topic that has local, regional and global dimensions. It is a topic for those who experienced the Baťa system first-hand but also for contemporaries who, especially in postwar Czechoslovakia and the Czech Republic, have not been exposed to the classical forms of Baťa entrepreneurship. It is not only an economic subject but also a topic of cultural history.

Every “Baťa man” or “Baťa woman”, be it in Czechoslovakia, Canada or India, was influenced by common elements of the company philosophy and practice, but his or her mental reaction to these phenomena was conditioned by local circumstances and traditions. Unifying elements existed next to centrifugal forces.

During this visit to the former Baťa Villa, those who remember the company from pre-communist times will be asked how Tomáš Baťa’s vision influenced their life and world outlook, what positive or negative experiences they have gone through, and what part of Baťa’s legacy, in their mind, remains alive. In addition, experts will relate these oral history contributions to a broader context and outline the fine network of local, regional and global aspects which have made Baťa’s experiment and its birthplace, the town of Zlín, unique.

Former employees from the Czech Republic and Britain will be asked how similar their experiences while training and working for Baťa were and how they differed. Younger participants in this Walk & Talk will have the opportunity to compare their ideas of a modern trade economy with the interwar concepts that helped to make Czechoslovakia one of the most developed countries in the world.

From the 1920s onwards the Baťa company began to expand throughout the world, establishing a range of sister companies. Entire urban planning complexes were built in a number of locations revolving around the connection of the factory and the company headquarters – they were satellites of Zlín. The idea of garden industrial cities was realized, modeled by the company architects. The basis of the spatial layout was a division of individual functions into relatively independent units. The square as the central public space represented the main compositional and symbolic axis of the town, lined with public structures. The public life of the satellite unit took place here. Residential quarters for individual housing were connected to the center. Greenery was always accorded an important position in the town, in the spirit of the principle of the “factory in the gardens,” which permeated freely onto the land of family houses. The oldest company satellite Baťov – Otrokovice (1930) demonstrates a clear principle for the satellite housing estates: a factory complex, a social and commercial center, and a residential quarter containing company family houses. Despite extensive adjustments and reconstruction, primarily following the widespread flooding of ten years ago, the architectural value, the module first implemented in Zlín, and the urban planning model for all company satellites are immediately evident in Otrokovice. The most striking feature of the social space before entering the factory complex is the apartment block, one of the foremost constructions of company architecture by Vladimír Karfík. The branch factories in Baťov – Otrokovice became an integral component of the Zlín works from
1930 onwards. A minimal distance from Zlín (approximately 12 km), they possessed a relatively good and direct railway and road connection as well as an important waterway along the river Morava; there were plans to connect this waterway with the Danube. Auxiliary and preparatory operations were located in Otrokovice, dependent on service water, of which there was an insufficient amount in Zlín. Construction was carried out according to plans drafted by the architect F. L. Gahura at the area known as Bahňák. Taking advantage of its location, the company progressively built Otrokovice into a modern railway and road intersection as well as a waterway and aviation nexus, and the town became an integral component of the Zlín complex. The present condition of Batov – Otrokovice demonstrates that company satellites were not merely a time-limited “product” unable to function and develop independently, but rather that they can indeed be the fulfillment of sophisticated plans and timeless visions. It is a testimony to the durability and flexibility of Bat’a’s urban planning and the universal dimension of the Zlín architectural model.

ROUTE:
Journey to Otrokovice (approx. 30 min.)
Otrokovice (former Batov):
> The planning of the company satellite towns in practice
> Tenement house designed by Vladimír Karfík, 1935
> Central square with commercial and residential buildings designed by Vladimír Karfík
> Bat’a company residential family houses quarter
> Factory complex of former Bat’a company
> Past and present – life in Otrokovice, former Batov today

Followed by a circular tour around the Bat’a company airfield: history of aviation production
Return to Zlín

DOMESTIC LIVING CULTURE IN ZLÍN.
WORKERS’ HOUSING AND CONTEMPORARY ALTERATIONS TO SINGLE-FAMILY HOUSES FROM THE PERSPECTIVE OF RESIDENTS

With Jitka Ressová, architect, Dept of Design, Academy of Arts, Architecture and Design, Zlín; Lucie Galčanová and Barbora Vacková, Faculty of Social Sciences, Masaryk University, Brno
Meeting point: Academy of Arts, Architecture and Design, Třída Tomáše Bati 4342, Zlín

In his book *Spaces of Hope* (2000), David Harvey analyzes types of utopian knowledge and various attempts to realize utopias. Successful realization of a social vision demands compromise, dealing with contradictions and tensions ensuing from a clash with the everyday experience of social reality. The result is “materialized utopias”. We could consider Zlín to be such a materialized utopia, one which thanks to its social conditions has remained largely intact up to the present day — the social vision has remained imprinted on the material environment of the town. Baťa and the architects who worked for him engraved into the form of the working-class family house a clear conception of how this family should function, what the social roles of its individual members were to be, what leisure time activities the family should engage in etc., and brought these conceptions into line with the economic considerations of minimal costs and maximum efficiency of construction (we can however assume that the reality of everyday life in these workers’ colonies differed from the original conceptions of its architects — the everyday life of the population of Baťa’s Zlín remains a demanding research task for anthropologists, sociologists, and historians).

Nevertheless, it is not possible to perceive these houses as detached, isolated units; on the contrary, they were built and function today as a component in an overarching urban plan. For this reason the lectures and the route of the tour present the theme of residence in Zlín from various perspectives: from a city-wide perspective, from that of
the individual quarter, down to the specific residential unit and its interior. They present individual types of houses, the majority of which were conceived with reference to the theory of minimalist housing, which meant that they were to have a life span of around thirty years. One key element of the tour is to enable participants to gain their own spatial experience upon visiting a house, a personal experience of the dimensions of the interior spaces and the residential structure.

History has decreed that the houses should stand to this day; their inhabitants and the social ties that integrate (and divide) them have however been transformed significantly since Baťa’s time, above all they have diversified. One of the characteristics of “old” Fordist modernity was homogenization. With Zlín’s transformation from an industrial to a postindustrial town in connection with social changes, there has been a differentiation in its population as well. In turn, there has also been a transformation in demands for “good housing”, lifestyles, ideals and possibilities. Here the family house, the symbol of Zlín residential development and suitable housing for the modern, nuclear working-class family, comes into confrontation with the present, far more individualized conception of life. The degree of standardization attained in the construction (and considerable conservation over the course of the Communist regime) enables us to observe relatively transparently the contemporary adjustments to houses by individual architects, in which this confrontation is reflected. Contemporary life in this standardized housing forms a second thematic line of the tour.
WALK
DOMESTIC LIVING CULTURE IN ZLÍN

Spots to visit:

1. Meeting point:
   Academy of Arts, Architecture and Design, Tř. T. Bati 4342
   Místo setkání: Vysoká škola uměleckoprůmyslová, Tř. T. Bati 4342

2. Standard 1/2 house (in use)
   Typový půldomek (obyvaný)

3. Standard 1/4 house (in use)
   Typový čtvrti dům (obyvaný)

4. Restored 1/2 house (Museum)
   Restaurovaný půldomek (muzeum)

5. Exemplary houses (Competition, 1935)
   Významné domy (soutěž, 1935)

6. View from the roof of Morý's house to the quarters Zálešná,
   Podvesná and Lesní čtvrť
   Vyhlídka ze střechy Morýsova domu na čtvrti Zálešná, Podvesná a Lesní čtvrť
WITH KARFÍK THROUGH ZLÍN
with Stefan Šlachta, City architect Bratislava
Meeting point: Building 21, exhibition room, Třída Tomáše Bati 21, Zlín

Vladimír Karfík is known as an “architect of the 20th century”. Not only because he was born in 1901 and died in 1996, but also because he lived through all the important stages of its architecture, becoming personally acquainted with almost all of its distinguished figures while himself embarking on an architectural career that spanned 70 years.

Vladimír Karfík came to Zlín in 1930. He worked in the Zlín construction bureau where he collaborated with a range of prestigious architects such as Lorenc, Drofa, Kubečka, and Voženílek. In most of his projects he called not only on his experiences in America but also applied the conceptions of typification, standardization, and unification. Speed of construction, for example, was one of the important factors in deciding on projects. Karfík also demonstrated an ability to respect the interests of several company directors, who expected a high standard and degree of individuality in architectural expression. The majority of Karfík’s projects were nonetheless realized outside of Zlín, in Brno, Bratislava, Partizánske, Sviť, Amsterdam etc. He worked for the Baťa Company until 1947. After leaving Zlín he worked as a professor for administrative, transport, distribution, educational and industrial construction in the newly-established Faculty of Architecture in Bratislava until 1971, where he taught several generations of Slovak architects. In Slovakia he became the co-author of the first panel building in 1954. In this he applied all the principles of Baťa’s Zlín design philosophy.

He has had an indelible impact on the history of 20th-century Czechoslovak architecture.

ROUTE:
> Tour of tenement house and view from an older terrace
> Family houses “Nad ovčírnou” and “U Lomu”
> Residential houses at Fučík quarter and Zálešná
> Winter baths

A GLIMPSE INTO THE HISTORY OF THE LEGENDARY ZLÍN FILM STUDIOS
with Jiří Novotný, film historian, Zlín
Meeting point: Building 21, Třída Tomáše Bati 21, Zlín

It seems unbelievable, but the story of the Zlín Film Studios began over 70 years ago. In reality though, this story goes back even further. Already at the beginning of the 1920s the Baťa Corporation correctly understood that the new and quickly spreading technology of film — at first only a carnival attraction — was actually an extraordinarily effective medium for advertising and spreading information, and they began to use it with incredible success. The origin of the Zlín Film Studios and the rapid creative boom of their prewar film work, which extended into the war years and even the postwar era, were directly linked with the dynamic development of the Baťa enterprise in the 1920s and 1930s.

The Baťa style of business was not limited to using local unskilled labor. The origin and development of the shoe company accompanied a shift in an entire business philosophy, and with it also the transformation of an industrial city and region, encompassing urban, social, and cultural transformations: sewage systems, infrastructure, electricity, housing and city development; services, primary and specialized education, health centers stressing illness prevention; the rise and development of cultural awareness. Small-scale farmers and craftsmen became the driving force behind industrial production, moving from thatch-roof cottages to
comfortable houses in Zlín. The prospering company expanded into new areas. New manufacturing and urban communities sprang up in Trebič, Sezimovo Ústí, Slovakia, and also abroad: Poland, Yugoslavia, Hungary, Switzerland, Holland, France, Britain, Syria, India, and Indonesia.

A dense network of stores and service industries spread throughout the entire world. The rapidly growing capacity of its production and services required effective advertising, and likewise, the growing Baťa family, dispersed throughout the globe, needed a medium to inform and create an esprit de corps within the company. The heads of the company wisely believed that film would foster integration. Externally, film served as advertising; inside the company and these “Baťa Towns” it spread information from headquarters. In these communities based around manufacturing centers and in public cinemas, film became an instrument of cultural advancement.

This is why Professor Elmar Klos could write in the introduction to his memoirs about the beginnings of Zlín film that the commercial was the godmother of Zlín film work — we can add that the documentary was its godfather and that educational film was its wise uncle.

The foundations of the Zlín Film Studios were laid in the first half of the 1930s, when Baťa Film Productions hired ambitious young filmmakers from Prague. Most notable among these were the screenwriter and dramaturge Elmar Klos, the producer Ladislav Kolda, the cinematographer and editor Alexandr Hackenschmied — one of the foremost avant-garde artists of the interwar period. Jaroslav Novotný, a teacher at an experimental school in Zlín, established a permanent department of educational film production in the studios. The construction of the studios was prepared and completed in 1936 with typical Baťa speed: in less than a year. Its designer was Vladimír Karfík, one of the most important creators of prewar Zlín.

Thanks to the wise approach of the company’s heads, the filmmakers were given the freedom and space to experiment. Also, the excellent choice of the core creative team quickly led to positive results and attracted other important figures to Zlín to cooperate on film work. In addition to the lucrative subject and outstanding salaries, the studio’s cutting edge technology drew filmmakers to Zlín. As a result, the scope and importance of Zlín filmmaking quickly outgrew the intention of its founders. Aside from advertising, the creativity and quality of which quickly outstripped hitherto prevailing European standards, and in addition to documentaries and instructional films, school films, popular science reports, experimental movies, travelogues, and early attempts at animation were also produced.

It is almost forgotten that J. A. Baťa, the head of the corporation, together with the filmmakers — encouraged by the extraordinary success of their commercials — seriously considering making feature films. For a time the Zlín Studios rented space in Prague-Hostivař. One important project of the studio was the realization of Karel Plicka’s patriotic movie Eternal Song (1941), completed in cooperation with the Czech Academy of Sciences.

The founder and legend of Czech stop-motion animation, Hermína Týrlová was another who got her start in the Baťa studio. Not only was it here that she created Ferda the Ant (1942), the first Czech stop-motion film, but the studio offered her the ideal conditions for carrying out her life’s work.

In the 1940s Karel Zeman, who would later become a world famous director, came to work at the Zlín Studios. At the same time, despite the difficult times during the war, a group of young artists undertook their first attempts at animation.

On February 9, 1944 a fire broke out in the studio editing room, destroying part of the high-rise, forcing the laboratories to be closed for a time, and causing enormous damage
to the film archives. There were no fatalities, and thanks to the collective effort of all the employees the studio began operating again in an incredibly short time. Unfortunately, the fire was not the only test of the perseverance and solidarity of the Zlín filmmakers. The proximity of the front in May 1945 exposed the recently reopened building to artillery fire. Another terrible blow was struck on August 11, 1945 when the Czechoslovak film industry was nationalized by presidential decree. The Zlín Studios ceased to belong to the Bata Corporation, and the company’s filmmakers had to define their role in the newly formed structure of state film. Many ambitious filmmakers left Zlín for Prague. As the new director of Czechoslovak Cinematography saw no importance in maintaining a production studio so far from the national center, the remaining filmmakers — who luckily still included Hermína Týrová and Karel Zeman — had to permanently adjust their creative plans.

The studios began their animated work for children, and continued making school films, instructional movies, and also advertisements for newly established manufacturing companies. In the end the Zlín Studios were incorporated into Prague Short Film. A special chapter in the studios’ documentary work arose from their cooperation with the travelers Jiří Hanzelka and Miroslav Zikmund, who undertook a journey around the world.

Postwar Zlín animation gained the admiration of viewers and, more and more often, prizes at international festivals. Karel Zeman continued in the unorthodox spirit of filmmaking, incorporating animation and special effects into his movies. Hermína Týrová moved from puppetry adaptations of classic fairy tales to cutting edge experimentation with various materials.

At the end of the 1950s, the studios moved out of their niche and underwent some major changes which, to a certain extent, were ushered in by the films of Karel Zeman. The director of the studio at the time, Aleš Bosák, managed to shift the focus of Zlín’s work from commercial films to movies for children. He opened a new creative chapter for the studio and inspired the creation of the Film Festival for Child Audiences, which continues to run even today and is the oldest festival of its kind.

SHOE FETISHISM: FROM BAŤA’S OPTIMIZATION OF SHOE PRODUCTION TO ORTHOPEDICS

with Petr Hlaváček, Faculty of Technology, Tomáš Baťa University, Zlín

Meeting point: Shoe Museum, Třída Tomáše Bati 1957, Zlín

The problem of defining footwear – the significance and development of its function

Footwear is one of a small number of products which so far lacks a clear and apposite definition. In other words, various meanings and functions have been emphasized with regard to footwear in individual periods of history. With the development of machine technology, the majority of original construction recommendations, based on protection of the feet, were progressively overturned. They were replaced by requirements emphasizing functional qualities and the need to produce footwear for more narrowly specified conditions of use. Knowledge from the social sciences began to be applied with increasing frequency, and footwear was defined as a product with a high degree of “social status”.

Individual production and the transition to serial production

Individual craft production of footwear was still symmetrical at the beginning of the 20th century. Shoemakers had a limited number of lasts, and although they were able to adjust these individually, their number was far below the number of sizes produced
today. Industrial production of footwear based on the division of labor supported by conveyor belts initially preserved symmetrical footwear. The efforts to gain customers and improve the fit of shoes meant that more extensive anthropometric research was needed. Two dimensions of feet were taken as the basis: their direct length and the circumference of the toe joints (circumference of the foot in the areas of the metatarsal joint). After the use of prints and contours of the feet was introduced for processing data about the foot, rules were compiled for defining the shape of the insoles of the last. The individual manufacturers of lasts created these by different methods, and to protect themselves from competitors they began to conceal these rules. This clearly precipitated the introduction of asymmetrical footwear, but at the same time contributed also to the replacement of the circumferences of the feet by a working transition to the mere width of the feet (insoles of footwear). It was not until recently that analyses of scanned shapes of feet conducted in Germany demonstrated that the categorization of feet according to the length of the toes would be far more precise for the individual length sizes – instead of the width of feet. This system would for example eliminate discomfort of footwear for people with a “high instep”. Today the construction regulations for the insole of footwear are no longer monitored, but the old norms from the Bata era continue to demonstrate how easily designers can break previously verified and laboriously formulated rules.

Health aspects and protection of the feet
Information from footwear manufacturers is considerably backward in comparison with other products on the market. No unified international system of indicating sizes of footwear has been successfully established, there are no rules which warn customers against the possibility of damage to their health, and the function of footwear is disparaged at the expense of fashionableness. The life span of the individual components of the footwear and the conditions for treatment are not stated, nor is there any warning concerning conditions in which the footwear should not be worn. It is generally known that the populations of developed countries aged over fifty meet one of the criteria for the deformation of feet, and this condition is attributed to regular shoeing. Orthopedists state in their textbooks that this is a result of regular use of defective footwear. To this day no limit has been set to combat defectiveness. It has however been resolved that far greater efforts need to be made in the area of prevention. For example diabetics (the proportion of whom is approaching 10% of the population in developed countries) live approximately three times longer if they do not have deformed feet at the time their illness is discovered in comparison with diabetics suffering from seriously deformed feet.

The importance of education and research in the manufacture of footwear
The pragmatic educational system of the Bata school of work established in the Bata’s companies disregarded “accreditation” and the ordinary rules and customs of the time. From the beginning experts were prepared not only for manufacture but also for trade. This system even survived the Second World War, and afterwards was transformed into the state vocational school system. This maintained a high professional standard up until the economic changes of 1989. Zlin was perhaps the only city in the world which was home to a vocational school, secondary industrial school, university with the right to provide doctoral study, and a renewed private school of modern footwear production. The sharp decline in the manufacturing of footwear led to a loss of interest in these disciplines on the part of students. Meanwhile, footwear on the whole needs qualified professionals with a thorough knowledge of the qualities of natural materials, polymers, biomechanics, anatomy, law, psychology etc. On the other hand, in the countries of the Far East more then half of the world’s shoes are being manufactured by workers without any qualifications, without any technical norms and any testing procedures.

The future of footwear
The future of shoemaking is difficult to predict. It shall however certainly be influenced by insufficient raw materials, labor costs, and the impact of globalization. Trends to be expected are individual (mass customized) production and a greater emphasis on reducing the differences between the individual shape of the foot and the shape of the selected footwear. More types of footwear will be specially developed for various types
of disorders. In the near future it shall become necessary to evaluate footwear as potential waste at the time of its sale.

LONG NIGHT OF FILM, PART II

FILM IN THE PROCESS OF SHAPING THE IDENTITY OF THE IDEAL INDUSTRIAL CITY

Venue: Velké kino (Grand Cinema), Náměstí Práce 2511, Zlín
Concept: Markéta Dvořáčková, Faculty for Multimedia Communication, Tomáš Baťa University, Zlín
Introduction: Petr Novotný

9 - 10.30 PM  BAŤA-VILLE: WE ARE NOT AFRAID OF THE FUTURE

(Great Britain, 2005), 93 min; www.bata-ville.com
Dir. Karen Guthrie and Nina Pope
Tomáš Baťa, businessman and one of the richest men of his time, had miniature “Zlíns” and small paradises of urban planning constructed around his shoe factories throughout the world. His plants could be found for example in the deprived English towns of Maryport and East Tilbury. Today both plants are closed and the workers long unemployed. The documentary makers Karen Guthrie and Nina Pope organized a bus tour for former Baťa employees from England to visit Zlín, to record their sweet and bitter recollections of Baťa’s industrial dream.

Introduction by the artists

10.30 - 11.10 PM  AVANT-GARDE: ALEXANDR HACKENSCHMIED AND JIŘÍ LEHOVEC

SILNICE ZPÍVÁ (THE ROAD IS SINGING)
(1937), 4 min.
Dir. Elmar Klos
This advertisement for tires made by Alexandr Hackenschmied in co-operation with Elmar Klos and the photographer Jan Lukas is perhaps the most renowned example of how the advertising industry succeeded in absorbing influences from independent creative work. The film won the Gold Medal at the International Exhibition in Paris.

RÝTMUS (RHYTHM)
(1941), 13 min.
Dir.: Jiří Lehovec
This experimental film, which was originally released for teaching purposes, is an attempt to provide a visual depiction of music. The film historian Antonín Navrátil writes: RÝTMUS has become a deep aesthetic experience for a whole generation of viewers, critics, and creative artists. It was an entirely new conception of film, unknown here, as a modern ode to shape, light and shade, movement and sound, a technical poem of tricks. In summer 1941, at the second Film awards in Zlín, RÝTMUS celebrated a triumph which was previously the exclusive preserve of films with actors, with generous advertising funding. The critics hurled superlatives at the film and illustrated magazines published two-page reportages from the filming and an interview with the director.

TVÁŘ ZLINÁ (THE FACE OF ZLÍN)
(1937), 11 min.
Camera: Alexandr Hackenschmied, Josef Miček
Documentary on the rhythm of life in the town during the period of its greatest heyday, serving as a promotional visual invitation for audiences at home and abroad.
KANZEN SVIŤ (SVIŤ OPEN AIR MUSEUM) 
(2005), 8 min. 
Dir. Eva Hánělová 
Faculty of multimedia communication, Tomáš Baťa University in Zlín 
An anti-utopian vision of Zlín in the distant future presents a dilapidated and abandoned complex of Baťa's factories as a destination for tourism. The Sviť Open Air Museum (under the Communist regime the company as renamed Sviť) is at the same time a contemporary reflection of what remained of the modernist vision of the ideal industrial town.

NÁVRAT DO ČERVENÉHO MĚSTA 
(RETURN TO THE RED CITY) 
(2007), 57 min. 
Dir. Tomáš Hubáček 
Faculty of multimedia communication, Tomáš Baťa University in Zlín 
A mysterious post-industrial tale, loosely inspired by Baťa’s Zlín.
FRIDAY, MAY 22 2009

9 AM –1 PM  Walks & Talks

9 –11 AM  Bat’a’s Grid between Restoration and Transformation
with Petr Všetečka, architect, Brno
Meeting point: Building 32, main entrance
Abstract / Route: see Thursday, 3-5 PM, pages 44-45

Building 21: Redeveloping and Revitalizing an Icon
with Ivan Bergmann, Ladislav Pastměk, architects, Zlín
Meeting point: Building 21, Třída Tomáše Bati 21, Zlín
Abstract / Route: see Thursday, 3-5 PM, pages 46-47

A Glimpse into the History of the Legendary Zlín Film Studios
with Jiří Novotný, film historian, Zlín
Meeting point: Building 21, Třída Tomáše Bati 21, Zlín
Abstract / Route: Thursday, 5-7 PM, pages 53-55

9 –11.30 AM (1 PM)  Domestic Living Culture in Zlín
with Jitka Ressová, architect, Dept of Design, Academy of Arts,
Architecture and Design, Zlín; Lucie Gačanová and Barbora Vacková,
Faculty of Social Sciences, Masaryk University, Brno
Meeting point: Academy of Arts, Architecture and Design,
Třída Tomáše Bati 4342, Zlín
Abstract / Route: see Thursday, 3-5.30 PM (7 PM), pages 49-52

11 AM –1 PM  With Karfík through Zlín
with Štefan Slachta, City architect Bratislava
Meeting point: Building 21, exhibition room, Třída Tomáše Bati 21, Zlín
Abstract / Route: see Thursday, 5-7 PM, page 53

Bat’a mondial – Memories (II)
in collaboration with Pavel Velev, director, Thomas Bata Foundation, and
Zdeněk Pokluda, Center for Studies on Tomáš Baťa and the History of the
Tomáš Baťa University, Zlín, With Karen Guthrie and Nina Pope, artists
and directors of “Bata-ville”, Joan James, Mike Ostler and Pavel Velev
Meeting point: Thomas Bata Foundation / Baťa Villa, Gahurova 292, Zlín
Abstract / Route: see page 61

12 AM –1 PM  Shoe Fetishism: From Baťa’s Optimization of Shoe Production
to Orthopedics
with Petr Hlaváček, Faculty of Technology, Tomáš Baťa University, Zlín
Meeting point: Shoe Museum, Třída Tomáše Bati 1957, Zlín
Abstract / Route: see Thursday, 6-7 PM, pages 55-56

2.30 – 7 PM  MODERNITY AND URBANITY: A CONTRADICTION?

City constitutes Society: New Cities as a Political Project
Grzegorz Piątek, architect critic and theorist, Warsaw

New Public Domain in the Collective City
Arnold Reijndorp, Faculty of Social and Behavioural Sciences, University of Amsterdam

“The earth, a good domicile.” Ambivalences of the Modern City
Karin Wilhelm, Institute for the History and Theory of Architecture and
Cities, Technical University Brunswick

Urbanization without a City or Reinvention of the Urban?
A discussion between Cyril Říha, Center for Theoretical Studies, Charles
University Prague, and Regina Bittner, Bauhaus Foundation Dessau

Concept/Moderation: Regina Bittner
To be followed by:
(beg. ca. 5.30 PM) **In the Future Zlín**
A discussion with Regina Bittner, Bauhaus Foundation Dessau; Pavel Chládek, architect, Zlín; Adam Gebrian, architect, Prague; Lukáš Kohl, architect, Prague; Dagmar Nová, City architect Zlín; Svatopluk Sládeček, architect, Prague; Jan Obšívač, Monument Protection Office, Kroměříž; Andreas Ruby, architect critic and theorist, Berlin

**Introduction and Moderation:** Igor Kovačević, Centre for Central European Architecture, Prague
**Presentation:** Dagmar Nová, City architect Zlín

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7 - 7.30 PM **Presentation and Discussion**
*Hunch 12 Bureaucracy*

8 PM **Barbecue in the garden of the Baťa Villa**
**Venue:** Thomas Bata Foundation / Baťa Villa, Gahurova 292, Zlín

FROM 10 PM **Club Night in the former Grain Silo**
The Hucot Society, devoted to promoting contemporary audiovisual culture in Zlín, and local students join forces to perform concerts and VJ on the 6th floor of the former grain silo. (www.hucot.cz)
In 2005 the British duo of first-time directors Karen Guthrie & Nina Pope premiered their acclaimed documentary *Bata-ville*, at the prestigious Edinburgh International Film Festival. The film which follows a group of UK visitors on a ‘Baťa pilgrimage’ to Zlín, started with a modest arts project in a small UK town but has since traveled the world and taken both the directors and participants onto many new experiences. This presentation at the Bata Foundation will look at both the origins of their unique project and the legacy of their journey.

“A strange, defiantly unclassifiable work......combining elements of travelogue, documentary and performance piece – *Bata-ville* takes one of the archetypical aspects of British life, the coach trip, and overlays it with a number of social, cultural and historical preoccupations...Charming is a problematic word, yet it seems entirely appropriate here: this is a charming, yet quietly provocative film.” (Edinburgh International Film Festival (Official Documentary Selection 2005)

*Bata-ville* follows 42 passengers on a unique coach trip across Europe to the origins of the Baťa shoe empire. Against the backdrop of economic regeneration in their local communities, former employees of Baťa’s now closed UK shoe factories in East Tilbury and Maryport were led by director / hosts Karen Guthrie and Nina Pope on a journey that sees the passengers reflect on their shared history and what the future holds back at home. Shoe entrepreneur Tomáš Baťa — the Henry Ford of Eastern Europe — was a visionary whose remarkable achievements are now little known in Britain outside his ‘Baťa towns’. His ambition for workers to “work collectively, live individually” inspired architects to design Zlín as a Utopian town. Zlín in turn became a functionalist prototype of integrated shops, leisure facilities and homes, replicated across the globe, including at the small village of East Tilbury on the Thames Estuary in England, developed by Baťa in 1932.

Inspired by the contrast between Baťa’s idealism and the more recent industrial decline of East Tilbury and Maryport, *Bata-ville* sees artists Nina Pope and Karen Guthrie immerse their passengers in an experience that begins as a free holiday but soon becomes an opportunity for a collective imagining of what Baťa’s maxim “We are not afraid of the future” means for them in 21st-century Britain. Following the passengers as they trace Baťa’s history through an en route encounter with the Baťa family itself, visits to Zlín’s shoe museum, the Moravian aircraft factory and to Baťa’s grave, *Bata-ville* is a bittersweet record of a uniquely poignant journey through a changing Europe.

Following a tour of the Baťa Foundation villa with Pavel Velev and Zdeněk Pokluda, the film’s directors Karen Guthrie and Nina Pope will give an informal illustrated talk about the making of their film, how the project started and the legacy of the work. Joined by Joan James and Mike Ostler, two of the projects participants from East Tilbury, they will be showing archive material from Baťa communities in the UK (kindly supplied by the Baťa Resource & Reminiscence Centre) as well as excerpts from the film. They hope to reflect together on what the project meant to them, and invite the audience to join with them on comparing the current regeneration programs for Zlín and East Tilbury.
MODERNITY AND URBANITY: A CONTRADICTION?

Is the functional city anti-urban? This is a widespread thesis on the modern city, most recently reaffirmed by Postmodernism. Several aspects make Zlín ideally suited to reigniting discussions about this claim. The shoe city lacks namely a number of differentiations which constitute the city as a social, political, cultural, and physical space: urban regulation and planning in Zlín was in the hands of a single company, and the entire architecture was less attuned to local contexts than the rhythm of the assembly line. The residents were almost exclusively company employees and malleable inasmuch as they had been uprooted from their traditional backgrounds, namely the rural context they originally came from. The spatial organization of the city served the control fantasies of its founder: the vertical factory buildings contrasted sharply to the horizontal arrangement of the residential areas. Isolated from other urban centers, in a kind of no-man’s-land, here it was possible to embark on a large-scale social experiment. At the same time, for new Zlín residents the city provided all the conveniences of modern life: comfortable houses and apartments and modern leisure time, education, and entertainment facilities. From our contemporary perspective Zlín is in many ways an irritating case, one that neither fits exactly the critical models of Postmodernism, nor is compatible to the certainties proclaimed by the defenders of Modernity. Zlín remains a paradox *par excellence*: the disciplining space controlled by the company was also a place of emancipation.

Strong leading figures in politics are frequently responsible for initiating the foundation and construction of new cities, and in turn this is accompanied by categorical ideas for reconfiguring or transforming society. In the case of Zlín and the current situation, we are faced with a contractual phenomenon that demands consideration of how the legacy of modernist urban planning is to be dealt with. A reassessment of Zlín’s development from a functionalistic planned city to a so-called statutory city with a district administration and a new transregional importance would also seem to be worthwhile, for it would set an appropriate framework for constructive debate on the architectural and cultural legacy Modernity.

*Concept/Moderation: Regina Bittner*
CITY CONSTITUTES SOCIETY: NEW CITIES AS A POLITICAL PROJECT
VARSOVIE RADIEUSE – CONSTRUCTING POSTWAR WARSAW
Grzegorz Piątek, architect critic and theorist, Warsaw

The lecture aims to bring out the hybrid nature of postwar Warsaw, a metropolis shaped by the ideals of Modernist architects/planners and the goals of the Communist rulers. “Modern life demands, and is waiting for, a new kind of plan, both for the house and the city” Le Corbusier famously proclaimed in Vers une architecture (1923). In the early 1940s, when no-one could have predicted the end of German occupation, many Polish architects and planners, some of them active members of CIAM, created visions of a postwar Warsaw. They saw the destruction as a perfect chance to plan the city anew without repeating the mistakes of the past. Eventually, about 80% of the city fabric had been turned into rubble between 1939 and 1945, making Warsaw a perfect tabula rasa. In 1945 Maciej Nowicki envisaged Warsaw as a sort of Ville Radieuse with office towers in the center divided from housing by lush greenery and broad thoroughfares. These visions were soon given up in favor of a new one – an amalgamation of Modernist ideals and planning solutions with Communist social engineering and populist, nostalgia-driven Stalinist architecture. At the same time, reconstruction of the Old Town along with dozens of historical landmarks, served as a chance to manipulate the identity of the city, to project a new vision of its past, in tune with the vision of the future. Although never quite completed and frequently revised, this new vision of Warsaw was successful in giving it a new shape: egalitarian, secular, catering to the needs of working women and men, green, with a reconstructed past and cultural identity, ostentatiously eschewing capitalist efficiency in favor of generous planning, picturesque composition and strictly engineered social order.

NEW PUBLIC DOMAIN IN THE COLLECTIVE CITY
Arnold Reijndorp, Faculty of Social and Behavioural Sciences, University of Amsterdam

Modern architecture and town planning focused on the design of the collective domain, its main object being the problem of housing and the quality of residential areas. The design of collective spaces in new residential areas was part of the development of the collective domain in the social and political sense: the domain of emancipation of the working classes. It is preeminently the domain of the utopia of Modernity. This also holds for the development of specific industry towns by enlightened liberal entrepreneurs. Modern architecture and town planning played an important role in these social-liberal, social-democratic, and communist policies, in Western Europe up until the 1970s, in Eastern Europe till the end of the communist regimes. Less thinking and creativity was spent on the development of that other domain, the public domain of the city. In contrast to the collective domain, which is characterized by the social and cultural homogeneity of the group, the public domain is the realm of cultural exchange between different groups in the city. In many views this too is the domain of Modernity. However not in the utopian sense, but as the experience of a maelstrom in which – in the words of Marshall Berman quoting the Communist Manifesto – “all that is solid melts into air.” As a result of the growing differences in lifestyles, cultural preferences, religions, and ethnic backgrounds, the former collective domain of Modernity rapidly becomes a space of contrasts and conflicts. Processes of segregation and exclusion of socio-economic and ethnic groups have put the search for a new public domain high on the agenda of urbanism and architecture.
“THE EARTH, A GOOD DOMICILE.” AMBIVALENCES OF THE MODERN CITY
Karin Wilhelm, Institute for the History and Theory of Architecture and Cities, Technical University Brunswick

The catastrophic consequences of “climate change” are considered one of the greatest challenges of the 21st century. The repercussions of this phenomenon and possible counter strategies are being discussed everywhere. Architects have also joined in the debate, and it is foremost innovative energy-based technological concepts for saving resources (sustainability paradigm) which are currently promising salvation. What becomes blurred behind these approaches is that a fundamental, global change of mentality (economic, political, cultural) is needed if the earth with its cities is to survive as a place of sheltered dwelling. Ideal notions for a sparing interaction with the urban life-world made of “stone and nature” were formulated as early as the 20th century. The ambivalences characteristic of modern city concepts result from precisely such models, which pursued both functional-technocratic solutions as well as adhering to motifs of “Romantic ecology”. Transforming such concepts could form the basis for postindustrial forms of urbanity today.

URBANIZATION WITHOUT A CITY OR REINVENTION OF THE URBAN?
A discussion between Cyril Říha, Center for Theoretical Studies, Charles University Prague, and Regina Bittner, Bauhaus Dessau Foundation

The postmodern critique of the functional city followed in the main a specific pattern: modern cities, so it was claimed, lack density, diversity, and variety. Indeed, one could only speak of a city at all in a restricted sense. Nevertheless, the spaces determined by industrial division of labor and rationalization structured the everyday life of Zlín’s residents in a particular way: they created new needs and lifestyles situated between company routine, modern leisure time, and consumption. Country dwellers became residents of a new city. Today Zlín is a medium-sized city with education institutions and cultural centers, a diverse array of enterprises, consumer opportunities and leisure facilities. Has the “planned city” turned into a normal city? Is there a particular path of urbanization that Zlín has taken as a new city over the course of the century? To what extent does the pioneer spirit with which Zlín was put on the map still shape the city today and how it deals with changes? Cyril Říha from the Center for Theoretical Studies at the Charles University in Prague and Regina Bittner discuss the particularities of Zlín’s development into a city against the background of its comparability with other new cities in Europe.

TO BE FOLLOWED BY (BEGINNING AT CA. 5.30 PM):

IN THE FUTURE ZLÍN
A discussion with Regina Bittner, Bauhaus Foundation Dessau; Pavel Chládek, architect, Zlín; Adam Gebrian, architect, Prague; Lukáš Kohl, architect, Prague; Dagmar Nová, City architect Zlín; Svatopluk Sládeček, architect, Prague; Jan Obšívač, Monument Protection Office, Kroměříž; Andreas Ruby, architect critic and theorist, Berlin
Introduction and Moderation: Igor Kovačević, Centre for Central European Architecture, Prague
Presentation: Dagmar Nová

The issues of future urban planning developments for the “city of functionalism,” urban principles, and a possible “learning from Zlín” are the topics to be broached in an open, interdisciplinary discussion round featuring local experts, members of the young Czech architectural scene, and international scholars. A presentation by Dagmar Nová on the current architectural situation in Zlín shall precede the discussion.

Where there is an idea, there should also be followers of this idea. Zlín, today celebrated as a symbol of Modernity, after 1948 was renamed into Gottwaldov.
During forty years of Communism the followers disappeared, and today we are willing to look at the future of a city, the identity of which has changed over the 20th century, from an iconic city of Modernity celebrated all over the world, to the city of the “happy” people living in Socialism, to the city exploited by turbo capitalism.

Looking at Zlín tomorrow, we should not just be focused on history, but we should try to define Zlín today. The core question for the peripheral city is: What am ‘I’ today?

We joined architects in this debate, not so as to look for design, but to redefine the position of the city. The core question as to what Zlín would like to be tomorrow should be answered in debate and the outcome should be taken by political representatives as their goal, a goal which will be elaborated further in public discussions and updated with citizens. A goal that should not be changed in the run-up to every election in the attempt to gain more votes. Without will and vision, the city will survive simply as a place of everyday life, one where daily problems will be solved, where the urban fabric will be changed according to the current needs of transport or other infrastructures. It will end up becoming just a city where people will be “happy”.

Presentation of the magazine and Discussion

**HUNCH 12 BUREAUCRACY**

There is no building without regulations and good architecture doesn’t always follow the rules.

_Hunch 12_ contains twelve thought-provoking contributions by leading and emerging architects, critics, and scholars that explore the role of bureaucracy in shaping contemporary architecture. Architecture is contingent on the reality of satisfying a client, meeting building codes, acquiring funding, and gaining political support in order to be realized. Twelve thought-provoking contributions by leading and emerging architects, critics, and scholars explore the role of bureaucracy in shaping contemporary architecture. Subjects range from governmental regulations and new organizational models for professional practice to contrasting forms of urbanism and divergent interpretations of economic value in relation to cultural capital. The authors focus on how select determinants affect the built environment. At the same time they offer architectural speculations, critical observations, and historical perspectives to rethink these processes in order to influence the buildings and cities of today and tomorrow. Along with these topical contributions – which are supplemented by marginalia of short stories, annotations, terminologies, and inventories – four 1,000-word texts and a visual essay complement the issue to reflect on broader theoretical aspects of architecture culture.


NAi Publishers in association with the Berlage Institute

A presentation by Jan De Vylder, Hui Ping Foo, Rolf Jenni, Lucie Stejsklaikova, Inge Vinck, Tom Weiss.
MARKETING A SOCIAL UTOPIA

Obsolescence: the Fate of Architecture in the 20th Century
Daniel M. Abramson, Department of Art and Art History, Tufts University Medford, USA

Fast Forward into the Past. From Zlín to Celebration in Florida
Anette Baldauf, sociologist and cultural studies expert, Vienna / New York City

Architecture of Knowledge / Spatial Intelligence
Gunter Henn, architect, Institute for Industrial Construction, Technical University Dresden

The International expansion of the Bata Company – Satellites of Zlín
Ladislava Horňáková, Regional Gallery of Fine Arts, Zlín

From Utopia to Detached Reality. Bata’s Zlín in Limited edition in Slovakia
Mária Topolčanská, Institute of Construction and Architecture, Slovakian Academy of Arts and Sciences, Bratislava

The Aesthetics of Rationalization. The Bata Company’s Media Network and the Town of Zlín
Petr Szczepanik, Faculty of Arts, Masaryk University, Brno

Moderation: Andreas Ruby, architect critic and theorist, Berlin

Walks & Talks

“Batov is a Child Born under a Lucky Star”
with Klára Eliášová, Palacký University, Olomouc
Meeting point: Hotel Moskva, Náměstí Práce 2512, Zlín
Zlin is a product of the 1920s, but its significance reaches far beyond its architectural legacy. One key aspect of contemporary industrial Modernity was the relentless triumphant march of marketing, which exploited the still emerging but for that no less effective mass media. For the first time architecture was no longer exerting its own independent and immanent influence, but was now part of a complex ensemble that included new communication technologies. Itself another item in a systematic marketing strategy, Zlin also served to propagate the industrial product of the shoe manufactured there as well as define the Bata brand which would go on to have a global profile. When we today speak of “signature buildings,” branding strategies, and the importance of serially designed sales architectures, these developments have a historical nucleus in Bata’s Zlin.

Bata’s media strategy professionalized the use of industrial and advertising films, to a great extent guided by a pedagogical agenda: films were shown at Zlin schools which prepared young pupils for their future life in the production routine. These films were produced in a highly modern film studio in Zlin. At the same time though, Bata hosted a film festival and provided courses for filmmakers and photographers. Radio broadcasts, gramophone recordings, and specially produced magazines extended the scope of the company’s own media network. The goal here was to teach and instruct employees within the Fordist serial manufacturing of a modern industrial city – in this respect the media also had the status of a means of production. Thus able to keep an astute eye on the private and social life of “new industrial man,” Bata used the city as a stage backdrop for this advanced media technology.

Zlin was not only the launching pad for the serial manufacturing of products, but was itself a self-enclosed model which could be built in series and exported. The programmatic manifesto An Ideal Industrial City from 1937 was the basis for Batovany (today Partizanske), Zruc nad Sazavou, and Sezimovo Usti, three satellite cities of the Bata group, all designed and realized on the model of the company headquarters in Zlin. By exporting the “ideal industrial city,” Bata was able to install a worldwide network of satellite cities and towns that stretched across both hemispheres, from India to Canada.

The worldwide subsidiaries of the Zlin industrial city model exported not only architecture and urban planning, but also a production and business model, and not least the Bata lifestyle: in many cases the satellite cities became the nucleus for a social and cultural modernization of a predominantly rural workforce, hence also becoming attractive for a middle class that strove to be part of this “emerging modern movement”. The local transformation of this urban and social planning conception is presented using the example of the Slovak city of Partizanske, formerly Batovany: this example shows how the idea of reproducibility and applicability at will could take effect beyond specific cultural and regional conditions. The concrete insider view of this modernization process is presented by a film portrait of residents and former Bata employees in Partizanske.

Taking Zlin as a point of orientation, it would seem that today’s New Urbanism in part draws on the social utopias of the 1920s, but at the same time embarks in an entirely different direction, obeying a trajectory that goes back to an idealized historical past. Whereas social life in Zlin was to herald and embody a new sense of departure, intoxicated by the possibilities of the future, New Urbanism often leads to a return to the “good old times.” Exemplary in this regard is “Celebration,” the residential project of the Walt Disney Company that welcomed its first occupants in 1996. Here an illusionistic dream world was created on 2000 hectares of land, white houses in the neocolonial style arranged to replicate the organic evolvement of a historical town. Disney’s master plan pointed to the past morally as well however: here education,
health, and technology are considered the pillars of social cohesion, enhanced by a sense of home, community, and security. The hold the company has on community life in Celebration has been criticized as dictatorial, authoritarian, and anti-democratic. As Zlín represents the age of early mass production, Celebration is exemplary of the epoch of post-Fordism. Both are the most ambitious and at the same time most controversial urban planning experiments of their respective ages. Zlín and Celebration question the relationship between private and public, work and leisure time, the individual and community, as well as democracy and corporatism.

The current relationship between architecture and brand philosophy is exemplified by the automobile manufacturer Volkswagen. At present Volkswagen is forging ahead with a worldwide expansion of its car dealerships based on a standard architectural concept, planning to erect 10,000 buildings in the coming years which reveal a high degree of functionality in their composition out of recognizable modules. Despite the sharp decline in sales afflicting the automobile industry, Volkswagen is determined to continue this “marketplace” concept. In the run-up to the design process the company is faced with two key questions however: to what extent does it have to incorporate regionally specific cultural differences into a design concept aimed at a global market and which architectural motifs are best suited to transporting the company’s strategy. In this context the architect Gunter Henn presents his idea of an “architecture of knowledge,“ which has already been applied by various large German automobile corporations and deals with changes in the working environment and production process. With its differentiated spatial program and new typologies in industrial construction, this architecture responds to changed conditions of production. An important intermediate step on the way from Taylorism to segmented division of tasks is Building 21 in Zlín with the famous mobile office elevator of the company boss: it epitomizes the transition from a segmented division of work to a flexible working world.
LECTURES

OBsolescence: The Fate of Architecture in the 20th Century
Daniel M. Abramson, Department of Art and Art History, Tufts University, Medford, USA

In the mid-twentieth century obsolescence emerged as a significant paradigm for conceptualizing and managing change in the built environment – the presumption that buildings and cities were rapidly losing their value and utility under pressure from unprecedented technological and social change and so becoming expendable, to be demolished and replaced by better performing architecture. The lecture explores the invention of the idea of architectural obsolescence in American real estate history and tax policy and surveys obsolescence’s implications for urbanism and architecture worldwide, from modernist designs for short-life buildings and expendable cities to counter-strategies for a new monumentality and historic preservation and adaptive reuse that would revalue the obsolete. The lecture addresses the questions, how might obsolescence have figured in Zlín’s history? And what might Zlín have to teach us about the history of obsolescence?

Fast Forward into the Past. From Zlín to Celebration in Florida
Anette Baldauf, sociologist and cultural studies expert, Vienna / New York City

“When we are outside at night walking down the street or riding our bikes, you almost feel like you are in a movie set,” says Ms. Hancock. “It’s even better than what we hoped for.” She is sitting in front of her neo-Colonial mansion in Celebration, the Disney Corporation’s planned community in Orlando, Florida. Technologically futuristic, yet architecturally and aesthetically nostalgic, Celebration may be for post-Fordism what Zlín was for the age of mass production: the era’s most infamous experiment in town planning. A five thousand acre project situated next to Disney’s theme park, Celebration is a large-scale simulation of public space created by one of the world’s most successful entertainment corporations. It hints at the longings and collective dreams of many Americans, even as it illustrates the workings of a vast real estate venture. Like Zlín, the making and remaking of Celebration raises questions about the relationship between private and public, labor and leisure, the individual and community, democracy and corporatism. In the absence of major public development projects in the United States, Celebration is not so much a town as it is a laboratory for future ways of living.

Architecture of Knowledge / Spatial Intelligence
Gunter Henn, architect, Institute for Industrial Construction, Technical University Dresden

Today’s working world is still based on a division of labor, but it is so in a different sense and with different consequences for management than in the heyday of Taylorism. In essence, Taylorism divided a work task that was in principle continuous into single working steps, which were then added together. The task was broken down into elements, the last of which, no longer divisible, then became the unit of work to be done. The worker remained inactive and placid; it was the product that had moved along the assembly line. As pure applications of knowledge, the workflows were predictable, and could therefore be organized and continually optimized.

Today the division of labor is based on the collaboration between different abilities. By collaborating, several specialists form a collective intelligence that not only applies knowledge but above all generates new knowledge. The indivisible last element of
work is now communication about work. Today collaboration is essentially communication, and this requires reciprocating awareness and interaction; it arises through the social consciousness of all those involved.

Now the project stands still, it is set in a location, and people move. This moving is the movements of collecting – around a project, the movements of diffusion – maintaining connections external to the project, and the movements of dissolution – when concluding the project, in short: social movements which have to be invented anew, tested out, repeated, intensified, and altered again. They are spatial and have consequences for communication in electronic networks. In ever anew situations these movements lead to a shared application of stocks of knowledge, through which these in turn are renewed. When in this way different abilities and experiences successfully interact, one can speak of spatial intelligence.

Spatial intelligence is a social movement and therefore extremely sensitive to architectonic system requirements. The Baťa high rise in Zlín is a first-rate monument of corporation architecture because it assumes an intermediate position in the development sketched here: in 1938 the whole store of knowledge is still concentrated in the position of the company head – but now he now puts himself in motion, along with his entire office. The hotspot of knowledge processes is no longer located in the representative corner room, but in a moving space. Knowledge leaves behind the hierarchical coordinate system and inhabits a probability space. First with the transition to the knowledge society in the 1970s and 1980s was the company as a whole set in motion, a movement which finally forced open the architecture of Taylorism – a development that is still ongoing today.

THE INTERNATIONAL EXPANSION OF THE BAŤA COMPANY – SATELLITES OF ZLÍN
Ladislava Horňáková, Regional Gallery of Fine Arts, Zlín

From the 1920’s new departments, aside from shoe production, were constantly being added to the Baťa company. In less than a decade the plant grew into a massive complex with self-contained operational activities—from purchasing, processing, production, research and development, up through the sale of products via their business network in Czechoslovakia and abroad. The firm began to establish additional branches and partner companies. This arose, above all, from the need to decentralize the massive manufacturing conglomerate, from lack of skilled labor and material despite constant increases in production, from an insufficient market and the goal of keeping and spreading that market, from the desire to maintain investments, and from the constant rise in tariffs directed against the firm.

In addition to its own networks of prestigious stores and factories, entire urban complexes began to form—factories joined with company housing—the satellites of Zlín. The expansion of the firm required thorough planning in many different fields, drawing on architecture, urban planning, and construction. The theories underpinning the development of such a city can be found in the book The Ideal Industrial City (1937), which included studies by F. L. Gehura, the urban planning department of Baťa, Le Corbusier, Josef Gočár, Emil Hruška, R. H. Podzemný, and Jiří Voženílek. It was a precisely organized system utilizing human potential to the full and the most progressive methods and technology, expertise, and the company’s philosophy.

Not only did the satellites of Zlín resemble their parent in appearance but also in their substance and soul.
FROM UTOPIA TO DETACHED REALITY. BAŤA’S ZLÍN IN LIMITED EDITION IN SLOVAKIA

Maria Topolčanská, Institute of Construction and Architecture, Slovakian Academy of Arts and Sciences, Bratislava

Designed by the best architects of the era, the serially-produced Baťa cities – in this case Partizanske and Svit in Slovakia – were modern models of ‘living in a community’. However, what was once constructed, institutionalized, and branded as part of the Baťa company now stands detached in the heart of trivial contemporary cities, fragments of a contradictory whole which municipal authorities often regard as a hindrance.

The first analysis of the typologies and standards of housing in Partizanske (formerly Baťovany), undertaken as part of the Modern Movement Neighborhood Cooperation project in 2003, proved that the expansion of Baťa-style urbanization to new sites was not merely a movement of people, goods, ideas, projects, and standards, but was more like a translation, one into local contexts. The consistency of the translation of the entire Baťa urban culture was achieved through precise methodology and know-how, with a network of local construction offices refashioning the models of the central planning office in Zlín.

Having once entered rural Slovakia as part of a large-scale urban and industrial development that was based on concepts of scientific functionalism, today these settlements are ideal for investigating how current reality has become detached from the initial ideas. As a research field, they enable a rare real-time study to be undertaken into the lifespan of architectural concepts of individual living, traced in conjunction with the lives of people who have resided there over a considerable period of time. The short documentary *Baťa People* (2003) reveals how residents view and feel about living in Partizanske and traces how they arrange their lives today in coexistence with the architectural setting.

The Baťa strategy was to employ architecture and meticulously planned cities and buildings as a means to shelter urban life under what the company defined as the ‘good life’. Although the sheer complexity of contemporary life has resulted in the degradation of the uniform utopia of the ‘perfect city’, which, by the way, the residents called “America”, the project of Modernity as inscribed in serially-produced cities like Baťovany/Partizanske or Svit has yet to collapse entirely. This shows that, ultimately, architecture was concerned with constructing spaces effective for social life and not some utopia of the future. This is the point where resistance to the disintegration taking place today lies: in contemporary reality detached from the historical time and vision of the Baťa undertaking.

THE AESTHETICS OF RATIONALIZATION. THE BAŤA COMPANY’S MEDIA NETWORK AND THE TOWN OF ZLÍN

Petr Szczepanik, Faculty of Arts, Masaryk University, Brno

Baťa, known as the “Moravian Ford”, implemented sophisticated methods of modern management and mass production in what had only a short time before been nothing more than a small town in the countryside. The new techniques and approaches like standardization of components, assembly lines, workers’ housing and profit-share schemes, needed to be learned by employees and promoted to get publicity and governmental support. The city of Zlín itself had to be transformed into a functional and political extension of the factory. The fast international expansion and construction of satellite industrial towns abroad required a new system of communication. For these reasons, Baťa gradually developed what could be called a network of media enabling highly efficient information flows between the central management and various
subdivisions or branches as well as between the factory and various public spaces; permanent surveillance as well as training and re-training of employees; and last but not least, broad promotion campaigns. Tomáš and Jan Antonín Baťa were not modern architecture experts and did not admire architects or avant-garde filmmakers for their artistic visions per se. However, their pragmatism and rationalism corresponded with the new principles of functionalist architecture, avant-garde film, and the new media technologies of the 1930s. The company acquired its own film studio producing industrial films and advertisements, as well as setting up the infrastructure needed for film distribution; it organized radio broadcasting and other hi-tech communication systems, including attempts to build its own television transmitter. Like the famous functionalist architecture in Zlín, Baťa’s films express a symbiosis between modernist form, the rationalism of industrial production, and educational discourse, achieved by implementing a complex structure based on clear composition, repetition and variation, rhythmical montage and variable framing. Nevertheless, the most important effect of this symbiosis was the subject position of a “new industrial man”, who was to become an ideal function of the production system, allowing private and social life to be organized by the factory.

In this presentation I will analyze the network of media in Zlín and its satellites in terms of the communicational and representational functions that it executed in the service of industrial production and international business, with the main research sources consisting of the company films, journals and paper records kept in the archive of the Baťa corporation in Zlín. The media will be considered not just as the instruments of documentation, promotion, and instruction, but above all as the means of production: as the conditions that enable the efficient functioning and development of industrial production, trade, and the industrial city.
The idea to build the auxiliary plants serving the Baťa shoe company outside Zlín first arose at the end of the 1920s. The management board realized that if the firm was to develop further, then it was necessary to decentralize production, which in turn though demanded improved transport links with Zlín. Neighboring Otrokovice seemed to be perfect for this plan. A small village situated at the junction of two rivers, the main railway line went through it. The first factory buildings were built in the foundries area adjacent to the old Otrokovice in 1930. František Lydie Gahura was responsible for the general development plan of the future industrial town.

The Walk & Talk shows the urbanistic structure of the new town, divided according to Zlín models into independent zones. These zones were supposed to satisfy all the living needs of its inhabitants and the company workers. Located close to the rivers Dřevnice and Morava for practical reasons, industrial properties formed the closed core. The entrance to the premises is lined with the administrative building and the health service building, where excellent health care was provided for the employees. The interwar architectural principles of the Baťa shoe company were continued in the postwar period, illustrated by the huge tannery for sole leathers designed by Vladimír Kubečka in 1948.

The district for leisure time and social activities is separated from the working area by a wide road. The main square with the corporate building, the Baťa department store and a residential building was harmoniously set in a rectangular park. Vladimir Karfík, the designing architect, added the residential building with stores to the completed department store in 1938, succeeding in creating an integral piece of architecture which could offer a spectrum of social services. Furthermore, the multistoried residential building had preceded the postwar type of three-floor apartment houses, which later replaced detached houses. The corporate building with cinema, restaurants, and a dance floor differed from the usual standards of Zlín architecture, mainly because of its shape, a three-tipped star, and it is ranked amongst Karfík’s most impressive works.

The town’s community center was merged into existing residential areas, with the building of detached and semi-detached houses and hostels for young unmarried company employees. The villa of Mr. Hlavnička, the director of the Baťov auxiliary plants, is a representative example of the individual housing estate. The school district, built in 1935–1937 on plans drafted by Vladimír Karfík, guaranteed the town’s self-sufficiency in the field of education. Subsequent building activity and future plans for Baťov, which included a highway connection, were interrupted by the war. The final period in which Baťa’s rationalist architectural rules were followed took place during the restoration of the town after the war. Three-floor apartment houses by Vladimir Karfík were first tested in the Zlín district of Obeciny. Miroslav Drofa’s residential house finally closed the north side of the main square. The change in the political situation brought with it a rupture in architectural ideas after the year 1948. It was in the very heart of Baťov’s social center that the early prefab constructs were erected. Karel Janů and Karel Prager employed Socialist Realism ornamentation as the prototype for houses with inner prefab skeleton construction in 1953. Hynek Adamec and Bohumír Kula developed the G 40 type, which put to use prefab construction for the whole building, typical of what was to follow for decades in the former Baťa town.

The aim of the Walk & Talk is to present Baťov as a satellite town of Zlín, constructed primarily to augment the latter and redress the imbalance in its traffic insufficiency.
Within in a mere ten years Baťov turned into a modern industrial hub, providing excellent working conditions, independent in the field of accommodation, cultural life and sporting facilities. For these exact reasons it was glorified by the local press and architectural magazines at the time.

ROUTE:

> The main square of Baťov
> The industrial complex with the administrative building (1933), the health service building (1936) and the tannery of sole leathers designed by Vladimír Kubečka (1948-1950)
> The accommodation of the company workers (part I) with an example of a boarding house, 1933
> Commercial and community center of the town with the department store (1936), residential building (1938), corporate house with interior halls and a view of the town from the terrace (1936) designed by Vladimír Karfík
> Early types of prefabricated houses in the Czech Republic with the prototype of a dwelling house (1953) designed by Karel Janů and Karel Prager and the Prefab type G 40 (1955 -1957) designed by Hynek Adamec, Bohumír Kula
> Accommodation of the company workers (part II) with the Hostels (1936 -1940) and the residential area of Baťov with houses for one family with garage and terrace and semi-detached houses
> School district with the school buildings (1935 -1937), swimming pool (1938 / recently reconstructed) designed by Vladimír Karfík
> Villa of the director, Mr. Hlavnička, of Baťov’s auxiliary plants (1935)
> Post-war accommodation of the company workers with the three-storey apartment houses (1947-1949) designed by Vladimír Karfík and the residential building (1950 -1952) designed by Miroslav Drofa
**BIOGRAPHIES**

**Daniel M. Abramson**

**Anette Baldauf**


**Ivan Bergmann**

Regina Bittner


Petr Brod

Born in 1951, he moved with his parents from Prague to Bavaria in 1969. After graduating from secondary school in Munich, he studied political science, East and Southeast European history and journalism at the University of Munich, gaining his M.A. in 1977. He also studied at the London School of Economics and Political Science and at Harvard University. Between 1980 and 1987 he held various positions with BBC radio and television in London, before later working for Radio Free Europe until 1993, first serving in various posts in Munich and then in 1990–1992 as the station’s first permanent correspondent and bureau chief in Prague. In 1993, Brod joined the staff of the Süddeutsche Zeitung in Munich, leaving the paper in 1996. After a two-year stint as a freelance journalist in Munich, he returned to the daily as its Prague correspondent. In 2000, Brod rejoined the BBC and was in charge of its Prague bureau. Since 2006 once again working freelance in Prague, his activities have included presenting the program Historical Magazine on Czech public broadcaster's news and current affairs station CT24.

Pavel Chládek

Born in 1979. A practicing architect, he completed his studies at the Faculty of Architecture at the VUT in Brno in 2003. In 2001-2002 he worked in Amsterdam before joining his father at the CHLÁDEK ARCHITEKTI in Zlín. He founded and contributes to the organization of aARCHITEKTURA, a regularly held lecture cycle about architecture and related fields.

Markéta Dvořáčková

Born in 1975, she is a graduate of Masaryk University in Brno, where she has also worked as an assistant professor in the Department of Film and Audiovisual Culture. Her main research focus is on the relationship between film and the city. Since 2001 she has taught at the Department of Animation and Audiovisual Arts, Faculty for Multimedia Communication at the Tomaš Baťa University, Zlín, and is currently the chair of the Department of Theoretical Studies.

Klára Eliášová

Born in 1986, she is a postgraduate at the Department of Art History at Palacký University in Olomouc. Having completed her BA with a thesis on the architecture and urban planning of the first Baťa satellite, Otrokovice (thesis advisor: Prof. Rostislav Švácha), she began her postgraduate studies in 2007, undertaking for her Master’s thesis a comparison between the architectural and urbanist approaches of the Baťa company in Zlín with the
architecture of the Italian city of Ivrea, since the 1930’s under the influence of the Olivetti typewriter company. Her professional interests concern issues surrounding modern industrial cities in general and Italian rationalist and postwar architecture in particular.

**Lucie Gačanová**

Born in 1980, studies Political Sciences and Sociology at Masaryk University in Brno. Since 2005 researcher at the Institute for Research on Social Reproduction and Integration (IVRIS) at the Faculty of Social Studies of the Masaryk University in Brno, she is currently working on her dissertation, *Social Consequences of the Process of Suburbanization*, a case study on three suburbs of Brno, and is also involved in the research project *Individualization of Lifestyle from an Environmental Perspective*. In collaboration with Barbora Vacková she is developing the project *Socio-Cultural Aspects of Residential Suburbanization*, while together with Jitka Ressová the project *Individual Approaches to Living in Standardized Housing Units* explores in the Baťa quarters of Zlín ways of utilizing and individually reconstructing housing. Publications include: “A Foreigner in an Ideal Society” (in *City: The Changeable Un/Certainty*, forthcoming), “Village?... That’s When I Know Everyone On the Bus. Urban Sociology’s Contribution to Research of the Countryside” (with Lucie Gačanová, in *Venkov je náš svět – Countryside - Our World*, 2008), “In the Web” (in *Social Reproduction and Integration: Ideals and Limits*, 2007), “‘As Much Light, Air, Joy, and Simplicity as Possible...’ Elements of utopian thought in the history of city planning” (in *Social Studies*, 2006).

**Adam Gebrian**

Born in 1979, a practicing architect as well as critic and theoretician of architecture, he studied at the School of Architecture in Liberec (2006) before taking part in the SCIFI postgraduate program at the Southern California Institute for Architecture (SCI-Arc) in Los Angeles (2008) on a Fulbright stipend. He has lived, studied, and worked in Amsterdam, Rotterdam, Prague, Paris, London, and Los Angeles. He has published a collection of lectures *29+3*, co-founded the architecture website archit.cz (2005), and is on the editorial board of the magazine *era21*, to which he is also a regular contributor. He is an organizer of Pecha Kucha Nights in Prague, while he exhibited his own project for Dubai at the 11th Biennale in Venice (2008). Since 2009 he has moderated his own show called “Bourání” (“Demolition”) on Radio Wave and is studio head of the Technical University of Liberec’s Faculty of Art and Architecture.

**Kerstin Gust**

Studied architecture in Berlin and New York City. Since 1991 active in project coordination, production, and curatorship of exhibitions in the thematic fields of architecture, art, and cultural history; guest curator at the German Architecture Center (DAZ), Berlin, 1997-2000; 2001-2005 responsible for program and coordination/curating at the Architecture Museum, Vienna; 2006 curator at the M:AI, Museum for Architecture and Engineering Art NRW, Gelsenkirchen; she founded her own exhibition bureau in 2007, Gust & Grünhagen, located in Berlin.

**Karen Guthrie and Nina Pope**

Live and work in London and the Lake District (UK) respectively. After studying together at Edinburgh College of Art they completed MA’s in London and began their collaborative and solo careers in 1995. They launched their creative organization Somewhere in 2001, and have led diverse projects with an emphasis on new audiences and innovative technology. In 2003 they began work on Baťa-ville which a year later took them on the journey to Zlín.
with a coach full of former UK Baťa employees, and two years later resulted in their first feature film *Baťa-ville: We are not afraid of the future*. The film has been shown internationally, including the premiere at the prestigious Edinburgh International Film Festival. In 2007 they released their second documentary feature *Living with the Tudors*. They are currently working on a public garden in East London and developing a new film looking at the world of cat breeding and feline genetics.

**Gunter Henn**

Born in Dresden in 1947, the son of the architect Walter Henn. He studied architecture and civil engineering in Berlin and Munich, where he gained his doctorate. Since 1979 head of the architectural bureau Henn Architekten in Berlin and Munich, Shanghai and Dubai, his designs for research and teaching, production and development, administration and corporate architecture have seen him gain an international reputation. His most prominent works include the Research and Innovation Center (FIZ) of the BMW Group in Munich, the Engineering Faculties of the TU Munich and TU Hanover, buildings for the Max Planck Society, the Autostadt in Wolfsburg, the Gläserne Manufaktur in Dresden, the MobileLifeCampus in Wolfsburg, and the Beijing International Automotive Expo. Gunter Henn is holder of the chair for Industrial Building at the Technical University of Dresden and guest professor at the Massachusetts Institute of Technology (MIT). He is a member of the Chambers of Architects in Munich and Berlin as well as the Federal Association of German Architects (BDA). Projects and buildings (selection): Research and Innovation Center of the BMW Group, Munich; Technical University of Munich, faculty building mechanical engineering; Audi Forum, Ingolstadt; Volkswagen – Autostadt, Wolfsbrug; Fraunhofer Central Administration, Munich; Volkswagen – Gläserne Manufaktur, Dresden; MobileLifeCampus, Wolfsburg; Max Planck Institute, Dresden; Beijing International Automotive Exposition Centre, China; Science to Business Center Nanotronics & Bio, Marl; Dubai Business Park, United Arab Emirates; Huawei Research and Development Centre, Hangzhou, China.

**Petr Hlaváček**

An expert on shoe manufacturing and a footwear historian, he studied at the Brno University of Technology and the Zlín Technological Faculty, specializing in the technology of manufacturing footwear and issues surrounding medically correct shoes. He succeeded in creating corrective footwear for diabetics, which is produced in the Czech Republic and exported throughout Europe. He has led or participated in five European projects. With a longstanding interest in the history of footwear, he has participated in a number of archaeological projects and published extensively in this field. Together with his colleague, he has also created replicas of historical shoes which are tested by modern methods in the laboratory and outdoors. He has written about the sandals of John the Baptist, the boots of generalissimo Albrecht von Wallenstein, the moccasins used in the Hallstatt mines, Ötzi’s shoes, Europe’s oldest preserved footwear, the oldest shoes in the world found in Oregon’s Fort Rock cave, the remains of Saint Maurus’ shoes, footwear from Rudolf II’s court, the children’s shoe from Tyrol castle, and many others. He has also determined the age of the footwear worn by the soldier found in the well of Špilberk castle. Currently he is working with Chengdu University to research the footwear of the terracotta army in Xi’an, as well as writing on shoes in Israel. For his research activity and contributions to the science of footwear he was awarded the UITIC World Prize. The American magazine *Discover* nominated him for Discovery of the Year 2003. He is currently the dean of the Faculty of Technology at Tomas Baťa University in Zlín.
**Ladislava Hoňáková**
Head of the special department at the Regional Gallery of Fine Arts in Zlin. Having studied at the Masaryk University in Brno, in 1986 she began working as an art historian and curator at the Fine Arts Gallery in Zlin. A specialist in 20th-century art and architecture, in particular the interwar period, in 1988 she established an architectural collection at the gallery, in the process initiating a new focus at the gallery on interwar architecture, most predominantly that of the Baťa company. Over the years she has taken part in numerous conferences on interwar architecture and the revitalization of industrial sites, while she has created several exhibitions and been involved in dozens of publication projects, for example on the architects Dušan Jurkovič, F. L. Gahura, Ivan Bergmann, Zdeněk Plesník, and Miroslav Drofa, while her exhibition activities include “Satellites of Functionalist Zlín”, “Jurkovič’s Luhačovice, Dreams and Reality”, “Famous Villas of Zlín”, “Folklorism in 20th Century Czech Art”, “Exoticism in the Art of Bohemia and Moravia”, “The Baťa Phenomenon — Zlín Architecture 1910–1960”, and “Zlín – Model of the Industrial City 1910 – 1950”, which featured at the House of Czech Culture in France – Bohemia Magica in 2002. She is a member of the working group and curator chamber for the Association of Galleries in the Czech Republic, the Commission for the Regeneration of Zlín’s Historical City Zone, and the editorial board of the periodical Prostor Zlín.

**Richard Ingersoll**

**Svatopluk Jabůrek**
Worked in the rubber processing plant and the rubber laboratory of the Baťa company, where he contributed to the creation of new formulas and new technological procedures. After leaving Baťa, he worked in other rubber factories, the Ministry of Chemical Industry, the General Directorate of the Czech Rubber and Plastics Works, and as the director of the company Optimit Odry. At present he is the chairman of the Alumni Club of the Baťa School of Work. He has worked on the development of the rubber industry in the Czech Republic and in particular on the introduction of rubber production to the Baťa company.

**Joan James**
Having lived on the Baťa Estate at East Tilbury since 1940, she purchased a Baťa house in 1980, where she still lives today. Upon leaving school in 1947 she started work in the Export Department of the British Baťa Shoe Company as secretary to the Export Manager, eventually leaving the company at the end of 1971. In 2000 the manager of East Tilbury Library asked her to become involved in the formation of a Baťa Reminiscence & Resource Centre. Joan thus became a member of a group of enthusiastic volunteers who collect both written and audio memories of former Baťa employees and
have since gathered a vast store of artifacts which are housed and displayed in a purpose built section of the East Tilbury Library. The group also works with the local school, giving illustrated talks to the children to ensure that they understand the history of the area. Joan comes from a "truly Bat'a family": her father was a foreman in the leather factory, her mother worked in the catering section, her sister in the hosiery, while her brother served his engineering apprenticeship in the factory and on completion went to open the Bat'a factory in Australia.

Katrin Klingan

Born in Lienz, Austria. Studied comparative literature and Spanish at the universities of Vienna and Madrid. Responsible for the conception and organization of diverse cultural events in Vienna and assistant to the City Councillor of Cultural Affairs of the City of Vienna. 1998-2001 dramaturge at the Wiener Festwochen (Vienna Festival). In 2001 and 2002 advisor for cultural affairs to the Erste Bank Group in Austria, the Czech Republic, Croatia, and Slovakia. Artistic director of relations, a project initiated by the German Federal Cultural Foundation 2003–2006. Member of the relations e.V. board and since 2007 director of Zipp – German-Czech Cultural Projects.

Lukáš Kohl

Studied in Prague and at Clemson University, South Carolina, he writes for the architectural journal ERA21, most notably the articles “Current American Architecture” and “Louis Kahn”, and edited the Czech edition of Colin Rowe’s classic anthology The Mathematics of the Ideal Villa and other essays for ERA publishing. In 2007 he founded the company Montus Ltd which develops and constructs affordable, energy-efficient, and individual housing. The company also facilitates cooperation between municipalities and real estate investors as a basis for creating smarter urban schemes.

Rostislav Koryčánek

Born in 1973, architecture historian and theoretician. Since 2007 director of the Brno House of Arts. Studied art history and sociology at the Masaryk University in Brno. From 2002-2005, he was editor-in-chief of the architecture magazine Era 21. From 2005 until his appointment as director at the Brno House of Arts (June 2007) he lived in Berlin, but continued to be a key figure in the Czech architecture scene, organizing for example expert discussion rounds entitled “Roundtable of Architecture”, which were held in Ostrava, Liberec and Prague. His publications include Česká architektura v německém Brně: město jako ideální krajina nacionalismu (2003) and Josef Pleskot, AP atelier - Domy z meziprostoru (2007).

Igor Kovačević

Born in 1973 in Brcko, Bosnia and Herzegovina, he graduated from the Czech Technical University in Prague with a degree in architecture and urban planning in 2000 and is currently completing a doctoral course in the theory of architecture at the same university (thesis on Yugoslav architects educated in Bohemia). He is a founding member of the Centre for Central European Architecture in Prague. Besides his curatorial activities, as an architect he is also involved in MOBA (www.moba.name), a multi-purpose architecture platform which he founded together with Yvette Vasourková.

Eric Mumford

An architectural and urban design historian and architect he is Professor of Architecture, Art History, and History at Washington University in St. Louis, and is the author of The CIAM Discourse on Urbanism, 1928-1960 (2000), the only book-length history of the International Congress of Modern
Architecture. He is also the editor and co-author of *Josep Lluís Sert: the architect of urban design* (2008), *Modern Architecture in St. Louis: Washington University and postwar American architecture, 1948-1973* (2004), and the forthcoming *Defining Urban Design: CIAM Architects and the formation of a discipline, 1937-1969* (2009). He has published and lectured nationally and internationally on CIAM, on the urban design work and pedagogy of CIAM President and Harvard GSD Dean Josep Lluís Sert, and on other aspects of modern architecture and urbanism. In spring 2004 he was a Visiting Associate Professor in the Department of Art and Architecture at Harvard University.

Winfried Nerdinger

Born in 1944 in Augsburg, he studied architecture, graduating in 1971. In 1979 he completed his doctorate in art history, before becoming a guest professor at Harvard University in 1980/81. Since 1986 he is professor for Architectural History and 1989 Director of the Architecture Museum of the Technical University Munich. Winfried Nerdinger is also director of the Visual Arts section of the Bavarian Academy of Fine Arts since 2004 and was appointed chairman of the Alvar Aalto Society in 2008; he is guest professor at Harvard University and the University of Helsinki as well as the Cummings Lecturer at McGill University, Montreal. Chief academic advisor and organizer of numerous exhibitions and extensive range of publications on art and architectural history from the 18th to the 21st century, most recently: *Multiple City – Stadtkonzepte 1908/2008* (2008), *Klaus Kinold – Der Architekt photographiert Architektur* (2009), *Munio Weinraub | Amos Gitai Architektur und Film in Israel* (2008), *Sep Ruf 1908-1982 Moderne mit Tradition* (2008), *In Sand gezeichnet – Entwürfe von Alvar Aalto* (2008).

Dagmar Nová

Born in 1958, she has been the City Architect of Zlín since 2006, having graduated from the Brno University of Technology’s School of Architecture in 1984. Between 1986 and 1991 she worked as a designer and architect for Stavoprojekt Zlín, while from 1991 to 2000 she had a private architectural firm focusing on housing, civil and industrial development, as well as interiors and engineering activity for design and construction. Since 2000 she has worked at the Office of the City Architect of Zlín, where her duties include creating the concept and development of the city, gathering regional data and documentation, and regulating building construction. As co-organizer she has taken part in the following conferences: Zlín Historical Zone (Zlín, 2000), The Renovation of the Tomáš Baťa Monument in Zlín (Zlín, 2006), The Life and Work of J. A. Baťa (Zlín, 2007). Aside from lecturing (including at the Réinenter Les Villes Industrielles conference, Paris, 2007), she publishes in magazines such as *Stavebnictví*. Realized projects include the reconstruction of the factory floor of the Fatra Napajedla Company, the reconstruction and extension of the villa in Luhačovice, Head Office of Alois Berka Corp., a pearl farm on the island of Tahaa Tahiti, houses in Zlín and surrounding areas, Luhačovice, Prague, Lozorno, as well as her own house in Zlín- Mladcová.

Jiří Novotný

Born in Zlín in 1936 to the family of the film director Jaroslav Novotný—one of the founders of the Baťa Film Studios. Prevented from following in his father’s footsteps by the Communist regime, he first learnt the trade of brick mason before studying at the Technical College of Industrial Construction and working as a draftsman. Privately he devoted himself to film studies and for over 30 years was heavily involved in the Zlín Film Club, organizing events and teaching. After the Velvet Revolution he began to work at the Film Studios, first as a technical assistant and then as the Foundation of
Cinematography’s director of copyright for films made in Zlín. Besides his involvement in the organization of the Zlín Children’s Film Festival for a number of years, he has also played a major role in establishing the local film school, where he also lectured on film history for a number of years. He spent the final decade of his career on the board of the Czech Radio and Television Broadcasting Corporation, and he was honored for his services to the industry and his hometown with the City of Zlín Award.

Jan Obšivač

Born in 1977. Currently working at the Institute of National Monuments in Kroměříž, he graduated in 1999 from the College for Vocational Studies in Information and Library Sciences in Brno – Řečkovice, writing his graduation thesis on The History of Palace Libraries and Their Current Uses. In the same year he worked for the Archbishop’s Palace in Kroměříž. From 1999 to 2000 he studied the theory and history of art and culture at Ostrava University, before moving to Masaryk University in Brno to study art history. In the fall of 2006 he received his MA degree for the thesis Baťa’s Zlín Between the Wars – Ideal Industrial City: The Company’s Shop Window and Basis for Economic Expansion.

Mike Ostler

Now retired after a career in Theatre and Cinema Management, he spends his time on heritage-related activities. Apart from his time with the Bata Reminiscence & Resource Centre at East Tilbury (UK), he works with several building-based heritage projects. At UK level, Mike Ostler has served for four years as Chairman of the Society for Theatre Research, and as a member of the Matcham Society (named after the theatre architect Frank Matcham). He is also currently working with English Heritage on a community oral history project. His particular interest is the interrelationship between communities, work and leisure. Mike Ostler took part in the Karen Guthrie’s and Nina Pope’s film Bata-ville, we are not afraid of the future (2004).

Ladislav Pastrnek

Born in 1945, he studied architecture at the Brno University of Technology’s Faculty of Civil Engineering, before working from 1968 to 1991 for Stavoprojekt Zlín, and S. Projekt Plus, a. s. Zlín from 1991 to 2007. Since 1997 he headed its design studio, specializing in regional projects, civil and domestic engineering, and interior design. Some of his projects which have been realized are: the reconstruction of the Holešov Chateau (2009), the Regional Center of Health Services in Zlín (2008), the renovation of “Building 21” – the Baťa Skyscraper (with I. Bergmann, 2004), the Jurkovičův building in Luhačovice (with I. Bergmann, 2004), Tomas Baťa University’s Faculty of Information Technology and Advertising, Zlín (reconstruction, 2001), Baťa Villa in Zlín (reconstruction with Urban Concept Versailles, 1998), the sanatorium of Luhačovice Palace (reconstruction and completion, 1997), completion of the Sisters of Mercy - Vincent de Paul Hospital, Kroměříž (1997), the Karviná Judicial Estate (1996), retirement homes in Holešov, Hustopeče, Podivín (1994–1997), the Holešov grammar school and sports arena, Tomas Baťa University’s Faculty of Technology, Zlín (1994), an integrated apartment building in Vízovice (1993), the funeral parlor in Bystřice pod Hostýnem (1982). For the redevelopment of the 21st executive building, “The Baťa Skyscraper,” into the Zlín Regional and Financial Offices he won the 2005 Grand Prix award from the Association of Architects in the category of reconstruction.

Grzegorz Piątek

Born in 1980, he graduated from the Faculty of Architecture at the Warsaw University of Technology in 2006. Grzegorz Piątek is architect critic and,
since 2005, staff editor of *Architektura-murator*, an architecture monthly. He is author of numerous articles on architecture, design, and urbanism. Contributor to the books: *Stadion X. A Place That Never Was* (2009) and *Notes from Warsaw* (2007). Piątek was the co-curator of the exhibition "Hotel Polonia, The Afterlife of Buildings", awarded with a Golden Lion for Best National Participation at the 11th Architecture Biennale in Venice (2008). Coordinator of the architecture-related part of “Polska! Year in the UK” (2009–2010) and co-curator of an exhibition on identity and homogeneity in contemporary Polish architecture at the Royal Institute of British Architects (opening in October 2009).

**Zdeněk Pokluda**


**Dagmar Prášilová**


**Jitka Ressová**


**Arnold Reijndorp**

Born in 1948, lives in Rotterdam. He is an independent researcher and consultant, working at the cutting edge of urbanism, social developments, and cultural trends in the urban field. His projects are commissioned by central as well as local government planning agencies, housing corporations, resident and developer groups. He has received several grants from the Dutch Foundation for Architecture for his innovative studies in the development of new urban and suburban ways of life and the conditions of new public domain. These studies have resulted in many articles and several books. With Maarten Hajer he published *In Search of New Public Domain*. Most recently he has published books on urbanism and daily life, privately managed residential communities, and the new town of Almere. In collaboration with architects and urban planners, new concepts were
developed for the transformation of older city districts and postwar housing schemes, as well as new residential areas. He is a member of the VROMraad, the advisory board of the Dutch Minister of Housing, Planning and the Environment. Arnold Reijndorp has also lectured at several universities and schools of architecture in the Netherlands and abroad. From 1968 till 2000 he was visiting professor of Urbanism and Urban Sociology at the Technical University of Berlin. Since January 2006, he holds the Han Lammers Chair of Social-Economic and Spatial Developments of New Urban Areas at the University of Amsterdam. He is a member of the staff of the International New Town Institute in Almere. As a guest researcher at the Netherlands Environmental Assessment Agency in The Hague, he is preparing an atlas of the Dutch new towns.

Cyril Říha

Born in 1975, he a philosopher primarily focusing on urbanism, architecture, and complex systems. He graduated from the Charles University's Faculty of Philosophy and Arts (thesis: Reading Letters for Herodotus), where in 2006 he then defended his dissertation Idea and Phenomenon. He has worked at the Charles University – Academy of Science, Center for Phenomenological Research in Prague (2000–2004), while he has been a member of the Center for Theoretical Studies (CTS) in Prague since 2005. From 2004 to 2008 he lectured in the Charles University's Humanities Faculty, where he was named vice-dean for science and research in 2009. Since 2008 he has also worked as an assistant professor in the Department of Aesthetics and Theory of Art at the Academy of Art, Architecture, and Design in Prague, while he joined the editorial board of Era21 in 2006 and was appointed dramaturge for the Pecha Kucha Night Prague. He is the author of a number of studies, including "Architecture in the Age of Mechanical Reproduction" (in Reproducibility - Arts, Science and Living Nature) and "Leonardos theoretische Malerei" (in Andere Wege in die Moderne. Forschungsbeiträge zu Patočkas Genealogie der Neuzeit, 2006). As an editor he has published Texts about Architecture, 03/05. Across Swiss Architecture (with M. Steinbachová, Prague 2005) and Husák’s 3+1: Apartment Culture in the 70's (with L. Hubatová-Vacková, 2007).

Andreas Ruby

An architectural theorist and curator, he studied art history at the University of Cologne before undertaking postgraduate studies on the theory and history of architecture at the Ecole Spéciale d'Architecture Paris with Paul Virilio and at Columbia University in New York with Bernard Tschumi. From 1999 to 2001 he was editor of the architecture magazine Daidalos. Since 2001 he runs, together with his partner Ilka Ruby, textbild, an office for architectural communication. In 2008 they founded their own publishing house Ruby Press (www.ruby-press.com) and launched their first title Urban Transformation. Andreas Ruby has taught architectural theory and design at the University of Kassel, Cornell University Ithaca/NY, Ecole Polytechnique Fédérale Lausanne and the Metropolis Master Program Barcelona. He was member of the scientific committee of Archilab Orléans from 1999 to 2001. A board member of the German Architecture Museum and a juror for the Hans-Schäfer-Award for Architecture, he has been appointed commissioner of the Architecture Award 2009 in Styria, Austria.

Radomíra Sedláková

Born 1950 in Zlín, she studied architecture at the Technical University in Prague, aesthetics at the Charles University, the theory of architecture at the Research Institute of Theory and History of Architecture in Moscow. From 1985 curator of the Architecture Collection at the National Gallery in Prague, 1995–2004 lecturer of architecture history at the Faculty of Architecture at the

**Štefan Šlachta**

Born in 1939, he is currently the City Architect of Bratislava. He studied architecture at the Slovak University of Technology, before working from 1962 to 1975 as an assistant professor in the Construction Dept and then as the chief architect of the State Institute for Transit Construction Design – Dopravoprojekt in Bratislava (1975–1987). From 1987 to 1990 he was employed by the State Institute for Historical Preservation. Since 1990 he has been teaching at the Academy of Fine Arts and Design in Bratislava, where he was chancellor from 1994 to 2000. From 1990 to 1994 he was president of the Slovak Association of Architects, once again serving this position between 2003 and 2009. He was a member of the Slovak Parliament from 1998 – 2002. In 2006 he was appointed City Architect of Bratislava. In addition to numerous articles published in journals and magazines, he is author of the books *Führer durch die Architektur von Bratislava. 1918–1950* (1996), *Unknown Acquaintances* (2004), and *The Return of Those Who Left* (2006).

**Svatopluk Sládeček**

Born in Zlín in 1969, he studied at the Academy of Arts Architecture and Design in Prague, industrial design in the first year before switching to architecture. He completed his studies in 1994. Whilst still at university in 1991 he founded the New Work studio together with three colleagues, which he has been director of since 1995. In 1998 and 2005 the studio obtained the honorary award GP OA for the buildings of the Town Hall in Šarovy and the Viewing Tower in Brdo, and in 2003 the GP OA prize for the interior of the villa in Kroměříž. Amongst other accomplishments are for example the family house in Rajhrad, named house of the year 2004 by the Bertelsman publishing house, the multifunctional house in the vacant space on Náměstí Míru in Zlín, the development in the vacant space in Hradební, Františkánské and Krátké streets in Uherské Hradiště. In 2005 the New Work studio held the exhibition *Figurative architecture for beginners* in co-operation with the Regional Gallery of Fine Arts in Zlín.

**Vladimír Šlapeta**

Born in Olomouc, he studied architecture at the Czech Technical University in Prague. From 1973 to 1991 he was head of the Architecture Department at the National Technical Museum in Prague. In 1992 appointed professor at the CTU’s Faculty of Architecture, since 2006 he has also been dean of the Faculty of Architecture at the Brno University of Technology. In 1988 and 2001 he received DAAD grants to work in (West) Germany, while in 1994 he was a visiting scholar at TU in Delft, in 1995 a fellow at Berlin’s Wissenschaftskolleg, and in 2000 a visiting scholar at the Canadian Centre for Architecture (CCA) in Montreal. He has produced or co-produced more than 30 exhibitions focusing on 20th-century Czech and Central European Architecture, including: “20th Century Prague” (National Technical Museum,

Annett Steinführer

Studied in Leipzig, Glasgow, and Brno and completed an M.A. in sociology and East European studies, currently working as a post-doctoral researcher at the Helmholtz Centre for Environmental Research – UFZ, Leipzig (Germany), in the Department of Urban and Environmental Sociology. Her PhD thesis (2002) focused on urban transition in Eastern Germany and the Czech Republic, with specific emphasis on residential location decisions, housing market transformation, and changing patterns of residential segregation. Her major fields of research currently are socio-spatial inequality and demographics in urban areas, post-socialist transition in eastern Germany and East Central Europe, social vulnerabilities to natural hazards as well as methodological issues of sociological and housing research. Besides these specialist areas, her research interests also focus on urban utopias and 20th century urban history. She has published several articles in Czech, English, and German.

Rostislav Švácha


Petr Szczepanik

Born in 1974 in Prague, he teaches film and media studies at Masaryk University in Brno and also works as a researcher at the National Film Archive, Prague. He is editor-in-chief of Illuminace, the only scholarly film studies journal in Czech Republic. He has published numerous essays on 1930s film and media culture and the history of industrial film, and edited or co-edited several books on the history of film theory, including Cinema All the Time: An Anthology of Czech Film Theory and Criticism, 1908-1939; his latest work, to be published in 2009, is called Cans with Words. Coming of Sound Film and Czech Media Culture of the 1930s.

Maria Topolčanská

Born in 1973, after graduating in Bratislava (1997) she received a Masters in Architecture and Urban Culture as part of the Metropolis Masters program in Barcelona under the direction of Ignasi de Solà Morales (1999-2000). Under his guidance, she pursued her doctoral research in the theory and history of architecture at the ETSAB UPC, also contributing to various architectural proposals and projects submitted by Domingo - Ferré Architects and J.B.E. Architects studios in Barcelona (2000-2002). Active since 2003 as a freelance architect in Bratislava. She is a junior researcher on contemporary architecture at SAV Bratislava, having attained her doctorate in 2006 for a thesis on Fast and Slow Modernity from the FA STU Bratislava, where she is currently teaching architectural design. She has published extensively in a variety of architectural forums (A10, Wonderland, Arch and Era2).
Barbora Vacková


Pavel Velev

The director of the Thomas Bata Foundation, he was born in Zlín in 1957 and graduated from the Technical Faculty of the Brno University of Technology in 1981. From 1981–1989 he worked as an independent research and development worker in the nationalized company Svit, in the division of research and development of footwear materials and components. He worked as deputy director for practical teaching at the Vocational College of Shoemaking at Svit a.s. (1989–1992), and afterwards was the director of the Zlín International School of Modern Shoemaking (ISMS) and the Vocational College of Shoemaking (1992–1998). Since 1998 he has been the director of the Thomas Bata Foundation in Zlín.

Petr Všetečka

Born in 1968, he is an architect. He graduated from Brno Technical University’s Faculty of Architecture (1991). From 1993-1995 he was a guarantor for the Brno Institute of Historical Monuments for the Zlín Region and for the UNESCO World Cultural Heritage Site–Telč. In 1996 he found his own architecture firm in Brno, TRANSAT – Architekti, (together with Alena Všetečková, Robert Václavík, and Karel Menšík), which in addition to contemporary architectural projects, concentrates on restoration and renovation, research and documentation of historically preserved sites with an emphasis on context, authenticity of setting and detail, focusing especially on the architecture of the 19th and 20th century. He is a member of the Czech Chamber of Architects (since 1997), a member of its working groups for historical preservation (since 2007) and architectural competitions (since 2009). Since 2002 member of DOCOMOMO – Czech working group for UNESCO’s documentation and renovation of modern residential complexes. His work includes the reconstruction of “The Bat’a Skyscraper” into the Zlín Regional and Financial Offices (as part of the team with architects I. Bergmann, L. Pastmek, and others, 2002 – 2004), renova-tion of the minaret on the Lednicko-Valtický grounds – a UNESCO World Heritage Site (from 2005), renovation of the Jurkovič Villa for the Moravian Gallery in Brno (from 2007), reconstruction of the mausoleum and new exposition for the National Monument in Vítkov, Prague (2007–2009), The National Center of Garden Culture on the estates of the Archepiscopal Chateau and Gardens of Kroměříž – UNESCO World Heritage Site (2008–2009); organizer of architectural competitions for The Regional Academic, Information, and Cultural Center at buildings 14 and 15 of the former Baťa factory in Zlín.
Karin Wilhelm

Studied art history, philosophy, and sociology in Heidelberg, Munich, Berlin, and Marburg, focusing on urban development as a form of cultural theory in the 19th and 20th centuries and employing the examples of architecture and city planning after 1945 as a reflection of the mentality history of the FRG, in particular as an index of cultural transfer. From 1991 to 2001 professor at the Technical University of Graz, 2000/2001 dean of the Architecture Faculty there, before becoming professor for the history and theory of architecture and the city at the Technical University in Brunswick. Several teaching posts in Germany and abroad: the Carl von Ossietzky University Oldenburg, Comprehensive University of Kassel, Academy of Fine Arts Berlin, Rhine Friedrich Wilhelm University Bonn. Extensive international lecturing and exhibition activities (Berlin, London, Stockholm, Venice, and Vienna) as well as research stays in the USA, Britain, Italy, and Switzerland. She is a member of a number of boards, including the Merck Society for Art and Science, the editorial board of the official journal of the Federal Association of Germans Architects, the academic advisory board of the German Architecture Museum, the curatorial board of the “International Building Expo for City Redevelopment in Saxony-Anhalt 2010”, and the board of the Berlinische Gallery Foundation.
ZIPP – GERMAN-CZECH CULTURAL PROJECTS

The debate about and with Zlín characterizes the methods and practice of the German-Czech cultural projects which are being realized until the end of 2009 under the umbrella “Zipp.” Zipp is an initiative of German Federal Cultural Foundation. The perspective with which the participating scholars, artists, and cultural practitioners are approaching the architectural and intellectual legacy of this planned city from the 1920s combines a historical awareness for the conditions under which social projects are formulated with their current brisance for setting the course of future developments: “Learning from Zlín?” is a question that implies namely another question, one that extends beyond this specific location: how do we want to live in the future? Which engenders in turn: to what extent can utopian thinking continue to claim a place in political and urban projects? In this context the specific locality in southern Moravia gains an exemplary character for a fundamental discussion that is of interest equally for Czech, German, and international participants.

Besides the symposium “A Utopia of Modernity : Zlín”, in the framework of Zipp the exhibition “Zlín – A Model City of Modernity” will be opened in the Architecture Museum Munich of the Pinakothek der Moderne in fall 2009. The German-Czech cultural projects Zipp has pledged to assist and fund are part of a longer tradition of bilateral cultural exchange between western and eastern European countries for which the German Cultural Foundation has committed its support. Predecessors were the German-Polish collaboration “Büro Kopernikus” and “Bipolar”, a German-Hungarian program. All of these undertakings share one crucial principle: they are not concerned with staging representative events attracting short-term interest but rather gear their efforts towards establishing long-term working relationships between East and West.

The “diplomacy of cultural exchange” is a broad field and Zipp has chosen to concentrate on transnational contemporaneity. This emphatic connection to our complex present-day reality shall help gain a better understanding of the conditions shaping our common future in Europe. That this focus on the present does not go hand in hand with historical amnesia is demonstrated by the historical points of reference that the projects return to again and again: the reality of 2008 and 2009 would remain incomprehensible if the ruptures of 1968 and 1989 were not taken into account. Zipp poses questions which go far beyond German-Czech relations: the participating artists and academics reflect upon the legacy of the democracy movements, transformation processes in a globalized world, and the future of cities in the postindustrial age. Such a differentiated thematic orientation can only unfold in a curated project. In this respect, Zipp complements other bilaterally active institutions which allot their funds on the basis of a public application procedure.

Besides Zlín, the focus of Zipp’s work over the last year, the Zipp program has explored three other themes: “Lifeworlds”, “Kafka”, and “1968/89” have focused on questions as richly faceted as they are broad: How do the changes to the political system in 1968 and 1989 relate to one another? What is their legacy for a present-day reality which can no longer be conceived in national terms? What were the utopias both East and West sought to realize at the same time? Where were the similarities and differences, around what did the misunderstandings revolve? Those involved in the project have approached this constellation in a variety of ways: through theatre, film, and radio, architecture, the visual arts, and contemporary history. At the same time, all of the results share one distinctive feature: they refer to topical social issues. Over the course of their development Zipp was accompanied by an advisory board comprising Regina Bittner, Pavel Liška, Blanka Mouralová, and Tobias Weger.
The symposium “A Utopia of Modernity: Zlín” slots into a broad panorama of already realized German-Czech cultural projects. As with all this program’s previous instances of intellectual and working collaboration and interaction, one thing is assured: when on 23 May the participants return home and disperse across the globe, the stimulating and multifaceted discussions which will take place in Zlín and Prague will by no means have come to an end. They are to be the prelude to an ongoing exploration of questions, questions which are not only of relevance for Zlín but impact on the living conditions of us all.
The German Federal Cultural Foundation

The German Federal Cultural Foundation supports projects of contemporary culture which address socially significant issues on an international scale. With its broad range of funding measures, the Foundation draws attention to the cultural dimension of societal trends and contributes to a sustained revaluation of artistic positions in cultural debates.

The Federal Cultural Foundation was established in Halle an der Saale by the German federal government in 2002. Every year it invests 35 million euro into a wide range of projects in all artistic fields, awarded on the basis of an application and selection process. The Foundation also develops its own programmes, for instance, Zipp – German-Czech Cultural Projects with a funding budget of three million euro.

The Federal Cultural Foundation regards international cooperative projects, such as its recent German-Polish “Büro Kopernikus” and the German-Hungarian “bipolar” projects, as “grass-roots” cultural work in the European unification process which strengthens the cultural bonds between Germany and its Eastern European neighbours. The primary goal is to get cultural artists from various fields, disciplines and generations in each participating country to work directly with one another. Such cooperative projects do not conclude with a single, prestigious event, but result in jointly developed and intensively prepared projects that address current challenges in various artistic fields and examine issues that are socially relevant in all the participating countries.

To gain an overview of the Foundation and its activities, please visit our German-English language website at: http://www.kulturstiftung-bund.de.
The Brno House of Arts

The Brno House of Arts has been an important part of the culture life in this city for one hundred years. Its present activities focus mainly on contemporary arts. Its exhibition spaces are located in the House of Arts in Malinovského náměstí and in the House of Lords of Kunštát (Dům pánů z Kunštátu) with the exhibition space Galerie G99.

Presently, the Brno House of Arts is preparing several interesting projects:

SCULPTURES IN THE STREETS 3/5 – 28/9 (09)
In the second year of the annual show organized by the Brno House of Arts and commissioned by the City of Brno, sculptures and installations by Czech and international artists will be on display in the public space in the Brno city centre.

FAILED HOPE. NEW ROMANTICISM IN CONTEMPORARY GERMAN PHOTOGRAPHY 24/6 – 9/8 (09) The House of the Lords of Kunštát
The exhibition presents the works of sixteen contemporary artists working with the media of photography and film and reflects on the tradition of Romantic art, as it strongly manifests itself in Germany. The exhibition is curated by Andrea Domesle.

TAKE NORD SHAPE. SAMULI NAAMANKA A SAMI RINTALA 17/9 – 1/11 (09) The House of the Lords of Kunštát
Samuli Naamanka is a designer and technological innovator. Sami Rintala is a visual artist and architect. The first joint exhibition of these Finnish artists will take place in Brno as a part of the festival of Scandinavian culture NORD. The exhibition is curated by Nicol Gale, Daria Křivinková and Rostislav Koryčánek.

FORMATS OF TRANSFORMATION – IDENTITIES 18/11 (09) – 17/1 (10) The House of Arts
The project aims to describe and to interpret - by artistic and theoretical means - the social changes in the Czech Republic, respective in Central Europe, which have occurred between 1989 and 2009. The project will be presented both in Brno and abroad. The exhibition curators are Aneta Mona Chisa, Martina Pachmanová, Vladimír Beskyd, Karel Čisař, Michal Koleček, František Kowolowski, Tomáš Pospiszyl and Jiří Ptáček.

The Brno House of Arts is also involved in preparing several projects dedicated to modern architecture:

BRNO ARCHITECTURAL ROUTES (2011)
There are many buildings in Brno from the 1920's and 1930's that reflect progressive ideas of the European avant-garde in architecture, city planning and society. The Brno Architectural Routes project will create a flexible network of routes connecting individual buildings and focusing on the works of major architects and on the history of the individual districts of Brno.

PAVEL JANÁK – AN ORGANIZER OF LIFE (March – April 2001)
Thanks to his multilayered production in art and architecture, his theoretical works and also his activities as a teacher and organizer, Pavel Janák (1882-1956) significantly stands out on the 20th century Czech art scene.

www.dum-umeni.cz
The House of Arts, The House of the Lords of Kunštát / opened Tue-Sun 10 am to 6 pm, Thu till 9 pm, Wed free admission. The Brno House of Arts receives financial support from the City of Brno.
Regional Gallery of Fine Arts in Zlín, allowance organisation
Dům umění
Náměstí T. G. M. 2570, Zlín
tel.: 577 210 662
e-mail: kgvu.zlin@avonet.cz
www.kgvu.zlin.cz

Exhibition:
Dům umění (House of Arts) – brief monographic and collective exhibitions and joint presentations of contemporary art and architecture.
Zlín chateau (2nd floor) – permanent exhibition of Czech painting and sculpture of the 20th century, graphic cabinet for smaller short-term exhibitions.

The artistic holdings of the contemporary Regional Gallery of Fine Arts in Zlín are based on the Baťa company collection, which was transferred into the ownership of the gallery in 1953. The gallery acquires, collects, maintains, records, professionally processes and presents collections of fine art and architecture. Today the already extensive and prestigious collection of works is supplemented each year. In its acquisition activity the gallery focuses primarily on distinguished artistic personages of the Czech art scene from the 20th and 21st centuries. With regard to its local operations, the gallery is also oriented towards tendencies in fine arts and architecture within the Zlín region. The gallery organises prestigious presentations of contemporary Czech and Slovak fine art, as well as the New Zlín Salon and the Zlín Youth Salon, plus exhibitions and conferences devoted to the theme of interwar architecture. In this it occupies a distinguished position amongst Czech art collection institutions.

From 13 May 2009 there shall be a joint presentation of Czech and Slovak artists aged under 30, “5th ZLÍN YOUTH SALON”

Open every day except Monday, 9-12 am, 1-5 pm
Students of Tomáš Baťa University are entitled to a 50% discount on admission to all exhibition areas.
The history of the National Gallery in Prague started to be written on 5 February 1796 when a group of significant representatives of the patriotically oriented Czech nobility along with several middle-class intellectuals from the ranks of Enlightenment movement decided (to put it in period terminology) to “elevate the deteriorated taste of the local public.” The corporation, which received the title Society of Patriotic Friends of the Arts, then established two important institutions which Prague had, up until then, lacked: the Academy of Fine Arts and the publicly accessible Picture Gallery of the Society of Patriotic Friends of the Arts. The Picture Gallery became a direct predecessor of what is today, the National Gallery in Prague. In 1902 the Picture Gallery was accompanied by yet another significant institution, the Modern Gallery of the Kingdom of Bohemia, as a private foundation of Emperor Franz Joseph I. The Modern Gallery then began to build its core collection of 20th century art.

In 1918 the Picture Gallery of the Society of Patriotic Friends of the Arts turned into a central art collection of the new Czechoslovak state. In 1919, Vincenc Kramář was appointed the Gallery’s director and, in a short time, succeeded to turn the institution into a relatively modern and professionally run gallery. In the complicated war period, in 1942, the funds of the abolished Modern Gallery were transferred under the management of the National (or more officially, Czech-Moravian Land) Gallery. A 1949 law regarding the National Gallery then legally “sanctified” this situation.

The National Gallery in Prague was established by and its activity is based on Law No. 148/1949 Coll. on the National Gallery in Prague.

The original idea that has lasted since the establishment of the National Gallery has been present in all the complicated peripeties of the Gallery’s development: to elevate the nation’s spirit through works of art. This ideal is considered the mission of the National Gallery even today.

In concordance with Law No. 148/1949 Coll. on the National Gallery in Prague, the National Gallery collects, records, maintains (on a permanent basis), professionally processes and makes publicly accessible, art works of painting, sculpture and graphic art, as well as works from the genre of, what is known as, “new media” of both home and foreign origin and professionally researches them. It is a museum in the sense as written in the provision of § 10, par. 6 of Law No. 122/2000 Coll. regarding the protection of the nature of museum collections and the modification of several other laws.

www.ngprague.cz
Zlín – Model City of Modernity
19 November 2009 – 21 February 2010
Pinakothek der Moderne

The modern development of the southern Moravian city of Zlín is closely tied to the Baťa shoe factory. Between 1923 and 1938, the entrepreneur Tomáš Baťa and his stepbrother Jan Antonín reconstructed Zlín, turning it into a giant laboratory for communal living and working. Following plans drafted by František Lydie Gahura – a former associate of Le Corbusier – a “factory complex in green” arose, based on a building grid of 6.15 m x 6.15 m, featuring expansive open spaces and residential estates as well as cultural and social facilities. Baťa unified adroit entrepreneurship, Fordist serial shoe manufacturing, and social experiment. Built in strict accordance with functionalist principles, the unique city was studied and admired by modern architects and politicians of all persuasions.

A collaboration with the Czech National Gallery in Prague and the Regional Gallery of Fine Arts in Zlín, the exhibition features architectural plans, photographs, films, and models of this Czech model city.

The exhibition is part of the project "Utopia of Modernity: Zlín", a project by Zipp - German-Czech Cultural Projects, an initiative of the German Federal Cultural Foundation."

The Architecture Museum of the TU Munich in the Pinakothek der Moderne

Like all schools of architecture of its time, the Architecture Faculty of today’s Munich Technical University, opened in 1868, had an architecture collection of exemplary drawings, models, and photographs, which were used to teach the students. With the rise of modern architecture emphasis shifted from historically oriented instruction to construction and functional design, which meant that the collection gradually turned into an archival source and research establishment. Today the largest of its kind in Germany, this specialist research archive for architecture holds around 500 000 drawings, over 100 000 original photographs, as well as numerous models and documents. Exhibitions have been held since 1977, which due to a lack of space were organized in cooperation with other museums. In September 2002 the Architecture Museum of the TU Munich was able to open its own rooms in the Pinakothek der Moderne. In the meantime 27 exhibitions have been shown, with the museum becoming an architectural institution of world renown. The innovative conception put into practice at the Pinakothek der Moderne, where architecture is presented to a broad public on an equal footing and in symbiotic interaction with all other areas of visual and applied art, has developed into an internationally recognized model. The Architecture Museum is part of the Technical University of Munich and thus all the exhibitions and publications are comprehensive, some of them based on long-term research programs. To ensure the highest academic standards, the Architecture Museum cooperates with other professors and universities, while the enormous potential of the Technical University is utilized, with the result then put on display in the Pinakothek der Moderne for an interested public.
TIPS & SERVICE

VENUES

PRAGUE
National Gallery
Veletrzní Palác
Dukelských hrdinů 47
Prague 7
Bata shoe store
Václavské náměstí 6
(Wenceslas Square 6)
Prague 1

ZLÍN
Hotel Moskva
Náměstí Práce 2512
762 70 Zlín
www.moskva-zlin.cz
Tomáš Baťa University
Academia Center / auditorium
Mostní 5139
760 01 Zlín
Building 32
Třída J. A. Bati
Veľké kňo / Grand Cinema
Náměstí Práce 2511
761 79 Zlín
www.velkekino.cz
Building 21
Třída Tomáše Bati 21
761 90 Zlín
http://zlinskykraj.eu/

Night Walk:
Tue, May 19, 9 PM
Metro: Můstek A, B

Registration:
Wed, May 20, 12 AM-6 PM
Help Desk/ room 303:
May 20- May 23, whole day

Opening:
Wed, May 20, 6.30 PM
Main venue of the symposium

Film Nights:
Wed, May 20 , 10 PM-1 AM;
Thu, May 21, from 8.30 PM
Meeting place for some of the Walks & Talks
The elevator is accessible at the following times:
Wed, May 20, 3-5 PM;
Thu, May 21, 3-7 PM;
Fri, May 22, 9 AM-1 PM;
Sat, May 23, 2-3 PM

Barbecue:
May 22, 8 PM
Meeting point for the Walk
“Domestic Living Culture in Zlín”

Location of the Walk
“A Glimpse into the History of the Legendary Zlín Film Studios”

Location of the Walk
“Shoe Fetishism. From Bata’s Optimization of Shoe Production to Orthopedics”
**TAXIS**

<table>
<thead>
<tr>
<th>Location</th>
<th>Company</th>
<th>Phone Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PRAGUE</strong></td>
<td>AAA Radiotaxi</td>
<td>T +420 140 14 or T +420 222 333 222</td>
</tr>
<tr>
<td></td>
<td>City Taxi</td>
<td>T +420 257 257 257</td>
</tr>
<tr>
<td><strong>ZLÍN</strong></td>
<td>Radio taxi</td>
<td>T +420 577 225 111</td>
</tr>
<tr>
<td></td>
<td>Auto Taxi Zlín</td>
<td>T +420 800 228 888</td>
</tr>
<tr>
<td></td>
<td>Taxi City Zlín</td>
<td>T +420 577 200 200</td>
</tr>
<tr>
<td></td>
<td>Taxi KKK</td>
<td>T +420 577 224 444</td>
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**HOTELS**

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<tr>
<th>Location</th>
<th>Hotel Name</th>
<th>Address</th>
<th>Phone Numbers</th>
<th>Websites</th>
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<tbody>
<tr>
<td><strong>PRAGUE</strong></td>
<td>Parkhotel Praha</td>
<td>Veletržní 1502/20 170 00 Prague 7</td>
<td>T +420 296 797 111</td>
<td><a href="http://www.parkhotel-praha.cz">www.parkhotel-praha.cz</a></td>
</tr>
<tr>
<td><strong>ZLÍN</strong></td>
<td>Hotel Moskva</td>
<td>Náměstí Práce 2512 762 7 Zlín</td>
<td>T +420 577 561 111 F +420 577 560 111</td>
<td><a href="http://www.moskva-zlin.cz">www.moskva-zlin.cz</a></td>
</tr>
<tr>
<td></td>
<td>Hotel Garni</td>
<td>Náměstí T. G. Masaryka 1335 760 01 Zlín</td>
<td>T +420 577 211 312 F +420 577 436 660</td>
<td>E <a href="mailto:hotelgarni-recepce@iqnet.cz">hotelgarni-recepce@iqnet.cz</a></td>
</tr>
<tr>
<td></td>
<td>Parkhotel Zlín</td>
<td>Růmy 1393 Zlín</td>
<td>T +420 577 056 111 F +420 577 056 122</td>
<td><a href="http://www.parkhotelzlin.cz">www.parkhotelzlin.cz</a></td>
</tr>
<tr>
<td></td>
<td>Hotel Ondráš</td>
<td>Kvítková 4323 760 01 Zlín</td>
<td>T +420 577 210 178 F +420 577 210 178</td>
<td><a href="http://www.ondras.zlin.cz">www.ondras.zlin.cz</a></td>
</tr>
<tr>
<td></td>
<td>Hotel Saloon</td>
<td>Tyršovo nábřeží 487 760 01 Zlín</td>
<td>T +420 577 213 570</td>
<td><a href="http://www.hotelsaloon.cz">www.hotelsaloon.cz</a></td>
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**HOSTELS & PENSIONS**

<table>
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<th>Phone Numbers</th>
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<tr>
<td><strong>ZLÍN</strong></td>
<td>Hostel DUO Zlín</td>
<td>Růmy 1391 760 01 Zlín</td>
<td>T +420 577 433 112 F +420 577 056 123</td>
<td><a href="http://www.hotelduozlin.cz">www.hotelduozlin.cz</a></td>
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<tr>
<td></td>
<td>Penzion E R A</td>
<td>Vlášská 350 760 01 Zlín</td>
<td>T +420602719519</td>
<td><a href="http://www.penzion-era.cz">www.penzion-era.cz</a></td>
</tr>
<tr>
<td></td>
<td>Ubytovna Zempra</td>
<td>Vysoká 2094 760 01 Zlín</td>
<td>T +420 577 220 099</td>
<td><a href="http://www.ubytovna-z.cz">www.ubytovna-z.cz</a></td>
</tr>
<tr>
<td></td>
<td>Ubytovna Pozimos</td>
<td>Růmy 1741 760 01 Zlín</td>
<td>T +420 577 210 614</td>
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**PLACES FOR LUNCH**

**PLEASE NOTE:**
Limited number of seats and restricted opening hours

<table>
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<tr>
<th>Location</th>
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<tbody>
<tr>
<td>Refectory at the Tomáš Bata University (U4) (Štefánikova (U4 building) entrance from Hradská street)</td>
<td>Opening hours: Monday – Friday, 11 AM - 2.30 PM</td>
</tr>
<tr>
<td>Refectory in Building 21</td>
<td>Třida Tomáše Bati 21</td>
</tr>
<tr>
<td>Refectory in Building 32, 3rd floor</td>
<td>Třida J. A. Bati</td>
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**RESTAURANTS, PUBS**

**ZLÍN**

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Telephone</th>
<th>Website</th>
<th>Cuisine</th>
</tr>
</thead>
<tbody>
<tr>
<td>U Johana</td>
<td>Vizovická 410 765 02 Zlín</td>
<td>T + 420 577 018 282</td>
<td><a href="http://www.u.johana.cz/cs/restaurace">www.u.johana.cz/cs/restaurace</a></td>
<td>Czech Cuisine</td>
</tr>
<tr>
<td>U Kovárny</td>
<td>Lešetín I / 610 760 01 Zlín</td>
<td></td>
<td><a href="http://www.ukovarny.cz">www.ukovarny.cz</a></td>
<td>Classical Czech pub, non-smoking</td>
</tr>
<tr>
<td>Koliba</td>
<td>U zimního stadionu č.ev. 4092 760 01 Zlín</td>
<td>T +420577 436 908</td>
<td><a href="http://www.koliba-zlin.cz">www.koliba-zlin.cz</a></td>
<td>Czech cuisine</td>
</tr>
<tr>
<td>Devítko</td>
<td>Náměstí Práce 1099 761 79 Zlín</td>
<td></td>
<td><a href="http://www.devitka-restaurace.cz">www.devitka-restaurace.cz</a></td>
<td>Czech cuisine, Pizza</td>
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**CAFÉS, BARS**

**ZLÍN**

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<th>Name</th>
<th>Address</th>
<th>Telephone</th>
<th>Website</th>
<th>Access</th>
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<tr>
<td>ARCHÁ café</td>
<td>Třída Tomáše Bati 190 760 01 Zlín</td>
<td></td>
<td>WLAN</td>
<td></td>
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<tr>
<td>LOFT 577</td>
<td>Třída Tomáše Bati 190 760 01 Zlín</td>
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<td>WLAN</td>
<td><a href="http://www.loft577.cz">www.loft577.cz</a></td>
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**INTERNET ACCESS**

**ZLÍN**

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<tr>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Hotel Moskva</td>
<td>Náměstí Práce 2512 762 70 Zlín</td>
<td>WLAN access for all guests; one internet terminal with free access at the Help Desk, Room 303</td>
</tr>
<tr>
<td></td>
<td><a href="http://www.moskva-zlin.cz">www.moskva-zlin.cz</a></td>
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**BOOKSTORE**

**ZLÍN**

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<th>Name</th>
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<tr>
<td>Knihkupectví Archa</td>
<td>Třída Tomáše Bati 190 760 01 Zlín</td>
<td><a href="http://www.devitka-restaurace.cz">www.devitka-restaurace.cz</a></td>
</tr>
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IMPRINT

The symposium “A Utopia of Modernity : Zlín” is an event staged by Zipp – German-Czech Cultural Projects, an initiative of the German Federal Cultural Foundation, together with the Brno House of Arts, the Regional Gallery of Fine Arts in Zlín, and the National Gallery in Prague; in association with the Bauhaus Foundation Dessau - Bauhaus Kolleg, the Thomas Bata Foundation, the Tomáš Bata University, the Zlín Film Studio, and the Zlín Shoe Museum. With the friendly support of the Zlín Region and the City of Zlín.

Conception / Coordination:
Katrin Klingan, Kerstin Gust with Rostislav Koryčánek in collaboration with Ladislava Horňáková and Radomíra Sedláková / Samo Darian, Patricia Maurer, Zuzana Jürgens, Emília Nagy, Daniela Fousková, Nicola Beißner (Zipp – German-Czech Cultural Projects), Petra Hlaváčková, Paul Lerch, Barbora Šedivá (The Brno House of Arts)

Organizer:
Zipp – German-Czech Cultural Projects, an initiative of the German Federal Cultural Foundation, a project by relations e. V.; www.projeekt-zipp.de
The Brno House of Arts; www.dum-umeni.cz
Regional Gallery of Fine Arts, Zlín; www.kgvu.zlin.cz
National Gallery in Prague; www.ngprague.cz

Editorial team conference folder:
Katrin Klingan, Kerstin Gust, Patricia Maurer, Zuzana Jürgens

Translation conference folder:
Mike Baugh, Paul Bowman, Ashley Davies, Johana Gallupová, Hana Zahradníková

Copy editors conference folder:
Paul Bowman (English), Martina Mašínová (Czech)

Press:
Annette Schäfer, Gudrun Herz (PR-Netzwerk), Jiří Sedláčk (ArtsMarketing.cz)

Head of Production:
Paul Lerch, The Brno House of Arts

Production:
Michal Rampula, Brno House of Arts, Brno
Michal Babic, Zlín

Organisation Club Night in the former Grain Silo:
HUCOT o.s., www.hucot.cz

Helping hands:
Dominik Bachurek, Philipp Danes, Ondrej Fiser, Lukáš Havliček, Ondrej Hruska, Eva Koncalova, Kamil Kyr, Berjo Mouanga, Dana Pololániková, Michaela Sekerová, David Wilczek

Display Building 32, 9th floor:
Ruudi Beier, Harry Hauck, Peter Wellach (id3d – Gesellschaft für Themengestaltung, www.i3d-berlin.de); Photos: Bas Princen

Interpreters, technical equipment:
TA-SERVICE s.r.o. www.ta-service.cz
Interpreters:
Jitka Kocinánová, Simona Šternová, Daniela Čechová, Martina Hoggardová, Helena Huňadyová,
Ivana Jichová, Věra Koreňová, Jana Kuchtová, Martina Svobodová, Jana Vrbacká

Photo documentation:
Libor Stavjaník, Studio TOAST, Zlín

Video documentation:
Jana Janíková, Pavel Krutil

Coordination of student excursions:
Jennifer Stange

Photographs:
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Tomáše Bati 2008), © Krajská galerie výtvarného umění ve Zlíně

Catering:
TROJA Catering s.r.o., www.trojacatering.cz (Prague)

Cleaning of Building 32:
Stanislav Jokl & team, Zlín

Bus service:
Radek Jančík Autobusová doprava, Zlín

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Skaunic, Magdaléna Sokolová, Pavel Stojar, Miroslava Štybrová, Petr Sverák, Ivana Tarabová, Věra
Úšelová, Jan Vandík, Jitka Vitášková, Pavel Velev, Peter Wellach

Design: sensomatic
Subject to alterations

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