



**HOTEL INTERNATIONAL BRNO –
REALIZATION, PHOTO FROM LATE
1960S**


HOTEL INTERNATIONAL BRNO –
REALIZACE, FOTOGRAFIE Z KONCE
ŠEDESÁTÝCH LET

Source Zdroj: Magistrát města
Brna – archive Stavoprojekta (former
archive of Stavoprojekt Brno,
uncategorised)

Architectural Competition Designs and the Construction of the International Hotels by Stavoprojekt Brno

Architektonické soutěžní návrhy a realizace mezinárodních hotelů Stavoprojektu Brno

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Předkládaný text se věnuje brněnské pobočce Stavoprojektu (1948–1990) a jejím převážně nerealizovaným hotelovým stavbám. Plány projektů jsou součástí rozsáhlého archivního fondu, který v nedávné době převzalo ke zpracování Oddělení architektury Muzea města Brna a další odborné instituce. Před rozdělením archivu měl autor příspěvku příležitost prostudovat a zdokumentovat větší množství fotografií, návrhů a dalších písemností, mezi něž například patřily i kádrové spisy a osobní složky zaměstnanců podniku. Na jejich podkladě vznikl níže zveřejněný výzkum a jeho závěry v komparaci se sekundární literaturou a vzpomínkami vybraných pamětníků nyní nabízí čtenáři exkurz do prostředí projektové organizace, do oblasti spojené s výstavbou a plánováním mezinárodních hotelů převážně v šedesátých letech minulého století. Kromě nerealizovaných a doposud nezveřejněných návrhů archiv obsahoval také původní a realizovaný projekt stavby brněnského Internationalu, kterým se tato studie zabývá.

Následující text doplňuje dosavadní výsledky bádání o místním mezinárodním hotelu a poukazuje na jeho architektonické kvality i nutnost jeho památkové ochrany. Navíc jsou zde zohledněny i mnohdy opomíjené historické souvislosti spojené s komunistickým režimem, který ovlivňoval dobovou architektonickou produkci. Stavoprojekt je znám především pro svoji bytovou výstavbu, i když jak se ukázalo, jeho nejlepší architekti se snažili věnovat zejména individuální architektuře. Důkazem toho jsou plány pro právě zmíněné soutěže. Díky nim se například architektům podařilo částečně vymanit z dobového diktátu zprůměrnění stavebnictví.

Politické události spojené s komunistickým režimem se negativním způsobem odrazily v přípravě výstavby prvního mezinárodního hotelu v Brně. Vedoucí projektu architekt Vilém Kuba byl na základě nevyhovujícího kádrového původu vyhozen ze zaměstnání a následně tragicky zahynul jako pomocný dělník ve zdejších strojárnách. Více než problematické období druhé poloviny padesátých let, kdy projekt Internationalu vznikl, připomněl ve svých vzpomínkách i architekt Tomáš Kopecký, jehož matka tehdy z politických důvodů ukončila profesní dráhu architektky a byla nucena nastoupit na manuální práce k Pozemním stavbám. Po skončení politických čistek se opět k projektu hotelu vrátila, aby v něm pokračovala spolu s architektky Arnoštem Krejzou, Miloslavem (někdy také Milošem) Kramolišem a Miroslavem Brabcem. Jejich další nezveřejněná díla pro Ostravu, Karlovy Vary a Prahu jsou v předložené studii představena veřejnosti poprvé. Zmínění architekti patřili mezi

první nastupující architektonickou generaci po druhé světové válce a v době politického uvolnění šedesátých let hledali své tvůrčí uplatnění v solitérních stavbách nejen pro takzvanou vyšší občanskou vybavenost. Výzkum řadí jejich práci chronologicky od návrhu realizovaného velkokapacitního hotelu International v Brně a dále pokračuje projektem v Ostravě, mezinárodním hotelem pro Karlovy Vary a dalšími třemi záměry pro Prahu. V závěru výstupu je zmíněna práce pro soutěž na vládní hotel komunistické strany, která však již spadá do počátku sedmdesátých let. Návrhy se vyznačují vysokou architektonickou úrovní a reagují svým pojetím na dobovou zahraniční architekturu, například na díla Oscara Niemeyera, Affonsa Eduarda Reidyho a dalších významných osobností. Mimoto se studie zaměřuje i na interiérový design pro Brno a Karlovy Vary od Miroslava Brabce. Organický návrh pro lázeňský hotel je zde veřejnosti představen vůbec poprvé, stejně tak i design jeho interiérů. Poslední pražskou studií se text zabývá pouze krátce.

Po realizaci Internationalu, který počátkem šedesátých let začal sloužit převážně zahraničním návštěvníkům brněnských výstavních veletrhů, dostali místní architekti za úkol navrhnout nové obchodní centrum pro město Ostravu. To se mělo stát základem nové urbanistické struktury, ve které by vznikl mimo jiné i mezinárodní hotel. Pod vedením ostravské pobočky Útvaru hlavního architekta Evžena Tošenovského a za pomoci sociologických studií Výzkumného ústavu výstavby a architektury v Brně a Praze bylo rozhodnuto, že pro stmelení společensko-obchodních, administrativně-správních a kulturních funkcí města vznikne v blízkosti Gottwaldovy třídy nové společenské centrum. Autory urbanistické studie zástavby Interhotelu Ostrava (dnes ve výšce ulic 28. října a Vítkovické) se stali architekti Arnošt Krejza a Miloslav Kramoliš, na jejichž práci projektem samotného hotelu navázala Zdena Kopecká. Návrh stavby pro přechodné ubytování reflektuje tehdejší světovou architekturu s vertikální lůžkovou částí a horizontální podnoží mající obslužnou a společenskou funkci. Souvislosti s plánováním nového komplexu budov na rozsáhlé parcele města odkrývá níže zveřejněný výzkum i události spojené s jeho zastavením.

V roce 1963 se konala omezená meziústavní a neanonymní soutěž na mezinárodní hotel a festivalové kino v Karlových Varech. Značná část návrhů byla poté zveřejněna v časopise *Architektura ČSSR* s vítězným návrhem pražských architektů Vladimíra a Věry Machoninových. Jelikož se jednalo o poměrně složitý stavební program s přísnými podmínkami, porota hned na začátku vyloučila několik prací, které jej nesplňovaly z různých

důvodů. Například kromě Státního projektového ústavu obchodu poboček Prahy a Brna se soutěže zúčastnil i brněnský Stavoprojekt s návrhem Arnošta Krejzy a Miroslava Brabce. Ten nebyl ve zmíněném časopise uveřejněn. Jeho provedení se přitom vyznačuje vysokou projekční kvalitou jak po stránce architektonické, tak i ve výtvarném provedení v bruselském stylu s abstrahujícími tendencemi ve vzorování vnitřního vybavení od architekta Brabce. Rozvlněná křivka hotelu vymanila projekt ze strnulosti na stísněném prostoru svažující se parcely, která je více patrná u vítězné realizace, a samotný výsledek soutěže nutí k zamyšlení, proč nebyl brněnský návrh vybrán. Možné odpovědi na tuto otázku nabízí analýza v textu.

Mezinárodní soutěže na hotelové stavby se konaly i pro hlavní město Československa. V polovině šedesátých let vypsal ministerstvo obchodu mezinárodní neanonymní soutěž na velkokapacitní hotel kategorie A* u Čechova mostu, kterou vyhrál návrh pražského ateliéru Epsilon pod vedením architekta Kamila Filsaka. Této soutěže na hotel InterContinental se zúčastnil i zmíněný Arnošt Krejza. Jeho návrh na hotel IHC se zachoval pouze ve fragmentech několika pohledů. Jak je patrné, horizontální orientace hlavní budovy vytváří při pohledu z města i od nábřeží pohledovou bariéru a nezapadá do svého okolí. O něco lépe působí druhý Krejzův návrh pro prostor u Krannerovy kašny na Smetanově nábřeží, kde pražské politické vedení v šedesátých letech plánovalo strhnout obytný blok budov z devatenáctého století. Žádný z těchto představených návrhů nebyl

realizován a vysvětlení, proč tomu tak bylo, opět přináší právě zveřejněný text.

Poslední projekt velkokapacitní hotelové stavby navrhl Arnošt Krejza a Miloš Kramoliš pro anonymní soutěž, která se konala v roce 1971. Vládní komplex pro soukromé potřeby KSČ a federální vlády ČSR vznikl později v hlavním městě jako hotel Praha v Dejvicích pod taktovkou pražské projektové skupiny. Brněnští architekti skončili v soutěži s peněžitou odměnou jako druhí. Jejich neofunkcionalistický návrh je zde uveřejněn poprvé, a i když se nerealizoval, zhostila se vítězné realizace pražských architektů brněnská prováděcí firma s jejími pracovníky. Současně vznikala i stavba sjezdového paláce u Nuselského mostu opět díky brněnským Pozemním stavbám, které tak neměly dostatečné kapacity pro výstavbu bytů na sídlišti v jihomoravských Bohunicích. I přes tehdejší cenzuru referoval o katastrofálním výsledku podoby panelových domů dobový tisk a komentují ho i zmíněné zápisy z kádrových materiálů zdejších zaměstnanců.

Dochované plány pro architektonické mezinárodní soutěže představují to nejlepší, co vůbec mohla tehdejší dobová produkce nabídnout. Ta byla ovlivněna architekturou Západu, se kterou byla kvalitativně srovnatelná. Bohužel normalizační období po příchodu okupačních sovětských vojsk způsobilo značný útlum dalších účastí na mezinárodních akcích a architekti byli nuceni se do značné míry orientovat ve své práci na prefabrikovaná panelová sídliště.

The research presented in this study analyses the previously unpublished competition designs and plans for the hotels built under the name International in Brno (completed 1962), Ostrava, Karlovy Vary and Prague. These hotels were designed by architectural groups of the state studio Brno Stavoprojekt in the 1950s and 1960s with the aim of raising the standard of accommodation facilities in what was then Czechoslovakia. The first realization, the construction of the Hotel International in Brno, won recognition both at home and abroad for its urban planning concept involving a circular avenue, as well as for the architectural concept itself, inspired by Oscar Niemeyer's Brazilian work and the Brussels style.¹ Subsequently, the Brno architects drew upon the influences of Niemeyer and Affons E. Reidy² in their further designs, particularly for the hotel and festival cinema in Karlovy Vary, albeit in a bolder, more progressive manner. These endeavours then resulted in a final flourish of interwar modernism and its legacy in the 1960s conjoined with several remarkable engineering and technical achievements.³ Not only do the presented designs offer clear proof of this thesis, but furthermore they served as an opportunity for the designers to break away from the dictates of urban planning and the construction of prefabricated housing estates, and to create valuable, distinctive architecture in spite of this primary focus of their work. Moreover, this text briefly familiarizes the reader with the operation of this project-designing organization, while supplementing the published results of previous research.⁴

Stavoprojekt was established as a national architectural design organization in 1948, when almost all private architecture studios were compelled to join this state enterprise.⁵ This necessitate consolidation was brought about by the Communist government's new constitution, approved by the National Assembly on May 9 that year.⁶ The Brno branch of this architectural institution finally settled a year later at Pozemní stavby, but then during the 1950s its parent base at the nationwide level was divided into such specialized centres as Potravinoprojekt (food processing), Keramoprojekt (ceramics), Chemoprojekt (chemical industry), Zdravoprojekt (medical care) and the Military Project Institute.

Initially, Stavoprojekt also included the studios the prominent prewar architects Jaroslav Fragner and Jiří Kroha. Kroha's studio had autonomy within the institute, while its director, thanks

to his communication skills and political contacts, worked professionally not only in Brno but also in Prague and Plzeň.⁷

According to the surviving Stavoprojekt Brno archives, in the 1950s the organization was not only involved in housing construction in the South Moravian region, but also handled this issue at a nationwide level.⁸ Even though this work focus later proved unsustainable, the company carried out assignments in, among other locations, Ostrava, Zlín and Jihlava, as well as Komárno, Prievidza, Handlová and Košice in Slovakia.⁹ New city planning by Evžen Škarda (1905 – 1975) and Vilém Zavřel (1910 – 1999), for example, meant housing estates and civic facilities were also built, while the institute's designers participated in various architectural competitions both at home and abroad, thus urging the establishment in the 1950s of Stavoprojekt Brno branches in Jihlava and Zlín (then Gottwaldov).¹⁰ At the turn of the 1960s and 1970s, all three centres had a total of 847 employees, 215 of whom were architects. Although the Research Institute for Construction and Architecture (VÚSA) was founded in Brno in 1951 for the creation of urban masterplans and design solutions,¹¹ the Brno branch of Stavoprojekt also had its own department for architectural theory and master planning with twenty-two planners.¹² They created both city planning studies and comprehensive project solutions that included residential buildings, civic amenities, schools, kindergartens, nurseries, shops and catering and cultural facilities. Additionally, the local Studio II under Miroslav Spurný (1921 – 2018) also specialized specifically in medical and hospital buildings, carrying on with considerable success the architectural tradition¹³ of Bedřich Rozehnal (1902 – 1984), which had been forcibly interrupted by the 1948 Communist coup.¹⁴ The noteworthy range of building typologies created by Stavoprojekt can be evidenced by the legacy of school and sports complexes, theatres, cinemas, department stores, hostels, exhibition architecture, spa facilities, swimming pools and hotels. Since the creation of such a typological list required not only architects and civil engineers but also specialist engineers and other workers needed for the installation of medical technology, electrical and air-conditioning equipment, as well as for water management, landscaping and gardening, Stavoprojekt also employed staff from former private studios and construction companies, although only those who passed the process of political vetting, such as the directors of individual studios, were allowed to establish contacts with domestic and foreign companies to carry out more challenging projects. From the technical standpoint, the Institute was very well equipped. Its archive had a considerable quantity of documentary material on geological issues, for example, as well as prototype materials for prefabricated buildings, which were designed and distributed by Stavoprojekt staff, while new modifications of their cladding were created, e.g. in the case of the B 70–R variable system designed by František Zounek¹⁵ (1921 – 2005) and his working group for the Bohunice housing estate in Brno.¹⁶

Similarly to the State Project Institute of Trade Brno (SPÚO Brno)¹⁷ and the Research Institute of Construction and Architecture Brno (VÚVA Brno)¹⁸, the Brno branch of Stavoprojekt also had an extensive library, where, in addition to books and magazines, there was a bookbinding room, an offset printshop, and other technical facilities, such as photographic centres. Their lab technicians copied the paper plans of almost all the buildings as well as internal and ministerial statements and bulletins onto plastic and glass slides of various sizes. Being significantly more durable in storage than paper rolls, in most cases the design and planning documentation from the 1950s and 1960s has survived only in this form. The Stavoprojekt Brno photographic studio was managed by Rudi Křepela.

Additionally, the archive also contained cadre vetting reports and “personnel files”, which had to be updated regularly. There the political vetting staff kept a family history of the Stavoprojekt employees, the political orientation of the employees and their close family members, their health status, the number of trips abroad and their statements on various events, such as the “arrival” of Soviet troops in 1968.¹⁹

The Brno International

The first director of the Brno branch of Stavoprojekt was architect Vilém Kuba (1905 – 1961), appointed in 1948.²⁰ Kuba and his team began working on the International Hotel in Brno in 1956, following a design by Bohuslav Fuchs (1895 – 1972).²¹ They successfully completed the hotel plans,²² but due to political intervention in the latter half of the 1950s, the assignment was not implemented. Kuba was dismissed from his employment and tragically died in 1961 in an industrial accident at the Královopolské Engineering Works, where he was employed as an ordinary labourer. After the

**INTERNATIONAL BRNO
III. FLOOR – DESIGN BY V. KUBA
AND HIS TEAM (1956)**

INTERNATIONAL BRNO
III. PODLAŽÍ – NÁVRH V. KUBY
A KOLEKTIVU (1956)

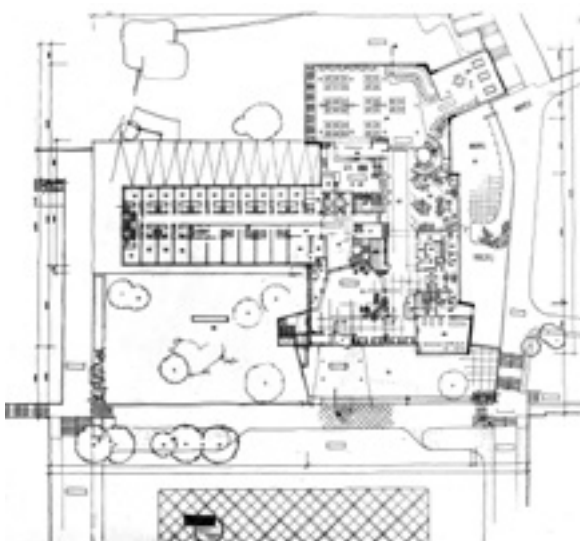
Source Zdroj: Magistrát města Brna –
archiv Stavoprojekta. 20 – 006 –
Mezinárodní hotel Brno – inž. Kuba – inž.
Kramoliš – Ing. Krejza – (unclassified)



**INTERNATIONAL BRNO
IV. FLOOR – DESIGN BY V. KUBA
AND HIS TEAM (1956)**

INTERNATIONAL BRNO
IV. PODLAŽÍ – NÁVRH V. KUBY
A KOLEKTIVU (1956)

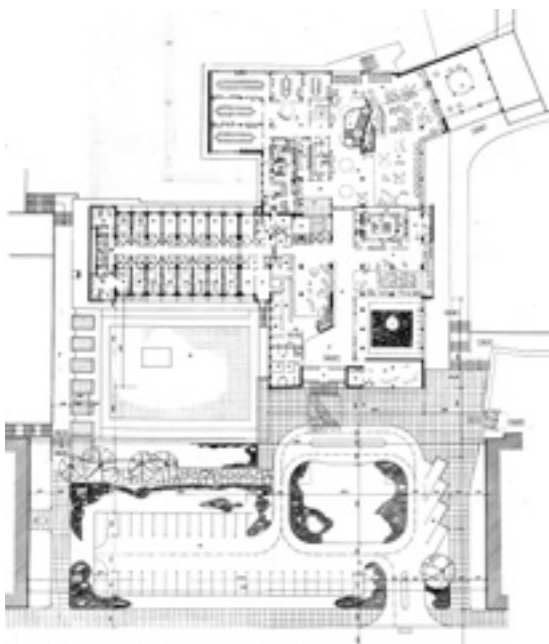
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Mezinárodní hotel Brno – inž. Kuba – inž.
Kramoliš – Ing. Krejza – (unclassified)

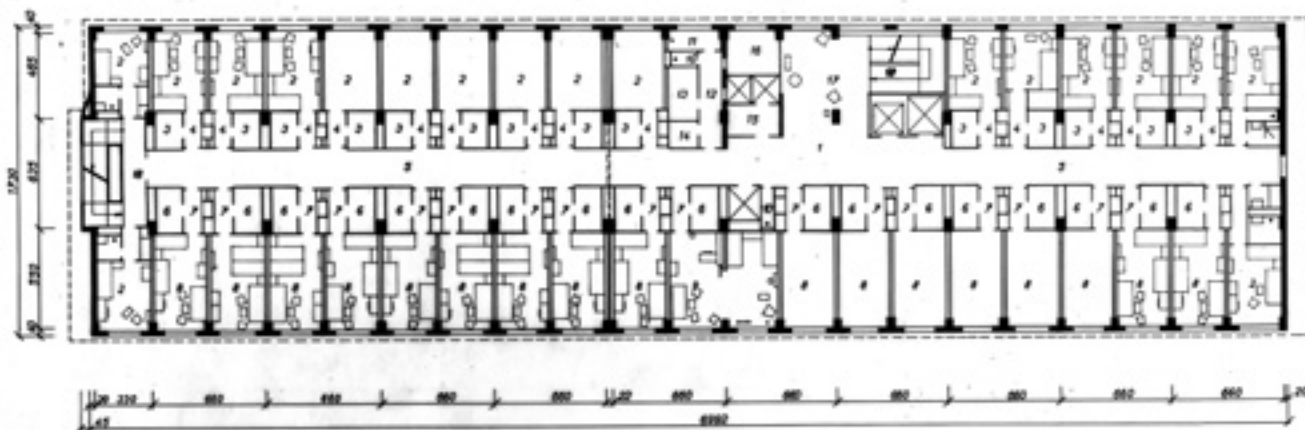


**INTERNATIONAL BRNO
FLOOR III. – REVISED DESIGN
BY M. BRABEC, A. KREJZA,
M. KRAMOLIŠ, Z. KOPECKÁ (1958)**

INTERNATIONAL BRNO
PODLAŽÍ III. – PŘEPRACOVANÝ
NÁVRH M. BRABEC, A. KREJZA,
M. KRAMOLIŠ, Z. KOPECKÁ (1958)

Source Zdroj: Magistrát města Brna –
archiv Stavoprojekta. 20 – 006 –
Mezinárodní hotel Brno – inž. Kuba – inž.
Kramoliš – Ing. Krejza – (unclassified)

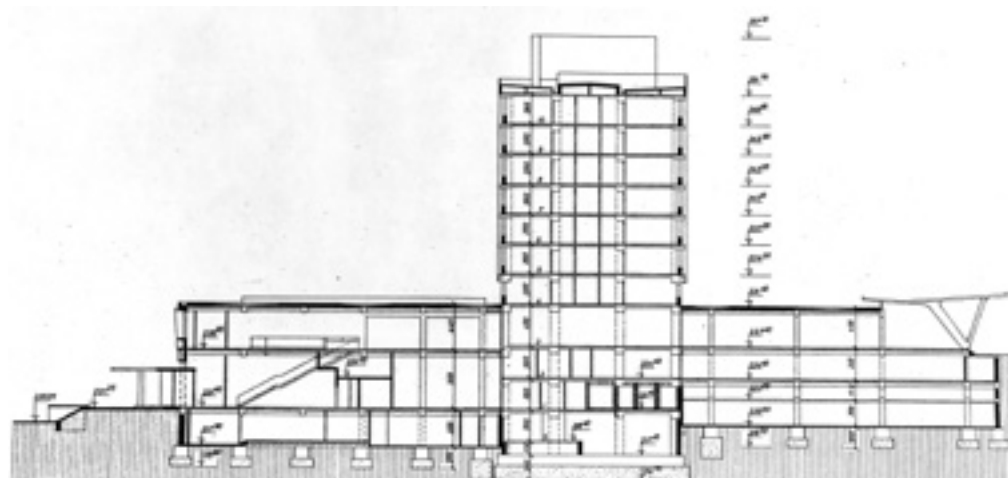




**INTERNATIONAL BRNO
FLOOR IV. – REVISED DESIGN
BY M. BRABEC, A. KREJZA,
M. KRAMOLIŠ, Z. KOPECKÁ (1958)**

INTERNATIONAL BRNO
PODLAŽÍ IV. – PŘEPRACOVANÝ
NÁVRH M. BRABEC, A. KREJZA,
M. KRAMOLIŠ, Z. KOPECKÁ (1958)

Source Zdroj: Magistrát města Brna –
archiv Stavoprojekta. 20 – 006 –
Mezinárodní hotel Brno – inž. Kuba – inž.
Kramoliš – Ing. Krejza – (uncategorized
archive file)



**INTERNATIONAL BRNO
SECTION VIEW OF THE BUILDING –
REVISED DESIGN BY M. BRABEC,
A. KREJZA, M. KRAMOLIŠ,
Z. KOPECKÁ (1958)**

INTERNATIONAL BRNO
ŘEZ STAVBOU – PŘEPRACOVANÝ
NÁVRH M. BRABEC, A. KREJZA,
M. KRAMOLIŠ, Z. KOPECKÁ (1958)

Source Zdroj: Magistrát města Brna –
archiv Stavoprojekta. 20 – 006 –
Mezinárodní hotel Brno – inž. Kuba – inž.
Kramoliš – Ing. Krejza – (unclassified)

political purges in 1958, the institute did not have sufficient designers competent to carry out the design work, so young graduates from the Brno Technical College were recruited. The construction of the hotel was a significant event at the time, not only because of its architectural character, looking towards the future beyond the historical eclecticism of Socialist realism, but also because it was built within a short timeframe and with lower investment costs than originally anticipated.²³

This commission was Stavoprojekt Brno's first and last completed order for a high-capacity Class A* hotel.²⁴ According to Arnošt Krejza (1923 – 1989), one of the architects behind the second project, during the 1950s there were few experienced architects from the older generation, so they were mostly assisted by Jan Tymich, Evžen Škarda and other technical staff – Vladimír Vilím, Jiří Palčík, Vladimír Kříž, Karel Pellcar, Bohuslav Mičánek and the structural engineer Zdeněk Musil.²⁵

A new team of architects comprising Arnošt Krejza, Miloslav Kramoliš (1925 – 1988), Zdena Kopecká (1927 – 2012) and Miroslav Brabec (1924 – 2006) took inspiration in their design from the layout of the American Hilton in Istanbul (1955) by Skidmore, Owings & Merrill, thus formulating a modern block with a horizontal spatial orientation. Using this massing plan, they managed to preserve the historical panorama of the city, achieving almost the maximum use of the space offered by the building plots, on which a retail outlet for the “Vkus” brand of custom-made fashion was additionally established. The actual construction primarily differs from the design by Kuba and his team in its urban planning conception due to the rearrangement of the bed area parallel to Husova ulice.²⁶

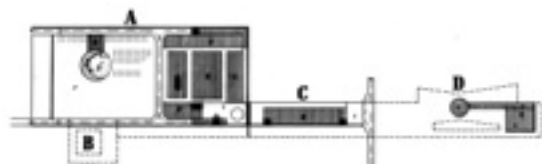
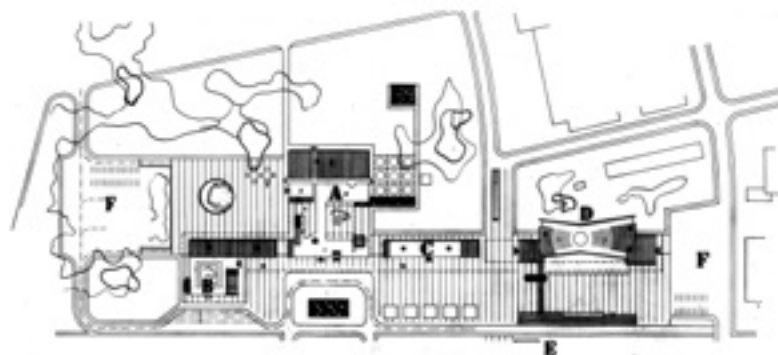
In 1962, the hotel could accommodate up to 697 people, one of the national records that the building held at that time. Another first for the International was its classification as an A* deluxe hotel for foreign guests, since the Družba (now International) and Jalta hotels in Prague served either governmental purposes, e.g., various trade delegations, or the very limited number of foreign visitors whose selection had been carefully vetted in previous years.



**INTERNATIONAL BRNO
PERSPECTIVE – REVISED DESIGN
BY M. BRABEC, A. KREJZA,
M. KRAMOLIŠ, Z. KOPECKÁ (1958)**

INTERNATIONAL BRNO
PERSPEKTIVA – PŘEPRACOVANÝ
NÁVRH M. BRABEC, A. KREJZA,
M. KRAMOLIŠ, Z. KOPECKÁ (1958)

Source Zdroj: Magistrát města Brna –
archiv Stavoprojekta. 20 – 006 –
Mezinárodní hotel Brno – inž. Kuba – inž.
Kramoliš – Ing. Krejza – (unclassified)



**URBAN STUDY OF THE
DEVELOPMENT OF THE
INTERHOTEL OSTRAVA BY
A. KREJZA AND M. KRAMOLIŠ (1963)**

URBANISTICKÁ STUDIE ZÁSTAVBY
INTERHOTELU OSTRAVA –
A. KREJZA A M. KRAMOLIŠ (1963)

Source Zdroj: Magistrát města Brna –
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Mezinárodní hotel Brno – inž. Kuba – inž.
Kramoliš – Ing. Krejza – (unclassified)

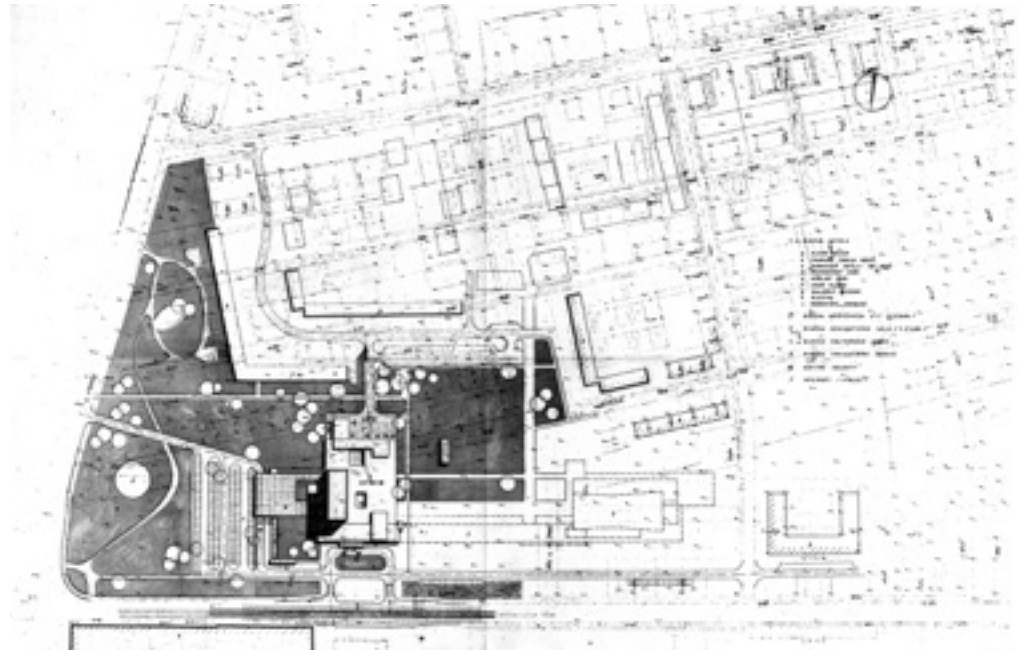
The Communist government set great store by the new BVV hotel once it came into operation. It was used extensively for promotion not only during Brno's major trade fairs, but also during fashion shows, while the Municipal Council in cooperation with cultural institutions held various meetings here -- for example, a lecture evening with architect Richard Neutra and other prominent figures. Hence, and perhaps for other reasons too, Prague architects' criticism and professional envy were not slow in coming, as Josef Hrubý and Zdeněk Pokorný wrote a negative article about the International.²⁷ Some untruths are still associated with the building to this day, such as its allegedly ill-chosen urban planning concept. This idea is based on two main requirements for the building: first, to maintain a quiet environment for hotel visitors in particular by moving the guest rooms away from the busy Husova ulice, and second, to ensure a structurally sound foundation on the unstable sloping terrain with significant groundwater, which Bohuslav Fuchs had already pointed out during the construction of the Moravian Bank. For these reasons, the International has its entrance area on the third floor, which is now aligned with the surrounding car park up to Husova ulice.

Critics were also bothered by the use of a large number of artworks in the interior and exterior of the building. Jaromír Sirotek described the hotel as a small gallery mired in its own ostentation. Despite these criticisms, however, the design provided one of the best architectural achievements in Brno at the time, and its conception opened up the way for other forward-looking structural innovations and daring projects in the 1960s.²⁸ For this reason, among others, the International was itself declared a cultural monument, though unfortunately since the end of 2013 this has no longer been the case. The current owner evidently lacks an appreciation of the architectural significance and artistic value of this facility, which is gradually being deprived of its aesthetic integrity.

**OSTRAVA INTERHOTEL B
LAYOUT SITUATION BY Z. KOPECKÁ
(1966)**

OSTRAVA INTERHOTEL B
CELKOVÁ SITUACE – Z. KOPECKÁ
(1966)

Source Zdroj: Magistrát města Brna
– archive Stavoprojekta: 20 – 0111
– Hotel Ostrava (Ing. Krejza) 1963 –
(unclassified)



**OSTRAVA INTERHOTEL B
BY Z. KOPECKÁ (1966)**

OSTRAVA INTERHOTEL B
PERSPEKTIVA – Z. KOPECKÁ (1966)

Source Zdroj: Magistrát města Brna –
archive Stavoprojekta: 20 – 0111 –
Hotel Ostrava (Ing. Krejza) 1963 –
(unclassified)



The International Hotel and the new centre in Ostrava

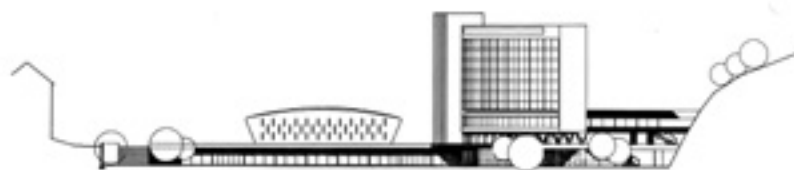
As the 1960s are associated with the planning and construction of bold architectural visions, this also includes the realization of new urban planning structures and the construction of modern shopping and social centres. Based on studies undertaken by the Ostrava Chief Architect's Office under the direction of Evžen Tošenovský in the early 1960s as well as sociological research by the Research Institute of Construction and Architecture in Brno and Prague, the decision was made to build a new social centre in Ostrava.²⁹ These plans included a high-rise hotel, a concert hall, a cultural centre, a design institute building, residential buildings and hostels. After a series of organizational meetings in the early 1960s, the city's Office of the Chief Architect launched an international urban planning competition, the results of which were evaluated in 1963. According to the documentation, the Brno-based Stavoprojekt also participated in the competition with its "*Urban Design Study of the Interhotel Ostrava Development on Gottwaldova třída*" by architects Arnošt Krejza and Miloslav Kramoliš³⁰. Zdena Kopecká then followed up their work in 1966 with the design of the hotel building itself, an imposing eighteen-storey landmark in this mining city. Intriguingly, she

received the commission even despite her superior's negative evaluation in her cadre vetting report, making it very difficult for her to obtain promotion because of what was then seen as her unsuitable class origins.³¹

A complex of buildings was planned but not constructed in the Šalamoun area between the streets Vítkovická and 28. října to substitute for the function of the nearby urban core in Moravská Ostrava, which sociological studies of the time judged inadequate for the subsequent development of the city. In the 1960s, the original centre occupied about 58 hectares with a population of 12,000. Compared to the historical areas of large conurbations, the local core lacked a distinctive architectural concept and lay disproportionately remote from new housing developments. At the same time, its basic service functions were divided into three separate sections -- social-commercial, administrative, cultural. Sociologist Miluše Pazderová stated that *"... the spatial system in the centre of Ostrava and the architecture of the buildings do not play the role of a landmark area for the city. In this respect, the centre is deeply impoverished. Not only does it lack the poetry of a historical backdrop, but its overall spatial sequence is very bland. It lacks alternating highlights and relief, because there are no distinctive focal points offering clusters of amenities, and because there are no locations providing for pleasant repose. Excessive dispersion of elements is detrimental to its overall attractiveness."*³² Hence it was decided that a new complex of buildings would be built on this site, with a high-rise hotel at its centre. The architects in Brno had a very positive relationship with Ostrava, because almost all of them started their careers in the latter city's local Stavoprojekt branch in the 1950s. To cite one example, Vladimír Meduna and the chief architect at Brnoprojekt, Miloslav Kramoliš, played a great role in the urban planning of the mining city. According to contemporary witnesses, Miloslav Kramoliš had been friends with Miloš Bartoň, later head of the Ostrava Chief Architect's Office, since his studies at the Brno Technical University, and their joint plans greatly influenced the development of urban planning there.³³

The design of the new complex took shape on a relatively large plot of land in the section between the streets Vítkovická and 28. října (then Gottwaldova). In this urban planning study, a parking lot was added to this road in front of the hotel entrance area, which occupies both the ground and first floors, with a total capacity of two hundred parking spaces. Close by, along the radial, there is also a shopping centre and a cultural centre with a theatre and cinema, beside which the architects designed another car park. Due to the larger area of the site and the need for rapid access to all its linearly arranged parts, a completely new transport network was to be created here, to link both 28. října and Vítkovická with the entire complex, in a similar manner to the rebuilding work then underway in the centre of Bratislava³⁴ – considered by architects as the best domestic model for the construction of new municipal units of a similar nature.³⁵ As in Slovakia, Ostrava was to have its business centre with offices and an airline office, car showroom and other service facilities to represent domestic products in one place. In designing the International Hotel, architect Zdena Kopecká may also have been visually inspired by the SAS Hotel in Copenhagen, which was built mainly for the needs of the airline and later became an architectural icon for Denmark.³⁶ Indeed Bratislava's Hotel Kyjev on Kamenné námestie shares some features with this Nordic building, e.g. a similar layout for the accommodation wing with the main bulk of the building designed vertically.³⁷ As it forms a highly visible landmark in the city for its inhabitants and passers-by, this type of building eventually came to be very popular in postwar architecture worldwide. The same solution was proposed by Kopecká for Ostrava, dividing the project into two parts, the lower part occupying the public areas, where the entrance hall, restaurant, banquet hall, club and shops are located. The multistorey building then includes the rooms themselves and a café. The horizontal plinth of the hotel has a pedestrian arcade connecting the building's surroundings on both sides, intended to feature a post office and shops. The floor plan layout is clear and meets the requirements at that time for the operation of this type of establishment.

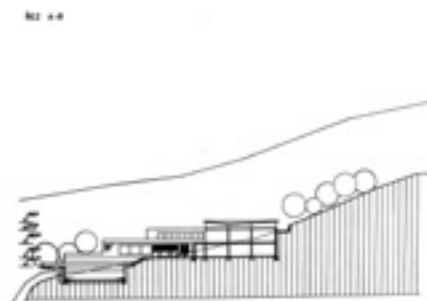
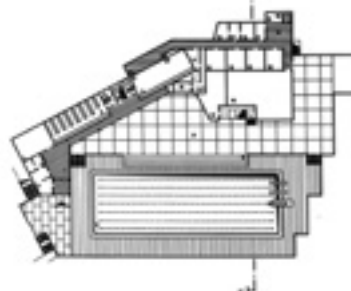
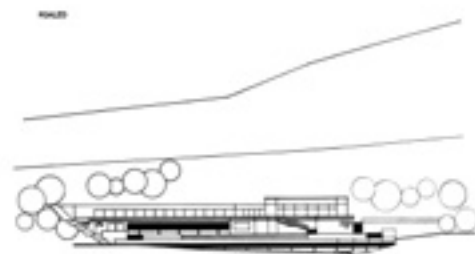
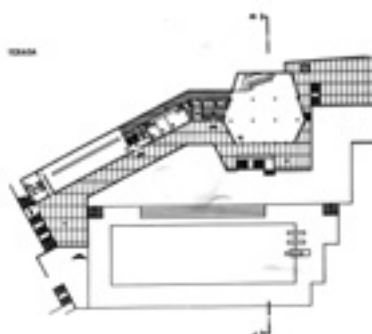
It can be assumed that once this urban plan conceived by architects Arnošt Krejza and Miloslav Kramoliš was positively assessed by the competition jury in Ostrava, they both proceeded to collaborate further. According to archival materials, part of the project was then assigned to Zdena Kopecká, who was given the task of creating this International Hotel. During this time, the overall design of the new centre began to assume a more precise outline, and its architectural and artistic aspects were also to take on their final form, while the traffic management plan would also be finalized. In the third phase, the approval process for all the necessary documents and construction permits would take place. Unfortunately, as we know today, the work only ended up on paper, most likely due to the arrival of Soviet occupation forces in 1968, as was the case with the project for



DESIGN OF A HOTEL FOR KARLOVY VARY, SOUTHERN FACADE BY A. KREJZA AND M. BRABEC (1965)

NÁVRH HOTELU PRO KARLOVY VARY – JIŽNÍ PRŮČELÍ, A. KREJZA A M. BRABEC (1965)

Source Zdroj: Magistrát města Brna – archive Stavoprojekta: 20 – 0111 – Hotel Ostrava (Ing. Krejza) 1963 – (unclassified)



DESIGN OF A HOTEL FOR KARLOVY VARY, THERMAL SWIMMING POOL BY A. KREJZA AND M. BRABEC (1965)

NÁVRH HOTELU PRO KARLOVY VARY – TERMÁLNÍ KOUPALIŠTĚ, A. KREJZA A M. BRABEC (1965)

Source Zdroj: Magistrát města Brna – archive Stavoprojekta: 20 – 0111 – Hotel Ostrava (Ing. Krejza) 1963 – (unclassified)

a new regional centre for Koliště in Brno.³⁸ The vision of the new Ostrava city centre with its harmonization of operational functions did not take shape until the mid-1970s, based on an earlier design by Josef Havlíček and Ostrava's Stavoprojekt Studio 5,³⁹ but that is another urban planning story.

The International Hotel and the festival cinema in Karlovy Vary

In 1963, another limited inter-institutional and non-anonymous competition was held for an International Hotel and festival cinema in Karlovy Vary.⁴⁰ A considerable number of the competition designs were then published in the journal *Architektura ČSSR*, alongside the the winning design by Vladimír Machonin and Věra Machoninová. As this was a rather complex building project with strict conditions, the jury excluded at the very outset several projects that did not comply. Architect Zdeněk Vávra, a member of the jury, stated that the greatest problem was the cramped plot of land and the requirement for temporary retention of the local school. The State Project Institute of Trade was also invited to the competition, with Zdeněk Edel representing the Prague section, Jan Tymich and Zdeněk Řihák the Brno section, and Ivan Matušík the Bratislava branch. In addition to other state design studios, Stavoprojekt Brno also participated in the event with architects Arnošt Krejza and Miroslav Brabec,⁴¹ whose project, despite its high standard, was not published in the journal.

Influences from work of Oscar Niemeyer, as among the sources of inspiration behind the Hotel International in Brno, have been mentioned, for example, in the book *Best Western Premier Hotel*



**DESIGN OF THE
INTERCONTINENTAL HOTEL BY
A. KREJZA, VIEW FROM PAŘÍŽSKÁ
STREET (1964)**

NÁVRH HOTELU
INTERCONTINENTAL – POHLED
Z PAŘÍŽSKÉ ULICE, A. KREJZA (1964)

Source Zdroj: Magistrát města Brna –
archiv Stavoprojekta : 20 – 00120 –
Hotely Praha (Ing. Krejza) 1964 –
(unclassified)

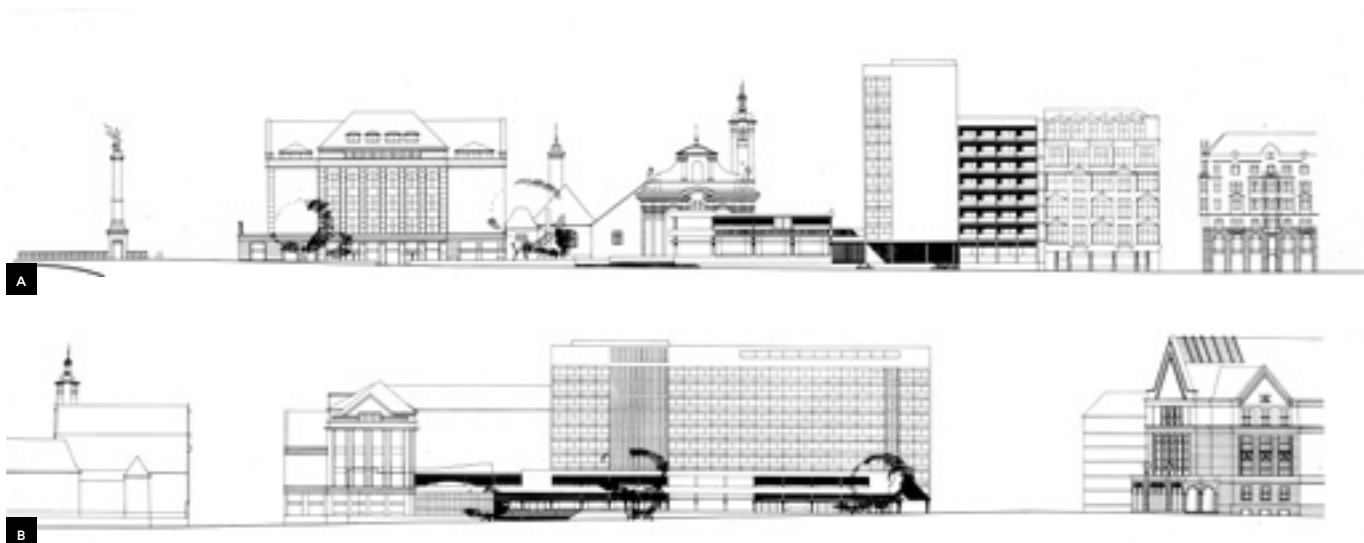


**HOTEL ROOM DESIGN FOR
KARLOVY VARY BY M. BRABEC
(1965)**

NÁVRH POKOJE HOTELU PRO
KARLOVY VARY, M. BRABEC (1965)

Source Zdroj: Magistrát města Brna –
archiv Stavoprojekta : 20 – 0111 – Hotel
Karlovy Vary (ing. Krejza – ing. Brabec)
1965 – (uncatalogised files)

International Brno Design & Art. The same model influenced Krejza and Brabec in their design of the A* deluxe hotel in Karlovy Vary, which is close in architectural style to the public buildings in the Brazilian capital, established in 1960.⁴² For the proposed new spa architecture, the most important requirement set out by the jury, comprising architects J. Hadrávek, J. Kocourek, M. Kusý, J. Kydlíček, V. Mašek, J. Novotný, M. Šavlík, A. Tenzer, Z. Vávra, J. Vídner and M. Záleský, was the appropriately conceived link between the planned building complex and its surroundings. Since the hotel should not interfere significantly with the valley or visually block it, the two Brno architects situated the main extended bulk of the ten-storey building onto a contour of the slope above the River Teplá, with the festival cinema placed adjacent to it, as in the case of the Machonins' design.⁴³ The undulating curve of the hotel liberates its form from rigidity and enhances the cramped building plot. On the other hand, the separate convex part of the cultural centre with its large terrace may have led to the project's exclusion from the competition, as the centre creates a visual barrier extending two storeys upward from the valley space towards the river. Unfortunately, due to the incompleteness of the plans, it is not possible today to estimate exactly what would have been situated in these spaces. What we do know with certainty is that the present-day Thermal shares with this unrealized design its striking spiral staircase inside and the placement of a café and restaurant space at the base of the hotel.⁴⁴ Moreover, there is a swimming pool ingeniously incorporated into the sloping terrain, which was probably one of the architectural competition requirements. Miroslav Brabec also made sketches of the rooms with their spatial layout, as well as designs for the meeting room and the festival cinema. Considering the undulating curves, we could find another source of inspiration for the form of the hotel to be the winning design of the 1958 Toronto City Hall competition,



**DESIGN OF THE
INTERCONTINENTAL HOTEL BY
A. KREJZA (1964)**
A – VIEW FROM PAŘÍŽSKÁ STREET
B – VIEW FROM THE EMBANKMENT

NÁVRH HOTELU
INTERCONTINENTAL – A. KREJZA
(1964)

A – POHLED Z PAŘÍŽSKÉ ULICE
B – POHLED Z NÁBŘEŽÍ

Source Zdroj: Magistrát města Brna –
archiv Stavoprojekta: 20 – 00120 –
Hotely Praha (Ing. Krejza) 1964 –
(uncategorised file)



**DESIGN OF A HOTEL NEAR BY
KRANNER FOUNTAIN IN PRAGUE
BY A. KREJZA (1965)**

NÁVRH HOTELU
U KRANNEROVYKAŠNY V PRAZE –
A. KREJZA (1965)

Source Zdroj: Magistrát města Brna –
archiv Stavoprojekta: 20 – 00120 –
Hotely Praha (Ing. Krejza) 1964 –
(uncategorised file)

in which most of the previously mentioned Czechoslovak architects participated. In Karlovy Vary, however, the construction of Machonin and Machoninová's design was finally completed over a long period of time (1967 – 1976), likely in large measure thanks to the simpler cubic shape of the bed section. By contrast, Krejza and Brabec's unsuccessful project merely ended up as negatives in the Stavoprojekt archives.⁴⁵

Hotels for Prague

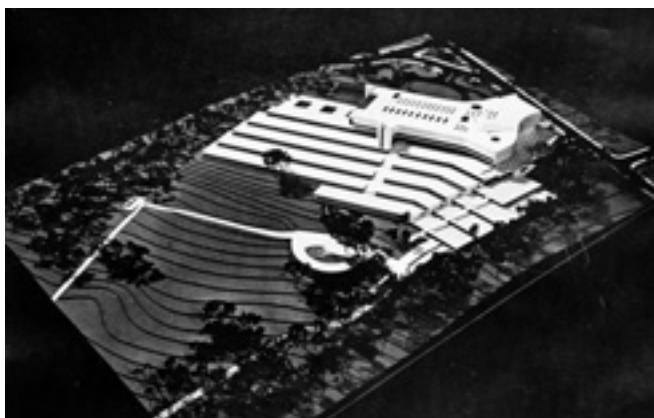
In the mid-1960s, the Ministry of Trade announced an international non-anonymous competition for a high-capacity Category A* deluxe hotel near Čechův most. The project by Brno Stavoprojekt was the work of architect Arnošt Krejza, though in this competition he was beaten by Karel Filsak's team from the Epsilon Association of Design Studios in Prague. As the Brno architect Růžena Žertová noted, the Prague commissions in most cases went to local designers, especially the managerially adept Karel Filsak and Karel Prager,⁴⁶ "...whose strong eye tic repelled adversaries and not just those from out of town". Hence for non-Prague architects, it was often wiser to focus on architectural competitions held in Slovakia.⁴⁷

Krejza's unsuccessful design for Prague's InterContinental IHC hotel only survives in a few fragmentary elevations, as does his other planned hotel on Smetanovo nábreží.⁴⁸ Conceptually very similar, both hotels used floor plans adapted to the shapes of the sites, which were located close to historic buildings and were thus not suitable for all building types. Although Krejza chose a horizontal orientation for the two main volumes, their mass creates a barrier when viewed from the city, preventing it from fitting in with the surroundings. For example, while the entrance area for the IHC design is set back from the embankment road to provide greater quiet and comfort for visitors, it also deprives them of the opportunity to relax in a garden. In contrast, Filsak's solution is playful and manages to make use of the plot's spatial relief, e.g. beneath the road level, where the garden space is located.⁴⁹ It is true that on paper the Epsilon studio design may look untidy, but even this aspect is more in keeping with the intention to make it blend easily with historic Prague

**DESIGN OF THE THE COMMUNIST
PARTY HOTEL IN PRAGUE BY
A. KREJZA AND M. KRAMOLIŠ (1971)**

NÁVRH HOTELU PRO KSČ V PRAZE –
A. KREJZA A M. KRAMOLIŠ (1971)

Source Zdroj: Magistrát města Brna –
archiv Stavoprojekta: 20 – 00120 –
Soutěž Praha (ing. Krejza, ing. Kramoliš)
1971 – (uncategorised file)



through its asymmetry and its overlapping blocks.⁵⁰ With its excessively imposing appearance, Krejza's design falls short in this respect.⁵¹

At Stavoprojekt Brno, Arnošt Krejza was one of the chief figures in the Moravian metropolis's postwar architecture. During the 1960s he also held various professional positions at the Brno City Council and at the Ministry of Internal Trade. In this latter function, Krejza also served on the Hotels Development Commission at the Tourism Association, where he drew up expert reports on investment plans for hotels in Karlovy Vary, Košice, Bratislava, Prague, or the Tatra and Krkonoše mountains. These positions probably enabled him to gain access to other architectural commissions and competitions, one of which was a project to construct the International Hotel in Prague, mentioned briefly above, near the Kranner Fountain by Smetanovo nábřeží: in this case, the local council in the 1960s planned to demolish a nineteenth-century residential block and build, following the example of the Danube embankment in Budapest, a high-capacity A* deluxe class facility.

In this similarly unbuilt design, the layout of the building's plinth section is based on the concept behind the International Hotel in Brno, and its positioning in the space of the waterfront promenade may, for example, resemble the early 1970s Forum Hotel by József Finta in Budapest.⁵² However, Krejza's design only ever existed on paper, probably because of the substantial structural impact it would have had on its surroundings. Even today, it would be unthinkable to build on this plot of land due to conservation and building laws to protect high-standard architecture and prevent its demolition. All the same, recent years have seen major losses precisely in the category of hotels from the later decades of the 20th century, such as the previously mentioned case of Filsak's Hotel InterContinental, now undergoing insensitive reconstruction, or the entirely destroyed Hotel Praha in Hanspaulka in Dejvice.⁵³ It should also be mentioned that for the latter governmental hotel, the Stavoprojekt A architects Krejza and Kramoliš took part in its architectural competition in 1971, with their unique Brutalist design⁵⁴ winning second prize and an award of 30,000 crowns.⁵⁵

Conclusion

The most impressive Stavoprojekt Brno architectural designs presented for the International Hotels can be said to be the projects for Karlovy Vary and the government hotel in Prague, as well as the realization of Brno's Hotel International. These projects demonstrate the high standards of design and workmanship achieved not only thanks to the architects' skills, but also first and foremost due to the competitions themselves.

These competitions were a specific phenomenon of the 1960s, presenting an important method for Czechoslovak architecture to define its profession against the prefabricated buildings that proliferated excessively during the 1970s. After the August 1968 occupation and the consolidation of Communist power, some materials from the 1960s were shredded, such as the Union of Czechoslovak Architects archives, and the heads of design studio sections were replaced. Moreover, the international competitions also came to a halt. During the subsequent twenty years of occupation, architects were left with the chance to win direct state contracts or spend their free time on houses, weekend cottages, or compulsory cooperative self-help construction work.⁵⁶ Another loss for architects, even though they were not initially aware of it, came with privatization in the form of the liquidation of company documentation and plans in the 1990s. It is only thanks to the secrecy of the Stavoprojekt Brno archives that the designs presented above have been preserved to this day.⁵⁷

- 1 SYLVESTROVÁ, Marta and SVOBODOVÁ, Kateřina (eds.), 2008. *Best Western Premier Hotel International Brno Design & Art*. Brno: Best Western Premier Hotel International Brno and Moravská galerie Brno, pp. 80 – 91.
- 2 JOEDICKE, Jürgen, 1959. *A History of Modern Architecture*. New York: Frederick A. Praeger, Publishers, p. 225.
- 3 ŠEVČÍK, Oldřich and BENEŠ, Ondřej, 2009. *Architektura 60. let „Zlatá šedesátá léta“ v české architektuře 20. století*. Prague: Grada, p. 20.
- 4 SKŘIVÁNKOVÁ, Lucie, ŠVÁCHA, Rostislav, NOVOTNÁ, Eva and JIRKALOVÁ, Karolína (eds.), 2016. *Paneláci I Padesát sídlišť v českých zemích*. Prague: Uměleckoprůmyslové muzeum v Praze, pp. 338 – 345. English version: SKŘIVÁNKOVÁ, Lucie, ŠVÁCHA, Rostislav, NOVOTNÁ, Eva and JIRKALOVÁ, Karolína (eds.), 2017. *The Panelaks I Twenty-Five Housing Estates in the Czech Lands*. Prague: Uměleckoprůmyslové muzeum v Praze.
- 5 1973. Před čtvrt stoletím vznikl Stavoprojekt – Na besedě v Krajském projektovém ústavu Praha, *Československý architekt*. 29(7), pp. 4 – 5.
- 6 ELMAN ZARECOR, Kimberly, 2015. *Utváření socialistické modernity – Bydlení v Československu v letech 1945–1960*. Prague: Academia, pp. 101 – 115. English version: ELMAN ZARECOR, Kimberly, 2011. *Manufacturing a Socialist Modernity. Housing in Czechoslovakia, 1945 – 1960*. Pittsburgh: University of Pittsburgh Press, 480 p.
- 7 ELMAN ZARECOR, Kimberly, 2007. Stavoprojekt a Ateliér národního umělce Jiřího Krohý v 50. letech 20. století. In: MACHARÁČKOVÁ, Marcela (ed.). *Jiří Kroha (1893–1974) v proměnách umění 20. století*. Brno: Muzeum města Brna in collaboration with Vydavatelství ERA, pp. 330 – 365.
- 8 Stavoprojekt Brno directors: Vilém Kuba (1948–1951), Jaroslav Ryška (1951–1957), František Kočí (1957–1959), Radko Černý (1959–1960), Tímoteus Slezák (1960–1973), Václav Mazal (1974–1986), Karel Menšík (1987–1990).
- 9 1974. Stavoprojekt Brno zblízka – Beseda s jihomoravskými architekty nejen na historické téma. *Československý architekt*. 20(14), pp. 1–5.
- 10 On this subject: 1988. *Stavoprojekt Brno 1948–1988 – Ke čtyřiceti letům socialistického projektování v Brně*. Brno: Stavoprojekt Brno (unpaginated).
- 11 STACH, Oldřich et al., 1976. *25 let výzkumu výstavby architektury*. Prague: ministerstvo výstavby a techniky ČSR, Studijní a typizační ústav Prague, p. 9.
- 12 Stach, O. et al., 1976, p. 4.
- 13 ROZEHNAL, Bedřich, 1949. *Výstavba dětské hospitalisace v Brně – Projekt Státní oblastní nemocnice v Brně, oddělení pro nemoci dětské*. Brno: Státní oblastní nemocnice v Brně. (unpaginated)
- 14 PELČÁK, Petr, ŠLAPETA, Vladimír and WAHLA, Ivan, 2009. *Bedřich Rozehnal 1902 – 1984*. Brno: Obecní dům, Brno, p. 16.
- 15 HLAVÁČKOVÁ, Petra and VALDHANSOVÁ, Lucie, 2020. *Brněnský architektonický manuál: Příručka architektury 1946–1989*. Brno: Dům umění města Brna, p. 350.
- 16 This construction system allowed for a highly variable composition for both the utility core and the living units. Unfortunately, its objective was suppressed by the dictates of building production at the time, which reduced the number of variable elements in prefabricated housing estates to about 120. The situation was different abroad, where over 340 elements were available due to the wide range of choice.
- 17 KOS, Lukáš, 2021. Zdeněk Řihák's Hotels Building and the State Project Institute of Trade Brno. *Architektura & urbanizmus*. 55(1–2), pp. 46 – 59.
- 18 STACH, Oldřich et al., 1976. *25 let výzkumu a výstavby architektury*. Prague: Výzkumný ústav výstavby a architektury.
- 19 Contents of the cadre vetting file: I. questionnaires, II. CVs, III. work and political evaluations, IV. other evaluations, V. miscellaneous, as well as a special document – Record of file borrowings. In 1970, a government decree was issued concerning statements and attitudes towards the events of 1968. Its implementation was checked by the National Committees (local councils) and every employee had to complete this questionnaire by 1972.
- 20 SYLVESTROVÁ, Marta and SVOBODOVÁ, Kateřina (eds.), 2008. *Best Western Premier Hotel International Brno Design&Art*, p. 130.
- 21 CRHONEK, Iloš, 1995. *Architekt Bohuslav Fuchs*. Brno: Petrov, p. 185.
- 22 KUBÍČEK, Zdeněk, 1958. První etapa výstavby města Brna podle směrného územního plánu. *Architektura ČSR*. 17(3–4), pp. 183–209.
- 23 Draft government resolution on the construction of three international hotels, drawn up on the basis of Government Resolution No. 1089 of 25 April 1956, deposited in the National Archives, Prague: State Planning Office II, Prague fonds, box 469, shelf mark: hotely.
- 24 KALIVODA, František (ed.), 1958. *Budujeme Brno, město mezinárodních veletrhů*. Brno: Union of Architects of the Czechoslovak Republic in Prague and the Municipal National Committee in Brno, pp. 80–82.
- 25 KREJZA, Arnošt, 1960. Mezinárodní hotel v Brně. *Architektura ČSR*. 29(5), pp. 325–330.
- 26 WENZEL, Klaus, 1967. *Hotelbauten*. Berlin: VEB Verlag für Bauwesen, pp. 57–69.
- 27 HRUBÝ, Josef and POKORNÝ, Zdeněk, 1963. Úprava prostoru kolem hotelu International v Brně, *Architektura ČSSR*, 22(2), pp. 93–101.
- 28 The International Hotel designs are kept by the Municipality of Brno, archival fund Stavoprojekt, 20–006 – Mezinárodní hotel Brno, inž. Kuba – inž. Kramoliš – Ing. Krejza 1960–1959. (unclassified).
- 29 MUSIL, Jiří, KOTAČKA, Lubomír and HRUBÁ, Květa, 1967. *Průmyslové město v názorech jeho obyvatel Sociologická anketa v Ostravě*, Prague: Výzkumný ústav výstavby a architektury, pp. 105.
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- 57 The Stavoprojekt Brno archive was transferred to the administration of the Stavoprojekt company in the 1990s. After its dissolution, the documents became the property of the Brno City Council.