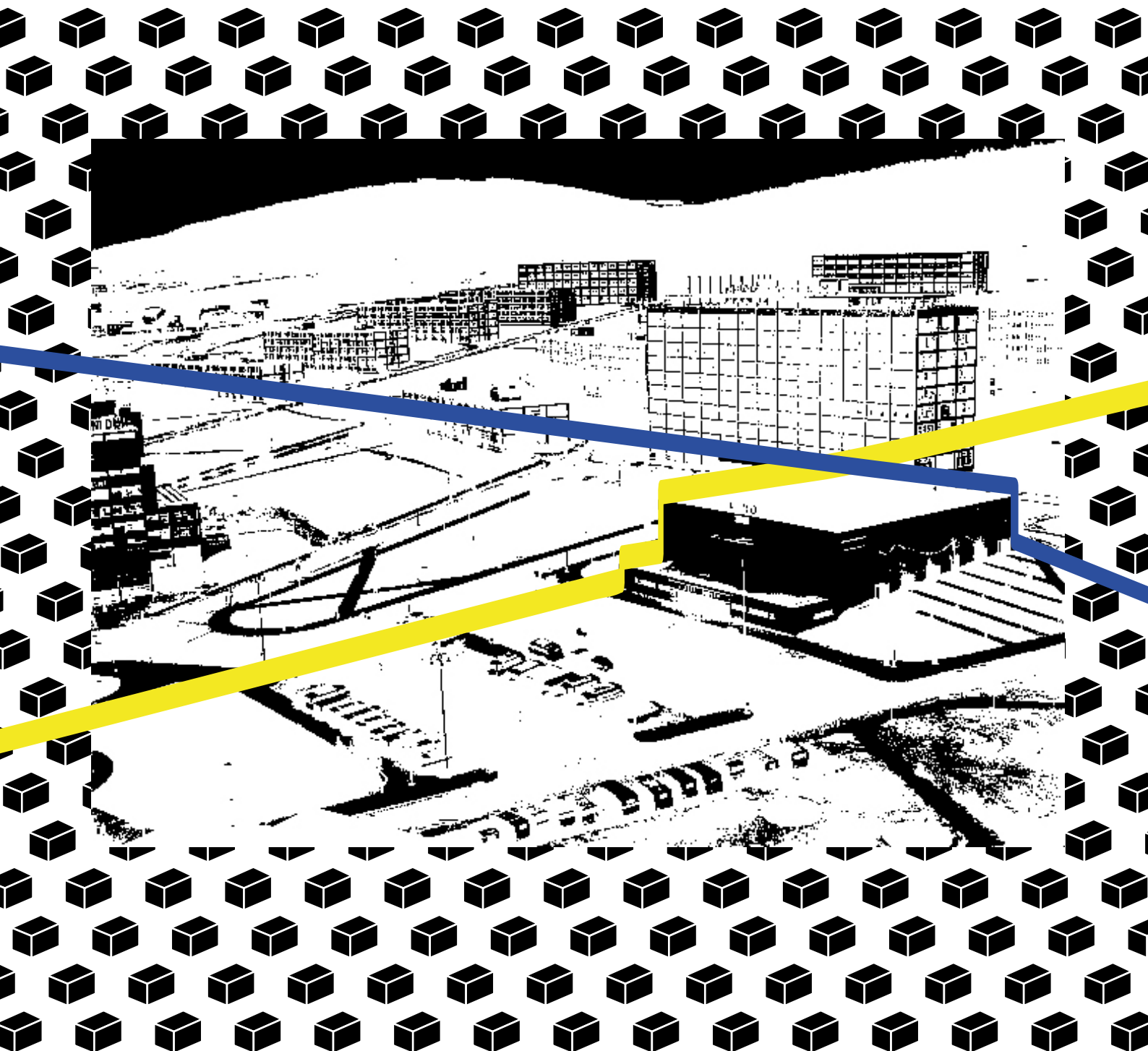


PROGRAM
ANNEX 2 TO THE CONTRACT DOCUMENTATION

THE GREAT CINEMA OF MODERN ZLÍN

INTERNATIONAL COMPETITION FOR REVITALISATION
OF THE GREAT CINEMA CONSTRUCTED BY BAT'A SHOE
COMPANY.



CCEA MOBA

CCEA MOBA
Our passion is the contemporary city!
U Půjčovny 4
110 00 Praha
cceamoba.cz



STATUTORY CITY OF ZLÍN
Náměstí Míru. 12
761 40 Zlín
zlín.eu

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ATTACHED DOCUMENTS

Conditions for architectural competition, dated 8.1.2017, NPÚ
Kroměříž

Architectural and Historical Survey, Ing. Petr Všečka,
authorised architect, col.

Assessment of the construction and technical condition and
static assessment of the Great Cinema buildings, ZNALCI
ODHADCI - znalecký ústav spol.s.r.o., Brno 2016

CCEA MOBA

Produced by: Bc. Alena Zmeškalová

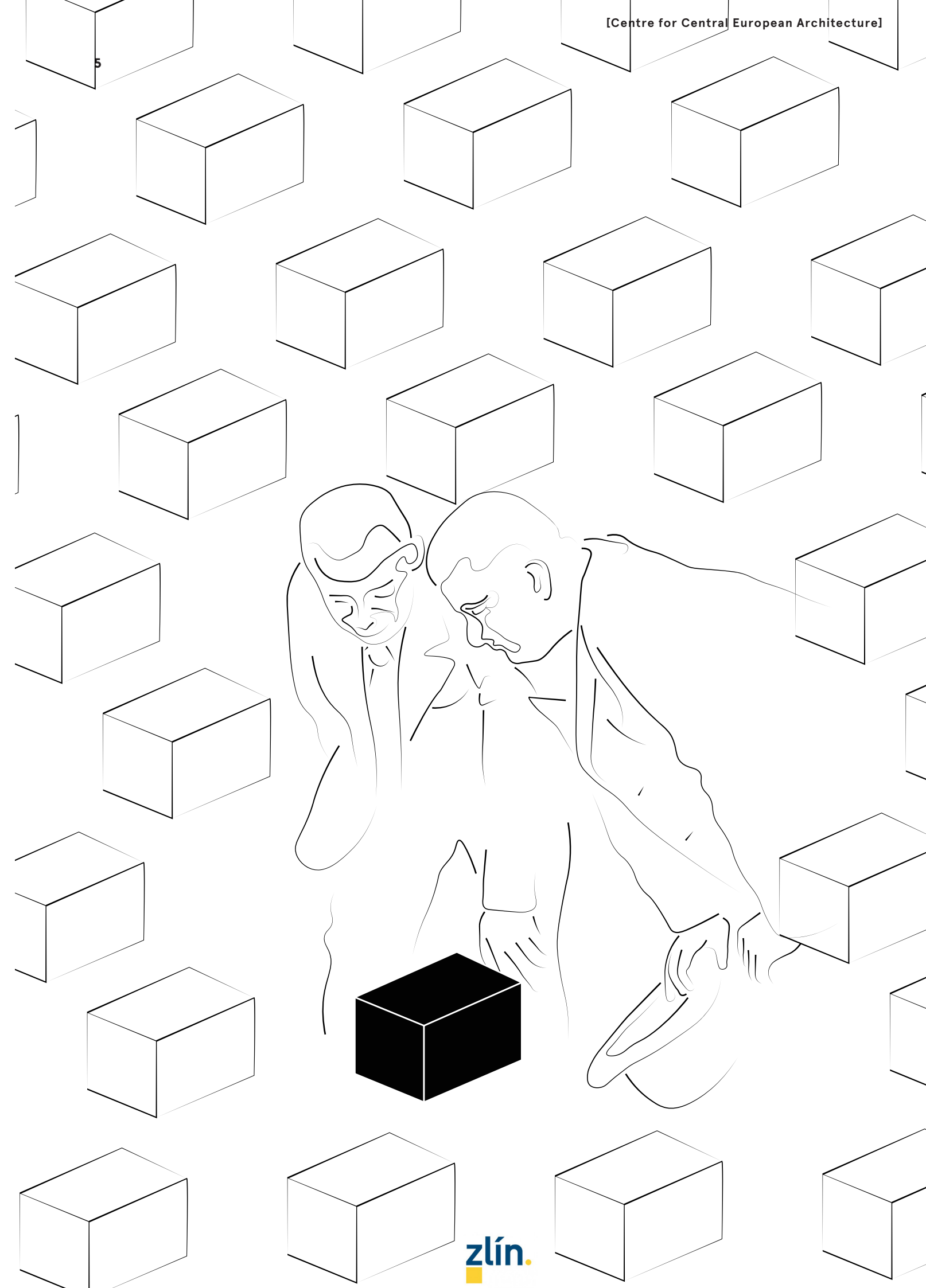
Proofread by: Benedict Pagani and Ángela Ferrero

Supervised by :MArch Ing. arch. Yvette Vašourková, Ph.D.

4 COMPETITIVE DIALOGUE

THE GREAT CINEMA OF MODERN ZLÍN
International competition for revitalisation of The Great Cinema constructed by Bat'a Shoe Company.

The main subject of the competition is the revitalisation of the Great Cinema in Zlín designed by architect František Lýdie Gahura and built by Bata shoe company in 1933. It was the largest cinema in Czechoslovakia at that time, with 2,270 seats for viewers. The aim of the competition is to create conditions for a cinema in the perspective of the needs of the 21st century city.



6 OPENING DIALOGUE

PROLOGUE OF THE ZLÍN CITY MAYOR

Dear Ladies and gentlemen,

The Great Cinema is one of the principal edifices of the Baťa era in Zlín. The largest of its kind, and yet universally adaptable, astounding in its proportions and restrained architecture, unique in its construction and typical for Zlín in its makeshift form. That is how the Great Cinema would have been described at the time of its inception.

However, the present condition is less convincing. The Great Cinema has been closed for three years, due to structural instability and decay, but as a dominating structure in Labour square it serves as a continuous reminder for us all of the imperative need to take the necessary steps to restore it.

It is time to revive this functionalist, peculiar and traditional social space to the needs of the 21st century. It is not an easy undertaking to restore a building that has long since passed its building life span and it is not easy to maintain a structure that capacity is only reached a few times a year.

Nevertheless, this path is as inevitable as it is essential to find a way to use the Great Cinema with the deserved direction of an invested caretaker.

We believe that through the dialogue of this competition, possibly the most open form of a public competition, it is the right tool to lead us to the result of a Great Cinema in which the inhabitants of Zlín will proudly identify with and acknowledge as an inseparable part of their identity.

With respect,
Ing. et Ing. Jiří Korec
Mayor of the Statutory City of Zlín

7 OBJECTIVE OF THE COMPETITIVE DIALOGUE

PROLOGUE OF THE ORGANISERS

We are honoured to be able to work with the city of Zlín, a true icon of modern urbanism and architecture. The Great Cinema of Zlín, which was commissioned by Tomáš Baťa in 1933, was at the time the largest projection hall in Czechoslovakia.

For the young and modern Zlín, the cinema also constituted the first cultural facility in the city. In addition to the matinees for employees of Bata's factory, sports events, theatre performances and other screenings were also held here. Despite the fact that it was considered just a temporary building it became a significant social nexus of the city.

This architectural competition is organised under the idea to give the building a new life, while conserving the original identity of the building. As part of the revitalisation a generously sized auditorium is planned, with a capacity of around 900 seats that will rank among the largest cinemas in Europe.

The city of Zlín, as the cradle of Czechoslovakian cinematography and the seat of the largest children's film festival in Europe, undoubtedly deserves an emblematic cinema building. The challenge for architects will not only be the reconstruction of the Modernist cinema hall, but mainly the adaptability of the main cinema space for the contemporary needs of the city's residents, with a vision to foster an active meeting place for the community here.

MArch. Ing. arch. Yvette Vašourková, Ph.D.
Co-founder Studio MOBA

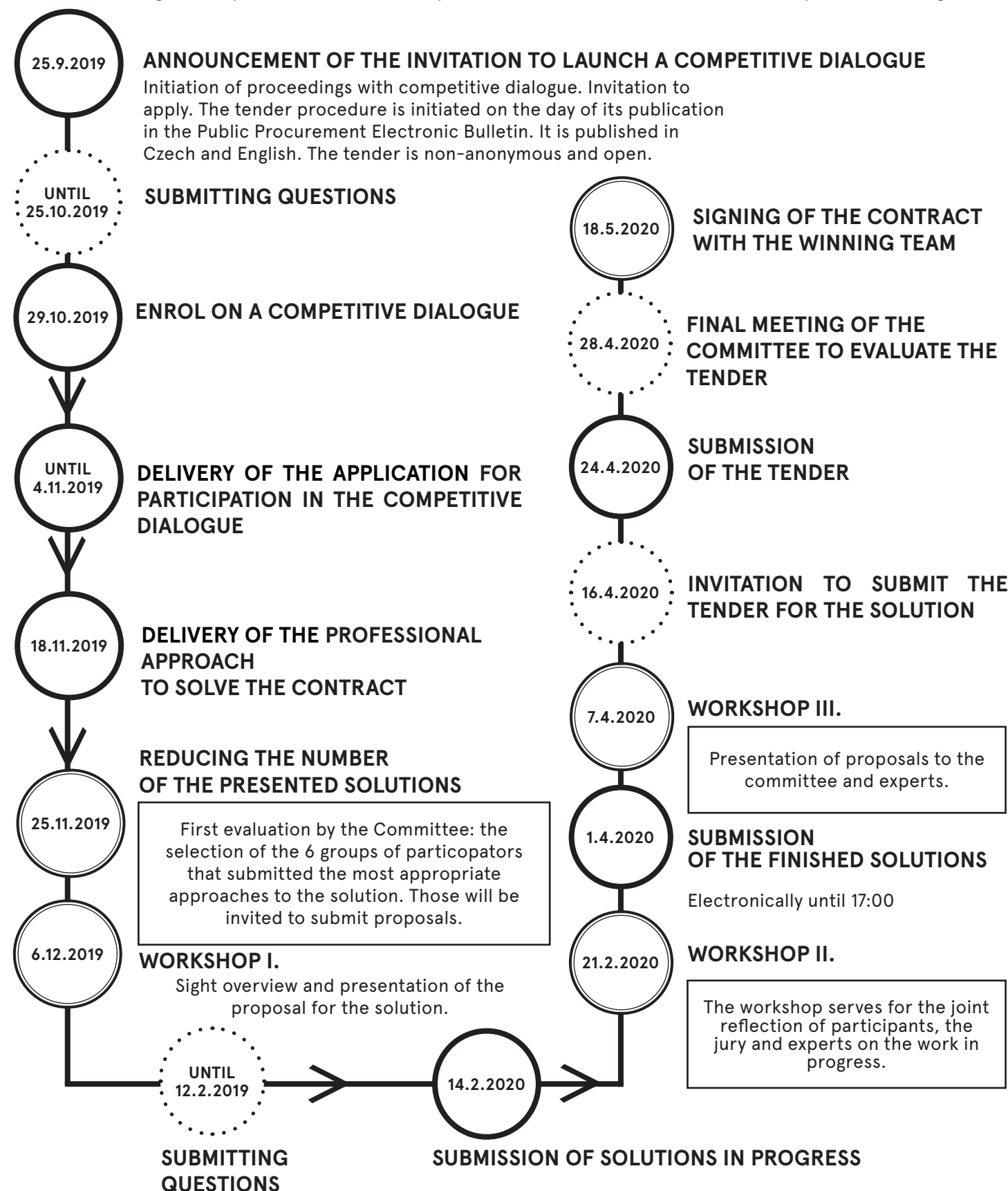
8 **TIMELINE OF THE CONTRACT**

2/A
procurement open procedure

9 **THE GREAT CINEMA OF MODERN ZLÍN**

International competition for revitalisation of The Great Cinema constructed by Bata Shoe Company.

Setting the expected dates of the public contract in the form of a competitive dialogue:



yvette@cceamoba.cz
contact for communication with the competition organizer



WHAT IS A COMPETITIVE DIALOGUE?

The competitive dialogue is described in Title VI. Section 68 of the Public Procurement Act 134/2016 Coll. It is a special procurement procedure and is used when the contracting authority is unable to specify the subject matter of the contract precisely before starting the procurement procedure.

WHAT ARE THE BENEFITS OF A COMPETITIVE DIALOGUE?

The contracting authority has the possibility to look for a solution together with the participants. Many uncertainties and blind spots can be found and eliminated during the design process.

WHY IS THE REVITALISATION OF A GREAT CINEMA HANDLED IN A COMPETITIVE DIALOGUE?

The client, together with the members of the expert committee, considers the Great Cinema project to be an unusually interesting project. Thinking about its meaning, symbol and future development raises many questions to which we do not have a clear answer yet. Thanks to the competitive dialogue, we can invite experts with different opinions and approaches to work. Therefore, the participants meet with the contracting authority and the expert committee more frequently than they do while taking part in the traditional procurement of architectural public contracts.

WHAT FOLLOWS AFTER THE COMPETITIVE DIALOGUE IS COMPLETED?

Unlike the architectural competition, where the next step is the negotiated procedure without publication, the competitive dialogue obliges the contracting authority to conclude the contract with the winner without undue delay, i.e. with the studio first placed in the order. If, for example, the winning team fails to submit insurance or is unable to detail with the contract for any other reason, the sponsor is excluded. The contracting authority is then entitled to call for closure contract of another tender in the order that results from the original evaluation, ie the second in the order.

10 **COURSE OF THE COMPETITIVE DIALOGUE** 2/B procurement open procedure

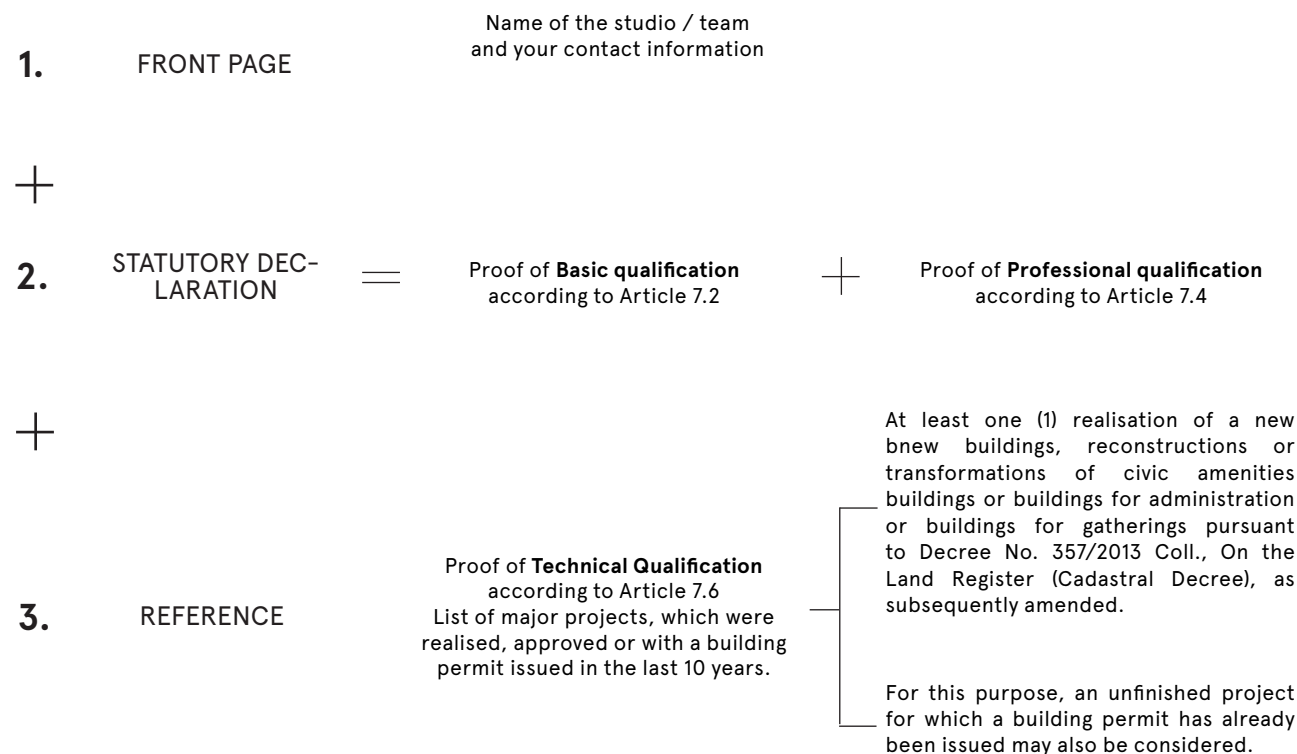
11

requirements for submission

1. TUESDAY 29.10.2019 REQUEST FOR PARTICIPATION IN THE COMPETITIVE DIALOGUE (REGISTRATION)

The tender documentation and all communication will be done electronically, e-mail addresses, data pages and electronic tools. The application for participation (registration) must be submitted in writing in electronic form through the National Electronic Instrument NEN until 5:00 PM on 29 October 2019. <https://nen.nipez.cz/>

REQUIREMENTS FOR SUBMITTING AN APPLICATION FOR REGISTRATION:



2. MONDAY 18.11.2019 PROFESSIONAL APPROACH TO SOLVE THE CONTRACT

Participants who fulfill the conditions defined in the Application for Participation (registration) will be invited to submit a Professional Approach to the solution of the contract. The check-in will take place electronically via NEN by 18.11.2019 by 17:00. The participants will describe the approach to the specified aspects of the public procurement solution (architectural quality of the solution; ie functionally-operational division). Any recommended approach will be justified.

REQUIREMENTS FOR SUBMITTING A PROFESSIONAL APPROACH TO THE PUBLIC PROCUREMENT:

A professional approach to the solution of the contract will be represented by the A3 booklet completed according to the example, which is Annex No. 3 of this tender documentation. Each aspect of the proposal will be on one spread, including photographs or plans and schemes of real application of the examples, all in Czech / English. From the point of view of relevance, it is essential that at least one person from the supplier's team of authors is also the author or co-author of the projects of used examples (illustrations) of the construction or their designs.

Preliminary specification:
In specific project proposals, at least 1 person from the author's team was the author / co-author.
Each project will be accompanied by graphic designs, photographs of the building realisation and a text description in the range - max. 1000 characters including spaces - stating the realised design phases, execution time, including implementation time, accessibility and investment costs.
The submitted materials must provide a comprehensive idea of the overall concept, the spatial arrangement and the structural design with an emphasis on the sustainability of the project. Furthermore, an idea of the material solution and access to the interior will be presented.

3. FRIDAY 6.12.2019 WORKSHOP I

The first workshop will include a tour of the building and a presentation of the client's aim and discussion.

4. FRIDAY 21.2. 2020 WORKSHOP II

Workshop II will include a digital presentation of the work in progress before the committee and experts.

Submission of work in progress by 14.2.2020, 17:00.

REQUIREMENTS FOR SUBMITTING WORK IN PROGRESS FOR WORKSHOP II:

<p>1. PRESENTATION</p> <ul style="list-style-type: none"> content according to participants roughly corresponding to portfolio requirements 	<p>perspective or axonometric and which part of the project they decide to present in this view</p>	<p>spaces and their continuity</p>
<p>2. PRELIMINARY PRICE OFFER FOR PLAN OF WORKS</p>	<ul style="list-style-type: none"> EXTERIOR drawing for the photo (see the competition documentation "Drawing photo") 	<ul style="list-style-type: none"> DESCRIPTION of selected architectural, constructional and material solution, description of technologies and energy concept in relation to previous aspects
<p>3. PORTFOLIO A3 LANDSCAPE</p> <ul style="list-style-type: none"> OPERATIONAL AND SPATIAL SCHEMES (at least 3) Axonometric depictions of building use (1) during the festival, (2) at the conference, (3) in normal operation INTERIOR depends on the participants, whether they choose 	<ul style="list-style-type: none"> SITUATION of ground level at 1: 500 scale of the building including the surroundings FLOOR PLANS 1: 200 showing the use of spaces and their continuity VIEWS 1: 200 depicting plan operations and their traceability SECTION 1: 200 showing the use of 	<ul style="list-style-type: none"> CALCULATION OF INVESTMENT COSTS

12 **COURSE OF THE COMPETITIVE DIALOGUE** 2/B procurement open procedure

13

5. TUESDAY 7.4.2020 WORKSHOP III

Workshop III will include a digital presentation of the finalised solutions to the committee and experts.

Submission of finished solutions by 1.4.2020, 17:00.

REQUIREMENTS FOR SUBMITTING WORK IN PROGRESS FOR WORKSHOP II:

<p>1. PRESENTATION</p> <ul style="list-style-type: none"> content according to participants roughly corresponding to portfolio requirements <p>2. PRELIMINARY PRICE OFFER OF PROJECTION WORKS</p>	<p>which part of the project they decide to present in this view</p> <ul style="list-style-type: none"> EXTERIOR drawing for the photo (see the competition documentation "Drawing photo") SITUATION of ground level at 1: 500 scale of the building to the nearest surroundings FLOOR PLANS 1: 200 showing the use of spaces and their continuity VIEWS 1: 200 depicting plan operations and their traceability SECTION 1: 200 showing the use of space and their continuity 	<ul style="list-style-type: none"> DESCRIPTION of selected architectural, constructional and material solution, description of technologies and energy concept in relation to previous aspects DETAIL of the facade at 1:20 scale CALCULATION OF INVESTMENT COSTS
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<p>4. THE COMMISSION'S ASSESSMENT PANELS</p> <ul style="list-style-type: none"> It is recommended to arrange the graphic representations on 7 panels in portrait format size B1. The panels may contain any other expressions beyond those listed here. <p>RECOMMENDED PANEL CONTENT</p> <ul style="list-style-type: none"> PANEL 1) aerial view or perspective showing the object including the solved area, plan of the ground floor in a wider situation including the area with marked entrances to the project, 1: 500 	<ul style="list-style-type: none"> PANEL 2) Drawings into exterior photographs, visualisation of interior solutions PANEL 3-6) individual floor plans with basic dimensions, 1: 100, all views, 1: 100, specific sections, 1: 100. PANEL 7) axonometric of structural design, specific details (facades, load-bearing structures, eventually others), 1:20, scheme of original and new structures and building elements
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<p>ARCHITECTURAL MODEL</p> <p>The architectural model of the Great Cinema building will be made at a scale of 1: 100. The model will allow an insight into the interior for a clear understanding of the design and construction solution.</p>

6. FRIDAY 24.4.2020 SUBMISSION OF THE TENDER

Submission by 24.4.2020, 17:00.

REQUIREMENTS FOR SUBMISSION OF THE TENDER

<p>1.PRICE OFFER FOR PLAN OF WORKS</p> <p>2. PORTFOLIO A3 LANDSCAPE</p> <ul style="list-style-type: none"> OPERATIONAL AND SPATIAL SCHEMES (at least 3) Axonometric depictions of building use (1) during the festival, (2) at the conference, (3) in normal operation INTERIOR depends on the participants, whether they choose perspective or axonometric and which part of the project they decide to present in this view 	<ul style="list-style-type: none"> EXTERIOR drawing for the photo (see the competition documentation "Drawing photo") SITUATION of ground level at 1: 500 scale of the building to the nearest surroundings FLOOR PLANS 1: 200 showing the use of spaces and their continuity VIEWS 1: 200 depicting plan operations and their traceability SECTION 1: 200 showing the use of spaces and their continuity 	<ul style="list-style-type: none"> DESCRIPTION of selected architectural, constructional and material solution, description of technologies and energy concept in relation to previous aspects DETAIL of the facade at 1:20 scale CALCULATION OF INVESTMENT COSTS
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---	--

**Pierre Hebbelinck**

*1956 / M.Arch / BE

Pierre HEBBELINCK (1956) graduated from the Lambert Lombard Institute in Liège (Belgium) in 1981. The following year, he opened his architecture studio and combined his work as an architect and as an architecture lecturer in Belgium, France, Eastern Europe and Latin America where he goes for cultural diplomacy missions. In 1996 and in 2002, he represented Belgium at the 6th and 8th Venice Architecture Biennials. In 2002 he received the Baron Horta Prize for the realisation of the Museum of Contemporary Arts at Grand Hornu in Mons. In 2004, he founded the Fourre-Tout Editions, which today have about twenty books to his credit. In 2015, he received the title of Knight of the Order of Art and Letters by the French Ministry of Culture and Communication. In 2016, Fourre-Tout publishes the book "New Riches - New Riches" and is Assistant Commissioner at the French Pavilion at the 15th Venice Biennale with the AJAP14 Collective and Obras. In 2019 Hebbelinck was awarded the EU Prize for Contemporary Architecture - Mies Van Der Rohe award for The Perret Hall - Cultural Centre of Montataire, France.

**Jitka Ressorová** * 1970 / Ing. arch. / CZ

Jitka Ressorová is a Czech architect who received her diploma from VUT in 1999. She afterwards worked at Studio Brno and at the studio Transat Architekti. In 1999–2011, Ressorová worked at the Department of Design at the Academy of Arts, Architecture and Design in Prague as an assistant and subsequently as the head of the department. Since 2003, she has been a member of the Ellement Design and Architecture office. Ressorová completed her PhD studies at the Academy of Arts, Architecture and Design in Prague in 2012 with the theme: The Residential Unit and its Individual Use. Since 2011, she has been a member of the Architecture Department which organises lectures and exhibitions on architecture; the exhibition "My Bat'a House" was one their significant projects. Ellement's most remarkable work in Zlín include the Revitalisation of Gahura's Prospect which emerged from an architectural competition in 2011.

**Vladimír Šlapeta** * 1947 / Prof. Ing. arch. DrSc. / CZ

Vladimír Šlapeta was born in 1947 into the family of architect Lubomír Šlapeta. After completing his studies at the Czech Technical University in Prague in 1972, he started working as an architect in Ostrava. From 1973–1991, he acted as head of the Architecture Department at the National Technical Museum in Prague. In 1986, he was a visiting lecturer at the Technical University of Berlin and in 1987 at the Technical University of Vienna. In 1988, he received a DAAD scholarship in Germany. In 2002, he was a visiting professor at the University of Ljubljana. During the period of 1991–1997, Šlapeta was the Dean of the Faculty of Architecture at the Czech Technical University and then later the Vice-Chancellor of the Czech Technical University in Prague. In 2003, he was again elected Dean of the Faculty of Architecture of the Czech Technical University. From 2006–2010, Šlapeta acted as the Dean of the Faculty of Architecture at the Brno University of Technology. He is also the author of numerous publications on modern architecture of the 20th century and urbanism (Famous Villas of the Zlín Region, 2008).

**Martin Jančok** * 1978 / Ing. arch. / SK

Martin Jančok is an architect who graduated in 2004 from the Faculty of Architecture of STU in Bratislava. From 2002–2009, he worked in the Zerozero architectural studio, where he contributed to several key projects that gained significant domestic and foreign attention. Jančok was responsible for Zerozero's participation in the international research project, City Visions Europe, and in the winning design for the Hungarian city of Ajka in the prestigious international urban competition European 10. In the extended team, Zerozero untd, Jančok participated in the realisation of the Pavilion of Czech and Slovak Republic at the 11th Biennale of Architecture in Venice in 2008. Following this, he founded PLURAL studio in 2010.

**Jana Kostecká** * 1975 / Mgr. / CZ

ALTERNATIVE MEMBER

Jana Kostecká studied art history and Czech language at the Faculty of Arts, Masaryk University in Brno. She started her work in the editorial office of the magazine Neon and in the publishing house Petrov (where she worked for example as an editor of the book version of the Šumná města tv series). In 2001 she went to Prague to work as a producer of the magazine Blok, followed by production work for the Design Days in Prague (Designblok), she cooperated with the Center for Central European Architecture, etc. Since 2007 she organises the PechaKucha Night Prague. She also works with Aero films and CAMP (Centre for architecture and metropolitan planning), where she deals with the production of programs for children and the public. She also publishes architectural books and design within the Jakost publishing house.

Jiří Korec, Mayor of the Statutory City of Zlín * 1986 / Ing. / CZ

Jiří Korec is a Czech politician. Since 2016, Jiří Korec has been a representative of the Zlín Region and the Mayor of the City of Zlín (previously a deputy mayor in 2016) since 2018. He is also a member of ANO 2011. Between 2002 – 2006, he graduated from the Secondary Technical School in Zlín and in the following years graduated with a degree in cybernetics, biomedical engineering and management from the Czech Technical University in Prague. After his studies, he worked as head of the technical department at MEDETRON, a private company involved in the production of measuring technology for healthcare.

**Miroslav Adánek, Deputy Mayor** *1963 / MUDr. / CZ

Miroslav Adánek is a Czech politician. From 2010 to 2018, he was mayor of the city of Zlín and since 2012, he has been a representative of the Zlín Region, non-party for the STAN movement. He graduated from the Faculty of Medicine at Palacký University in Olomouc in 1989, receiving the title of MUDr. Adánek then moved to Zlín for work (just before the 1989 revolution). He worked as a surgeon at the Atlas Hospital in Zlín and at the Baťa Regional Hospital in Zlín as well as in hospitals in Vsetín and Valašské Meziříčí. In the 1990s, he was also a team physician for the Zlín Extraleague hockey team. Since 2005, Adánek has been a managing director and a partner at the company Jednodenní chirurgie Zlín, s.r.o.

**Pavel Brada, Deputy Mayor** *1979 / Mgr. / CZ

Pavel Brada is a Czech politician. He is currently Deputy Mayor of Zlín and a member of the ANO movement. Brada studied at the Faculty of Law at Charles University, Faculté de droit, and Université de Lausanne in Switzerland. He has worked in large law firms in Prague and was a senior lawyer at Česká and at the development company ECM. Since 2010, has been head of the legal department at Allegro Group CZ (Aukro, Heureka, PayU) and later became co-owner of AUKRO. Brada has been the active Deputy Mayor of the Statutory City of Zlín since 2014. He is also a member of ANO 2011.



ALTERNATIVE MEMBER

Aleš Dufek, Deputy Mayor *1973/ Mgr. / CZ

Aleš Dufek is a Czech politician, representative of the Zlín Region since 2016, deputy mayor of Zlín from 2010 to 2014, chairman of the Zlín 21 movement from 2013 to 2017, member of KDU-ČSL from 2017. In the regional elections in 2016, he was elected as a member of the Zlín Region as a member of the Zlín 21 movement on the candidate KDU-ČSL. Since 2016 he has also been a member of the Council of Europe in Strasbourg. In December 2017 he ended up as chairman of the Zlín 21 movement and became a member of the KDU-ČSL.

**Bedřich Landsfeld, Deputy Mayor** *1959/ RNDr. / CZ

Deputy Mayor of Zlín for Economics, Finance, Urban Greenery and the Environment, non-party for STAN.

**Ivo Tuček** *1981 / Ing.arch. / CZ

Ivo Tuček is a graduate of the Czech Technical University in Prague. Following this he practiced at studios, focusing on urban and spatial planning. Since 2014, he has been working for the Zlín Municipality where he subsequently gained a leading position for the department of urban planning.





Naděžda Goryczková, CEO of the National Heritage Institute

Ing. arch. / CZ

Naděžda Goryczková is an expert in the field of research and protection of architectural monuments of the late 19th to mid 20th century. Since 2008, she has been the General Director of the National Heritage Institute. She specialises in exploration and restoration of modern architecture. Goryczková has made contributions to the promotion and popularisation of heritage conservation by organising professional seminars, thematic exhibitions and lectures on architecture of the late 19th to mid 20th century. She has been actively involved in grant and institutional research activities in the field of heritage conservation since 1997. Between 2005 and 2011, she was the chief researcher of the NPÚ research project focused on exploration, inventory and documentation of the cultural heritage of the 19th and 20th centuries in the Czech Republic. Goryczková also leads an institutional research task dedicated to the sights of modern architecture. She is co-author of several publications regarding monuments of modern architecture especially in Moravia and Silesia.



Josef Pleskot, architect

*1952 / Ing. arch. / CZ

Josef Pleskot is a Czech architect. Since the mid-1990s, he has become one of the most well-known and respected architects in the Czech Republic. Pleskot graduated from the Faculty of Architecture at the Czech Technical University in Prague (1979) where he later taught under the Department of Theory and Development of Architecture until 1982. From 1982-1991, he worked at the G-16 studio in the Regional Design Institute. Pleskot briefly returned to his alma mater in 1990 to teach but has since 1991, been the owner of the AP ATELIER Association of Fine Artists. In 2014, Pleskot was awarded the title of "Architect of the Year" for his "continuing series of architectural realisations, which ranks among the top companies in the Czech Republic. This year, above all, for the unique revitalisation of the post-industrial area of Lower Vítkovice."



Petr Všečka, author of the building-historical survey for the Great cinema

Ing. arch. / CZ

Petr Všečka is a Czech architect. Since 1997, he has been working at the Transat Architects architectural studio. He is the architect behind a number of reconstructions and revitalisations of important buildings in the Zlín Region. Transat Architects was involved in the reconstruction of the Administrative Building No. 21 in Zlín, also known as The Bata Skyscraper. Since 2006, Všečka has devoted himself to the overall restoration of the Tomáš Baťa Memorial which was completed in 2019.



Ivan Němec, structural engineer

Ing. / CZ

Ivan Němec is an engineer who in his practice, devotes himself to the design of load-bearing structures, building and engineering constructions, and research and publication of professional texts. Since 1993, he has been working in the office of Němec-Polák. Němec has participated in building projects such as Forum Karlín, a new building for the Faculty of Architecture of the Czech Technical University, residential complexes of the Žižkov Park and administrative buildings such as Park Chodov. He now works at the Faculty of Civil Engineering at the University of Technology in Brno.

Čestmír Vančura, the President of the Zlín Film Festival

*1953 / Ing. / CZ



Čestmír Vančura graduated from the Secondary Technical School of Civil Engineering in Valašské Meziříčí and then from the Faculty of Mechanical Engineering of the Brno University of Technology with a degree in Engineering Technology. In 1992, Vančura founded his company, Kovárna VIVA, with his associates. Today, he holds the position of Chairman of the Supervisory Board and is also still a co-owner of the company. Additionally, he is the chairman of The Kovárna Viva Foundation which was established to support education, the history of craft and industry, fine arts and charity. Vančura is a member of the TBU Scientific Board and chairman of the board of directors of the charitable organisation Zlín Chateau. Since 2014, he has been the President of the Zlín Film Festival - an international film festival for children and youth. He is an active member of the group supporting the reconstruction of the Big Cinema. Vančura is also the new president of the Zlín Creative Cluster, chairman of the Association of Entrepreneurs of Baťa and is the leader of the Zlín 21 movement.

Martin Vondrášek, authorised engineer in the field of technological equipment of buildings

Ing. / CZ



Martin Vondrášek is an author of certification methods in the field of measurement of electroacoustic systems and parameters of acoustic elements as well as methodologies of acoustics design and electroacoustic systems. He implemented AV technology, electro-acoustics and cinema technology in the projects of the cultural center Forum Karlín, DOX + or Gong Center for Contemporary Art in Ostrava. He graduated from the Czech Technical University, Faculty of Electrical Engineering with a degree in Radioelectronics, specialising in electro-acoustic and acoustics.

Petr Jordán, Head of the Department of Cultural Center Zlín

*1976 / Mgr. / CZ



Petr Jordán runs and coordinates the development of the congress center. He graduated from the Silesian University in Opava where he studied History - Museology. He worked for the Silesian Provincial Museum in Opava as Deputy Minister for Social and Natural Sciences where, in addition to developing institutional development concepts and organising exhibitions, lectures, conferences, he also contributed to project and investment activities. In 2016, he moved to Zlín and has since been leading the congress center.

Representative of the Department of Investment Projects Implementation of the Municipality of Zlín

Examination of economic investment parameters.
The name of the expert will be specified.

Representative of the National Heritage Institute in Kroměříž

The name of the expert will be specified.

18 **THE GREAT
CINEMA OF
MODERN ZLÍN**

2/D-F
International competition for revitalisation of The
Great Cinema constructed by Bat'a Shoe Company.

19 1. The Great Cinema in 1932.
Source: www.staryzlin.cz



20 COMPETITION BRIEF 2/D

The competition of the Great Cinema of Modern Zlin is a dialogue-driven challenge that aims to fully restore this historical building in a manner that will not only maintain its present significance and tradition but ensure that it is functional and operational in the long term. The Great Cinema building was built in accordance to the original Bat'a provisional principle in which space designated for public functions (i.e. the projection hall) significantly outweighed space allotted for visitor facilities and operational areas. Such design models, however, have become incompatible with the needs of both today's visitors and operators, requiring it to be re-imagined and updated.

The central idea of the design is to maintain the original function of the cinema. Every year, the Great Cinema hosts the International Festival of Films for Children and Youth. This event requires an environment for showing films at the highest possible quality as well as an adequate space for presenters, directors, and actors. Additionally, it is important to consider the use of the building when the film festival is not being held.

The Great Cinema is intended to be a space for everyday gatherings. The cinema itself should have a capacity of 800 seats. Ideally, fixed seating arrangements can be combined with flexible seating. Free standing seats can be removed to provide increased space for other activities in the auditorium when necessary. In addition to film screenings, activities held in the Great Cinema can expand to include congress meetings, conferences, theater and dance productions, concerts and school performances. It is, therefore, important to pay special attention to the acoustics of the hall, ensuring that they can be adapted to be compatible with live music as well.

The Great Cinema is representative of a distinctive modern architectural style and is considered to be an important cultural monument. Given this, it is critical that the recommendations for the renewal issued by the National Heritage Institute (see appendix) is respected.

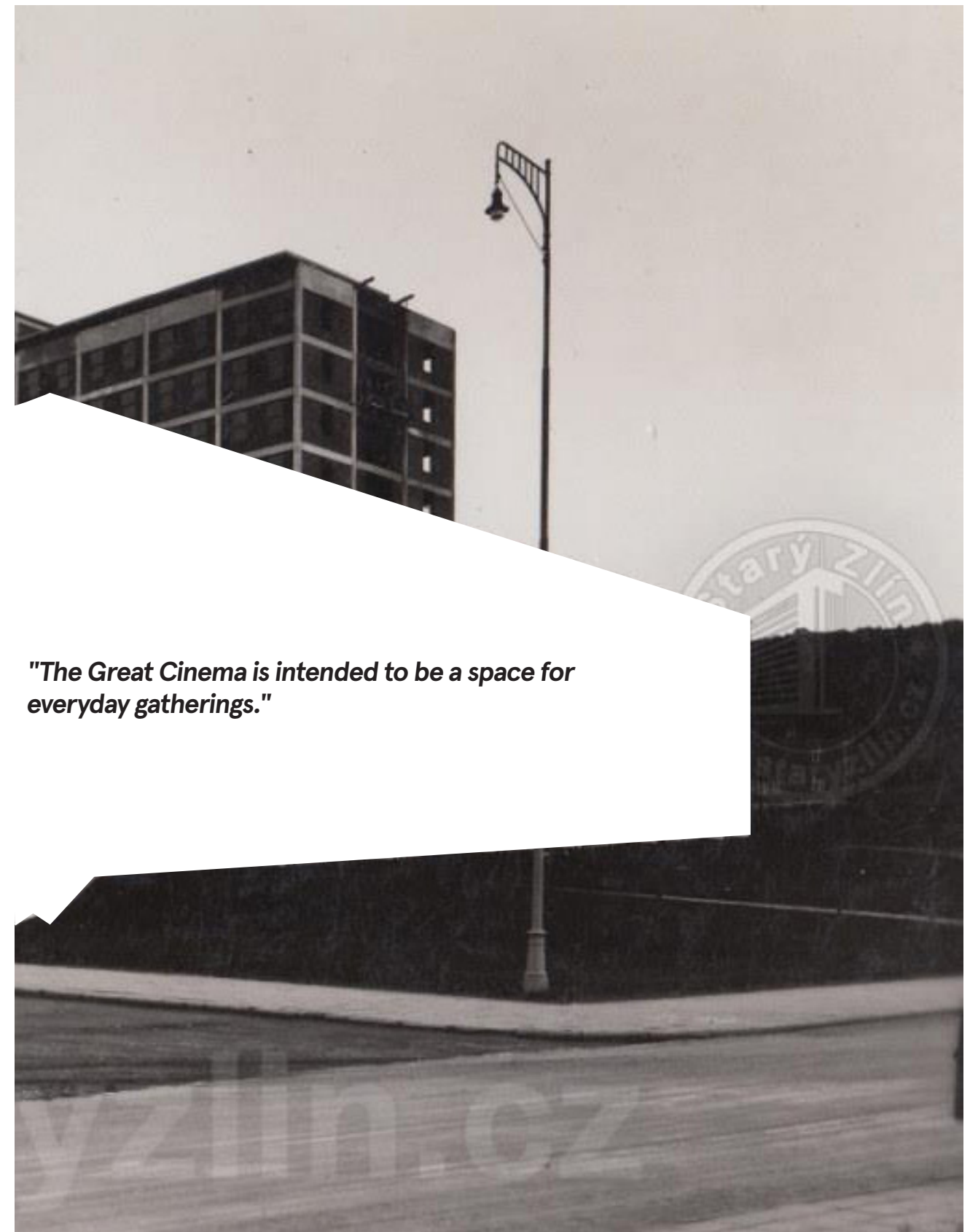
The space around the projection room should be designed to accommodate activities that will enhance the identity of the place. It should correspond to the needs of the 21st century city's residents and visitors by potentially including things such as learning activities (i.e. new media lessons), workshops and courses, or a café/bistro/bar. Dining operations are also intended to provide catering facilities for events held in the main hall.

All activities can be held within the central building, including the use of elevated planes which are generally found around the main hall. At the same time, placement of some operations in a partial or complete basement is something that can be considered. However, it is essential that the links to the exterior must not be changed – the key is to maintain the original direct connection between interior and outdoor terrain plan that directly surrounds the building.

Rethinking the immediate surroundings of the building is another important aspect of the revitalisation project of the Great Cinema. This should include not only the front façade but the entire external envelope. Future cinema goers should have a more active and direct connection with the surrounding public spaces. In the following years, the city of Zlin is considering the construction of an underground car park below the Jobs Square.

The goal of revitalising the Great Cinema is to ensure its long-term, functional and sustainable operation. Hence, the proposal and subsequent project should look to balance the needs of a quality cultural environment and the economical use of investment funds.

21 1. The Great Cinema in 1932. Source: www.staryzlin.cz

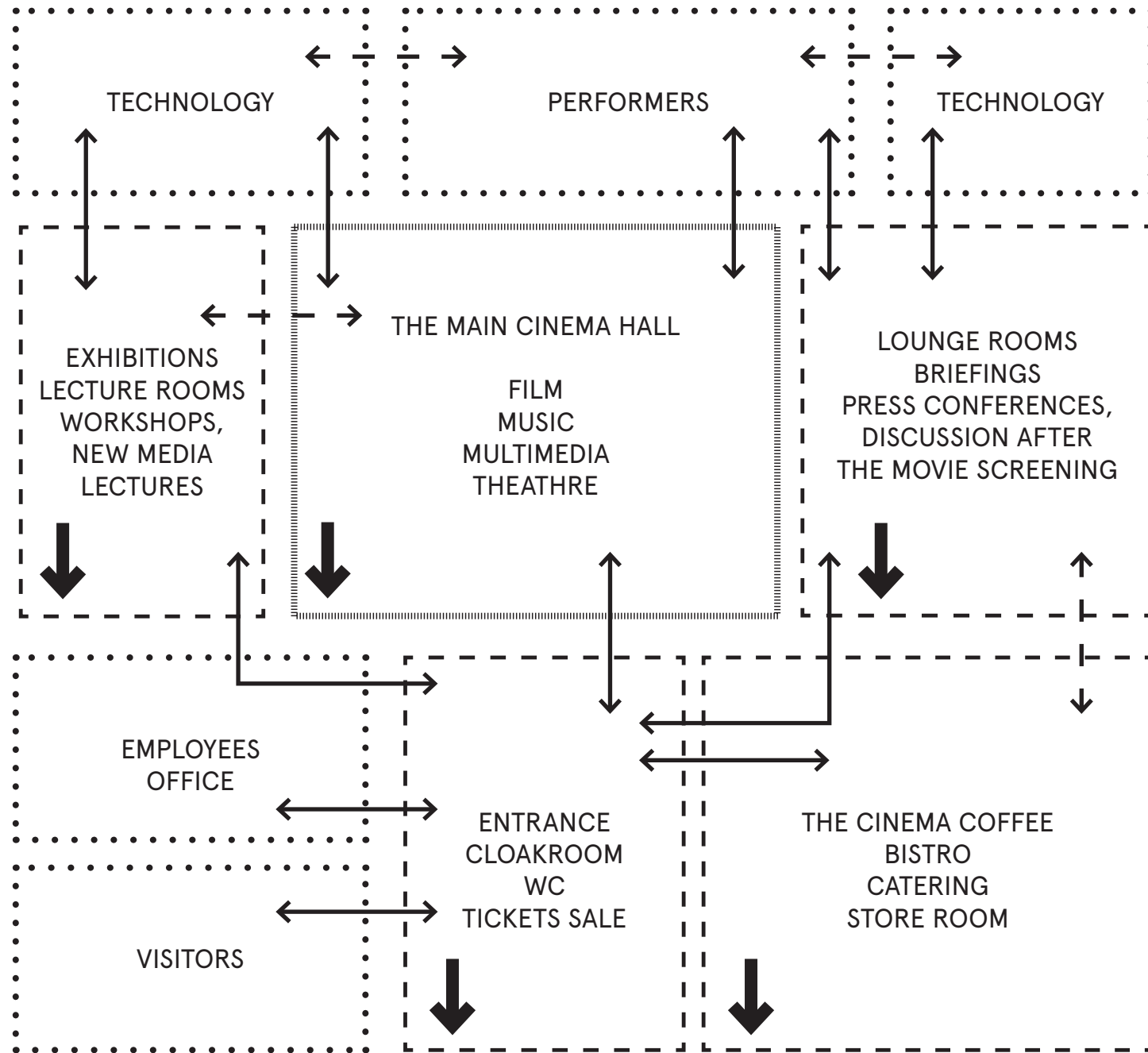


"The Great Cinema is intended to be a space for everyday gatherings."

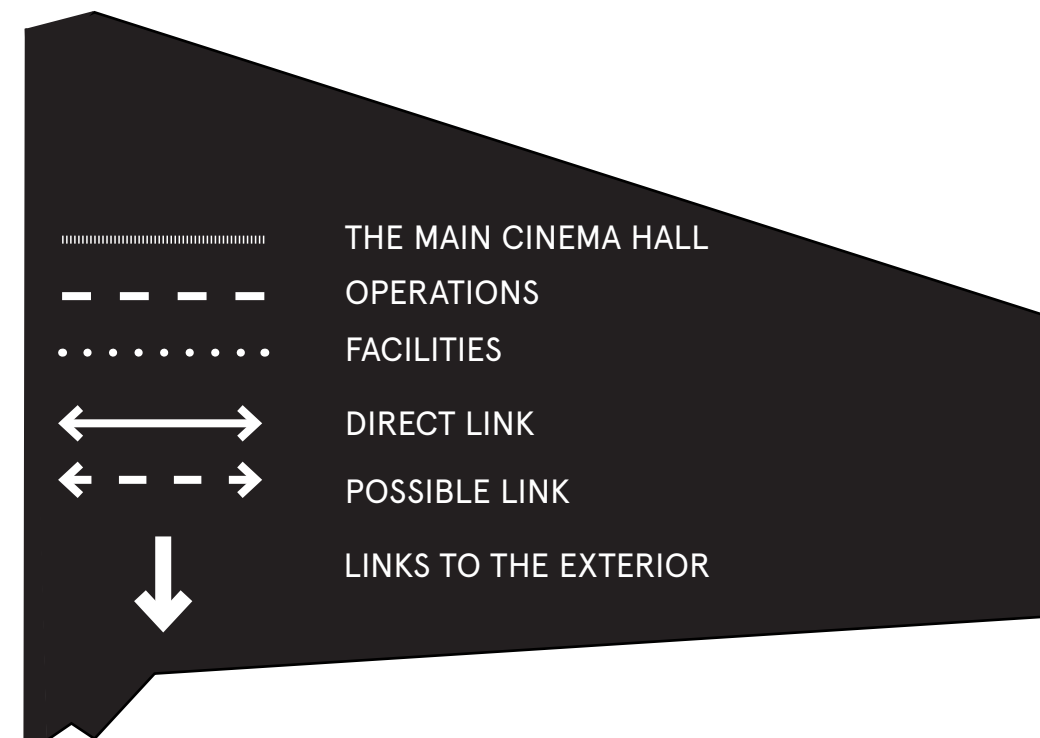
22 OPERATING DIAGRAM

2/D RECOMMENDED RELATIONS BETWEEN INDIVIDUAL OPERATIONS

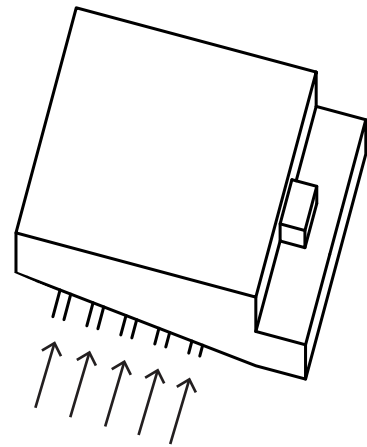
sizes of individual operations are only illustrative



LEGEND

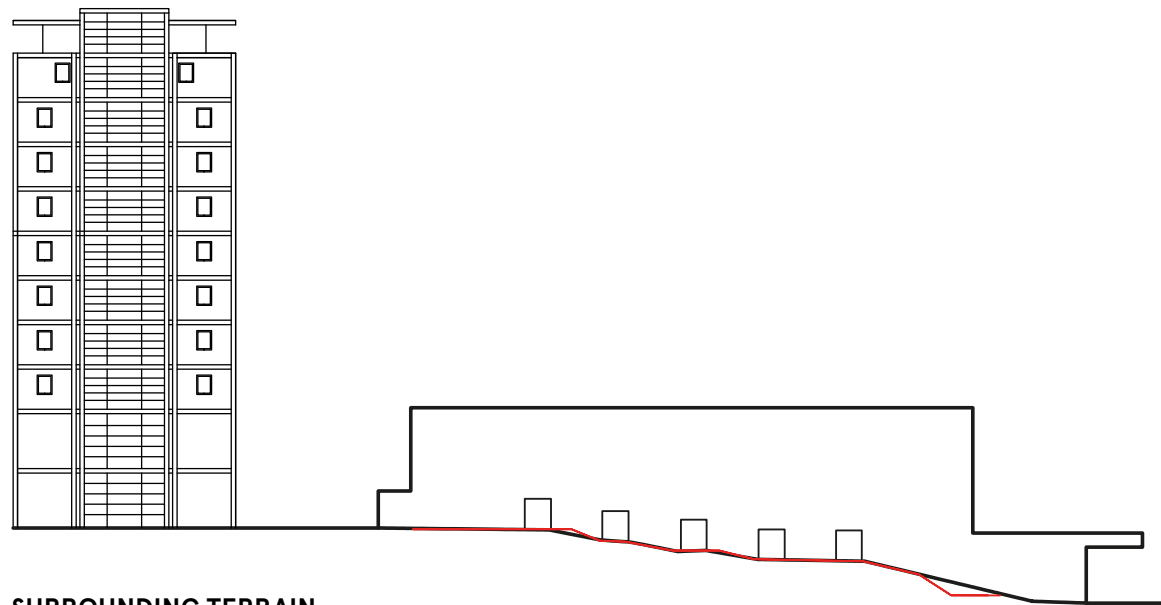


24 THE TOTAL AREA TO SOLVE 2/D
TERRAIN CONFIGURATION AND DIRECT RELATIONS
WITHIN THE BUILDING

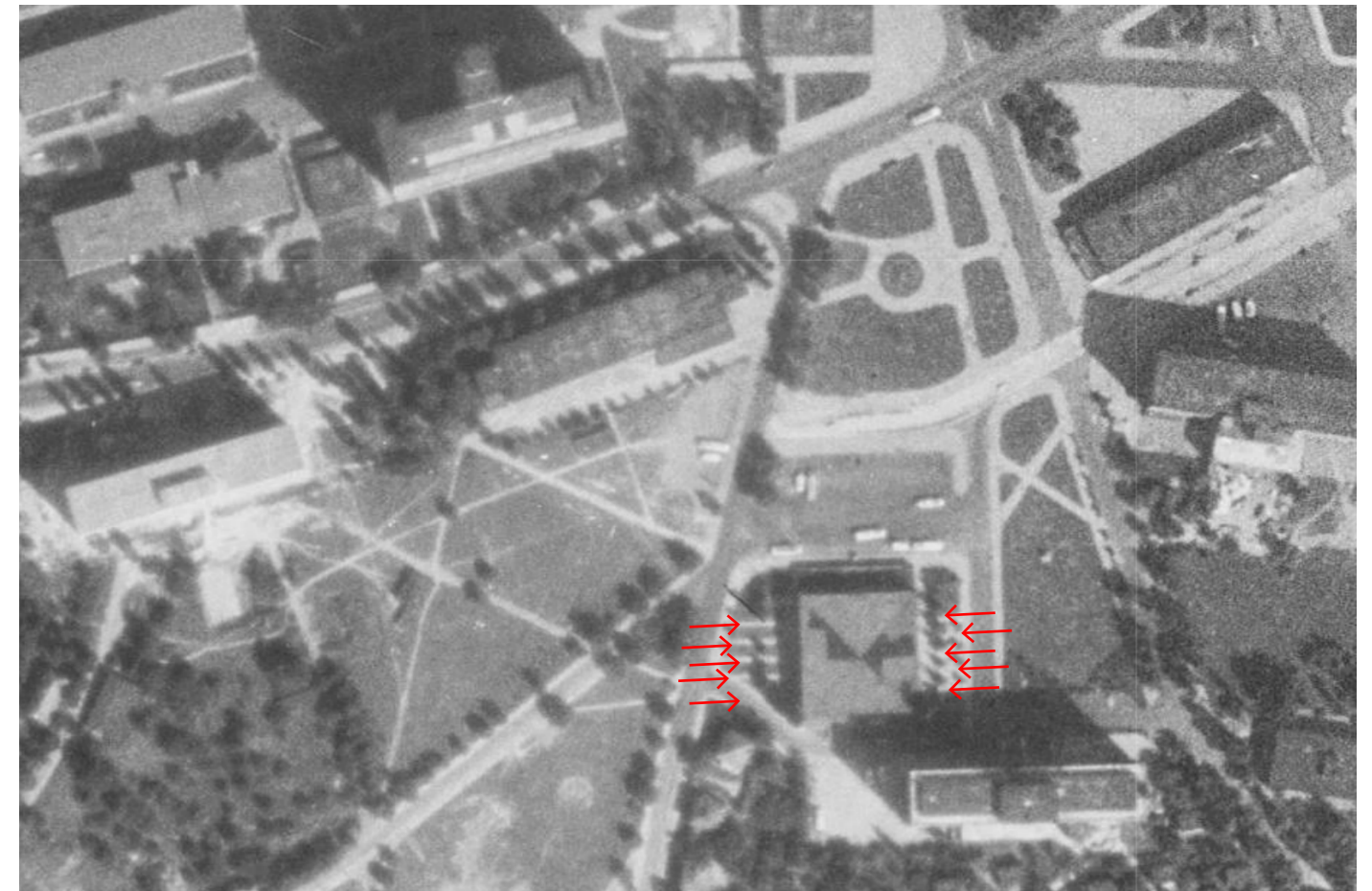


The Great Cinema building was designed using the natural slope of the terrain, which was transcribed both indoors and outdoors. From the auditorium, which was once completely filled with free-standing chairs, the two-wing doors were designed to enter the exterior. The

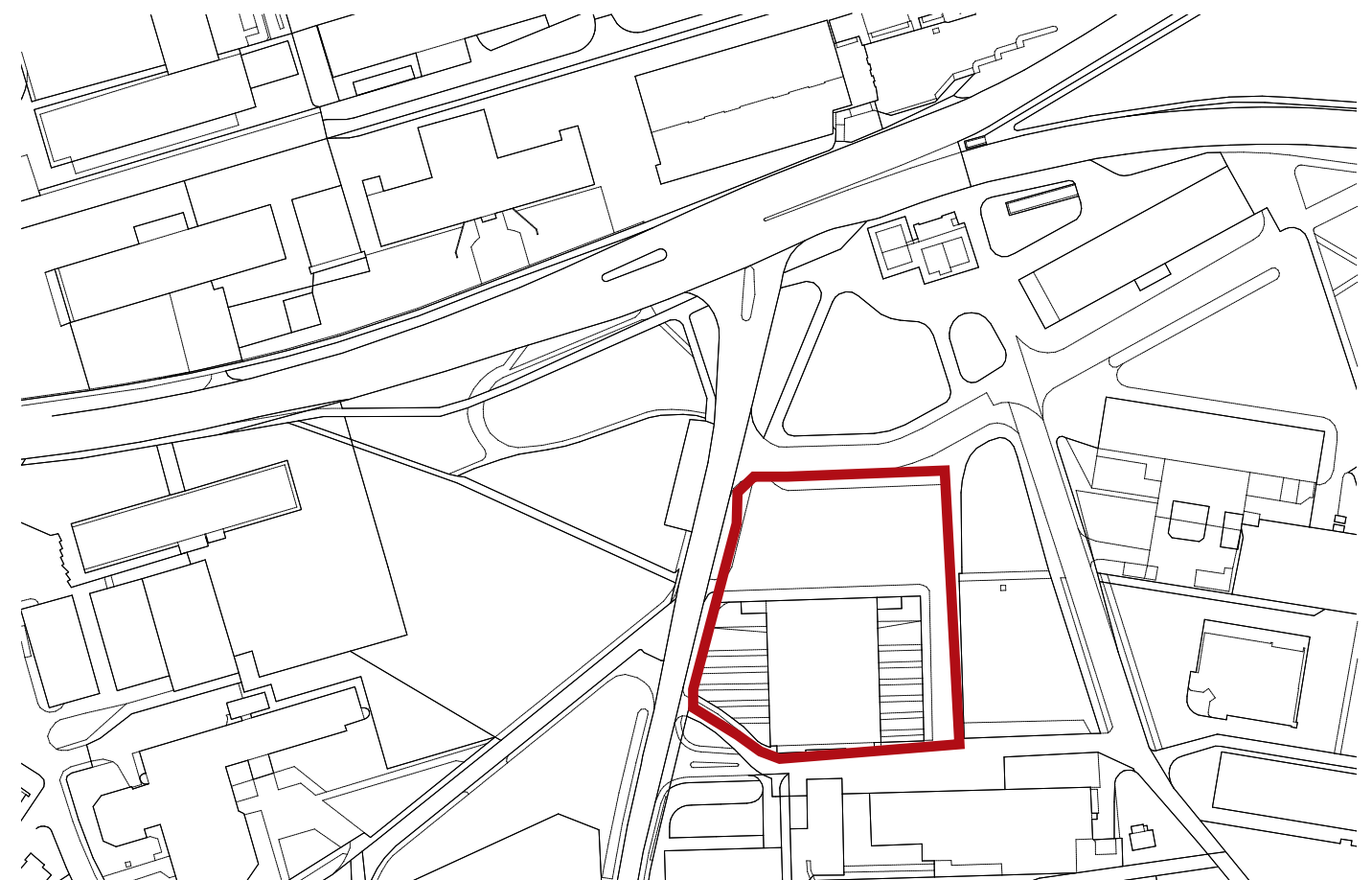
position and number of doors has gradually changed as a result of interior changes. The entire development of the changes are visible in the attached document Building and Historical Survey, where the original position of two-wing doors on the facade is visible.



SURROUNDING TERRAIN
FLOOR LEVEL IN THE INTERIOR



Aerial photography from 1950. Labour square. Source: www.kontaminace.cenia.cz



The total area to solve.

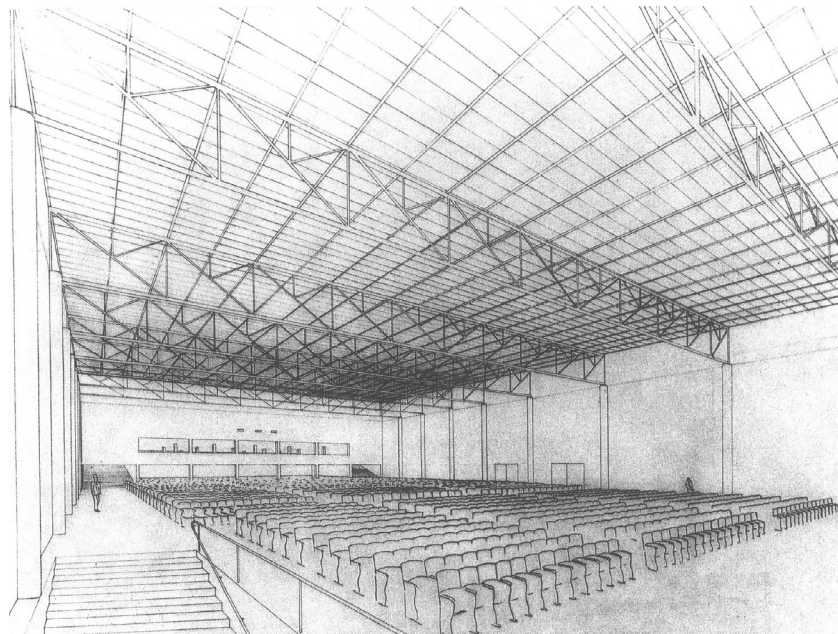
The Great Cinema, built in 1933, is an important landmark in the Square of Work in Zlín. The quintessential industrial city grew gradually around its center of gravity – the Baťa Shoemaking Factory Square. In accordance to modernist principles of city zoning, space for cultural and social activities were offered to employees. Factory workers would filter through these areas as they headed home from work to the Baťa colonies of semi-detached houses. It was here that they would spend their free time during two-hour breaks. The city pulsed with a regular rhythm.

The cinema building was originally a temporary solution to the inadequate capacities of available screening rooms in the city. The owner of the factory, Tomáš Baťa, decided to commission a new cinema to be built. It was intended to be modelled after the Paris cinema, Gaumont, which with its 6,000 seats was the largest screening room in the world. The building was designed by the Baťa building department led by architect František Lýdie Gahura.

Due to the unfinished urban redesign of the Square the cinema was created as a makeshift building. The original plan was to complete the urban conception

of the entire square from 1935–36, dismantle the makeshift cinema, and then precede to move it to its intended position next to the hotel Moscow as a cultural and social center. To carry out this plan, a removable steel structure of 33 meters was designed by engineer Vtelecký. The structure was constructed according to Zlín's grid of 6.15 x 6.15 meters. The cinema with its rigid, simple appearance greatly differs to any other important building in the city. However, the validated grid that followed the city code was copied into the original façade, with the specific distance between the trusses and the horizontal edge that separated the brick suspension with the Heraclit fill. It became the first welded steel structure of such a span to be built in Czechoslovakia.

After its completion, the cinema became the center for the city's cultural facilities. Historically, services offered by the cinema building included a playroom and a kindergarten rest room, the so-called Children's Garden. It was likely the first such service in our country. Sporting events and theater performances were also held there. Designed for up to 2270 people, the vast space demonstrated its potential for multifunctional use. At the time, it was the largest screening hall in Czechoslovakia and likely also that of all of Central Europe.



1.

1. Sketch of the interior of the Great Cinema projection hall from the 1930s. View of the auditorium.
Source: SGZ.

The building was built to follow the smooth slope of the terrain, an idea repeated in the interior of the hall. The cinema auditorium, itself, had experienced changes since the very beginning. Shortly after the opening of the cinema, audiences sat on plain, free-standing wooden chairs on a floor poured out of cast concrete to watch the films. This solution offered maximum utilisation of the space, but with clear limitations to user comfort that would be unacceptable today. The interior was austere and only a few colors and materials were used. The rigid cubic structure was clad on both sides with heraclit and the façade was plastered. Additional functional elements were added, such as the sheathing of the interior side walls with green jute for acoustic reasons. The building was divided into two main spaces. It was a projection space, completely filled with seating, that leads directly through six double doors on both sides out to the exterior of the building. Then it was an entrance foyer with minimal facilities. The facade soon becomes a showcase for Baťa's visions. In 1936, a 40-meter sculpture was installed onto the façade of the cinema, illustrating Baťa's future plans for a road route that would intersect Czechoslovakia from Prague, Brno, Zlín to Carpathian Ruthenia. It was the first light map in Czechoslovakia.

During World War II, the Great Cinema in Zlín became the target of aerial bombing which severely damaged the building. After the reconstruction of the damaged building, the original and added materials to the structure are still visible from the interior. The war, however, became a means for the Great Cinema to gain a more permanent status – it strengthened its status quo as a building, giving it the capacity to remain in place.

After World War II, the auditorium underwent necessary modifications. The incline of the auditorium was adjusted, and changes were made on the acquisition of better quality projection technology and the tightening of standards. In the 1960s, the most significant reconstruction of the cinema was carried out according to the plans of architect Karel Fišar. It was primarily rebuilt to accommodate new technology that could project 70 mm films. The original division of interior spaces was finally changed during this time. Entrance pathways to the premises of operation facilities and the smaller auditorium area were added. The original direct route from the projection hall to the exterior was broken with newly defined corridors. At the same time, dressing rooms for visitors were built around the hall and the surfaces of the building were modified. The walls, ceilings and columns of the main entrance, for example, had a small mosaic added to them.

In the following decades, the exterior of the cinema, particularly its basic cubic shape, were supplemented with necessary extensions to contain its expanding functions. Extensions were added to the southern and northern side of the Great Cinema building. They functionally complement both the technical and visitor facilities. The main entrance was expanded and completed with a cantilevered shelter. The facade of the entrance area is divided by a grid of concrete decorative panels called "razor blades". In the 1990s, part of the built-in entrance building was used as a video rental shop, later serving as a second-hand clothing store.

The Great Cinema building is now registered as a cultural monument.



2.



3.

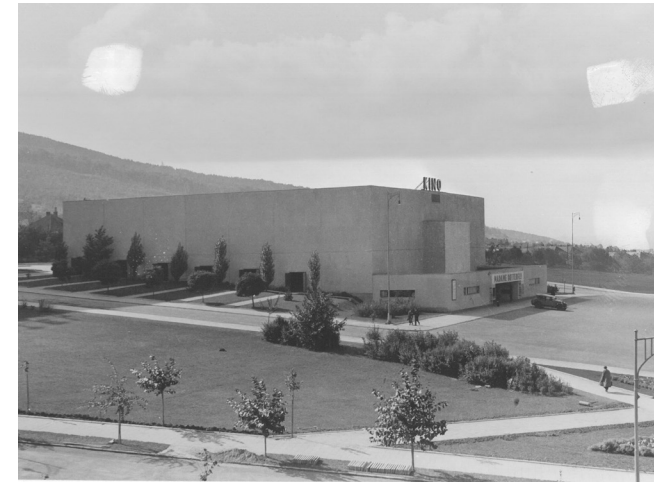


4.

2. Exterior 1968.
Source: State District Archives Zlín, Zlín Municipal Cinema Fund

3. Labour Square, 1930s.
Source: Hynek Capka, www.staryzlin.cz

4. Labour Square, 1930s. There is a map of the proposed highway, which would have intersected the whole Czechoslovakia, on the side of the cinema.
Source: www.staryzlin.cz



5.



6.



7.

5. View of the Great Cinema from the East, author of the photograph Mr. Vaňhara, 1935, SOA 4901.

6. View of the Great Cinema from the West, photo by Mr. Vaňhara, 1935, SOA 4901.6.

7. The Film Harvest festival in 1941.
Source: SOA.

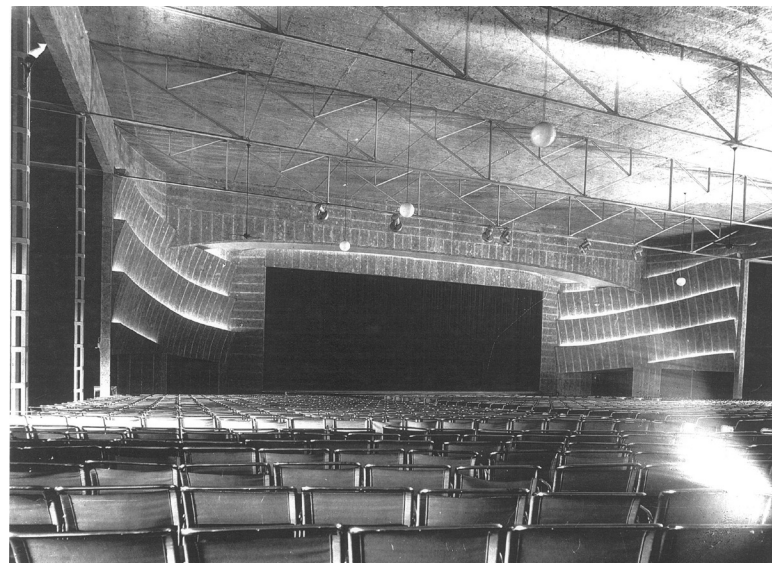
30 **DEVELOPMENT OF THE CINEMA CAPACITY**

2/E historical photos of the interior



YEAR 1932/2270 SEATS

THE ORIGINAL CINEMA HALL USING THE FULL VOLUME OF THE BUILDING AND THE NATURAL SLOPE OF THE TERRAIN TO ORGANISE THE AUDITORIUM.



YEAR 1940/1540 SEATS

MODIFIED AUDITORIUM WITH NEW CHROME AND WOODEN SEATS.

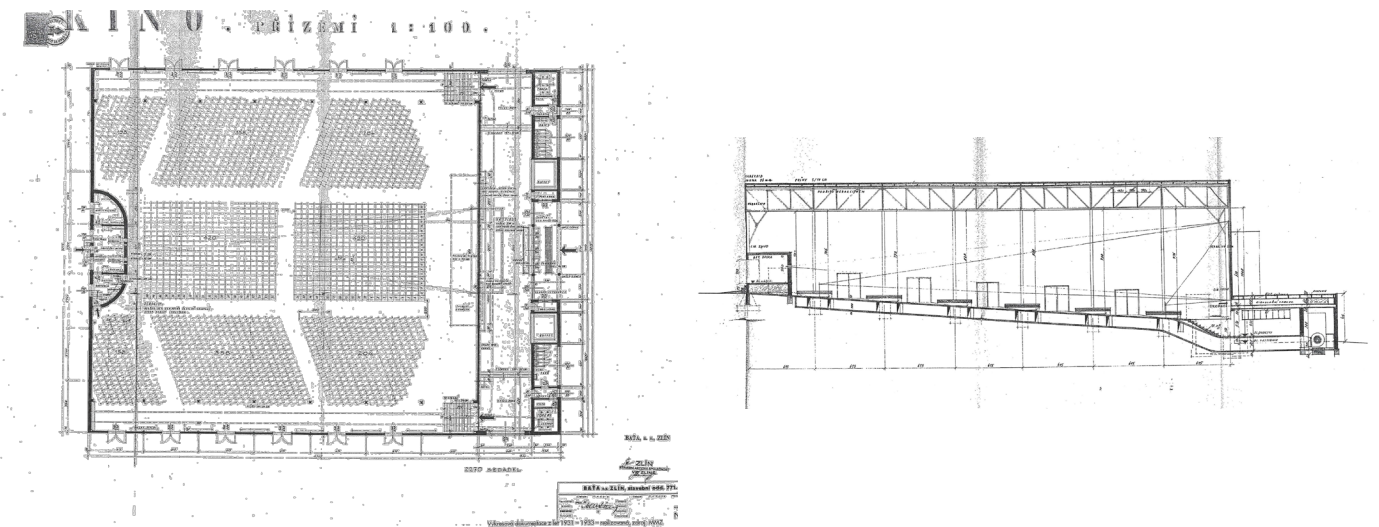


YEAR 1957/1327 PLACES

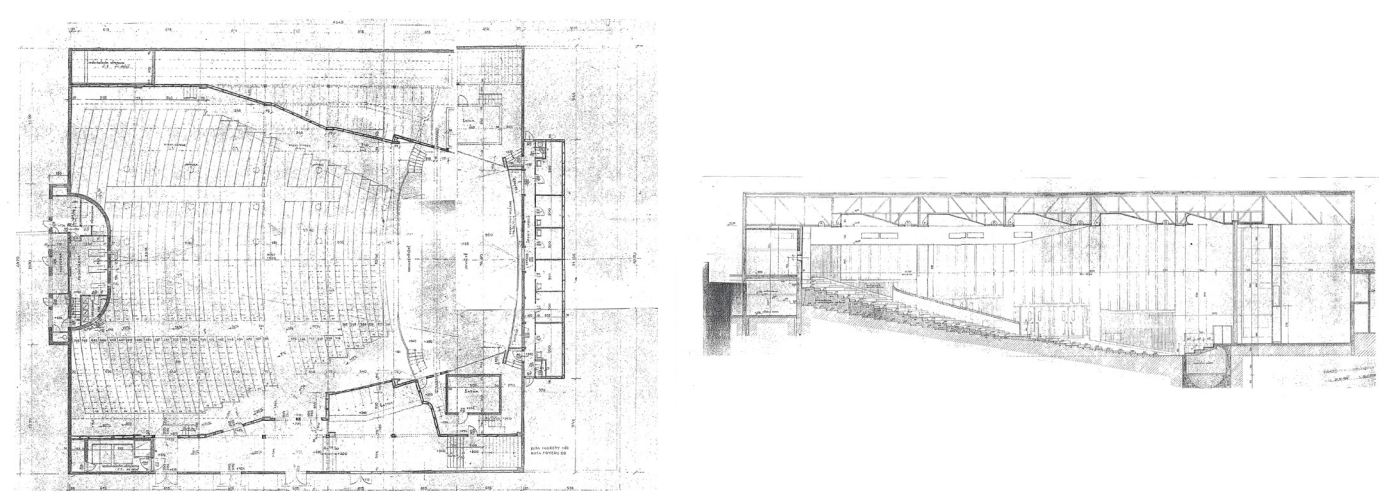
INCREASING THE INCLINE OF THE AUDITORIUM AND A COMPLETE INTERIOR CHANGE FOR THE PROJECTION OF 70MM FILMS.

historical plans and sections

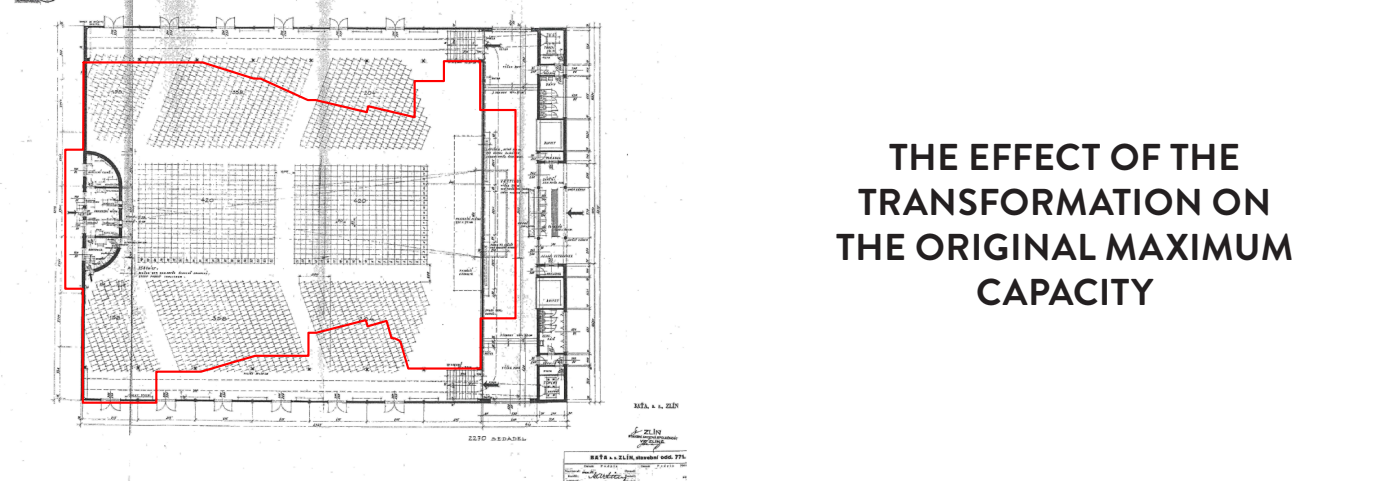
PLAN AND SECTION FROM THE 30s



PLAN AND SECTION FROM THE 60s



PLAN AND SECTION FROM THE 50s



THE EFFECT OF THE TRANSFORMATION ON THE ORIGINAL MAXIMUM CAPACITY

32 **NÁMĚSTÍ PRÁCE/LABOUR SQUARE**

2/E cultural center of the city

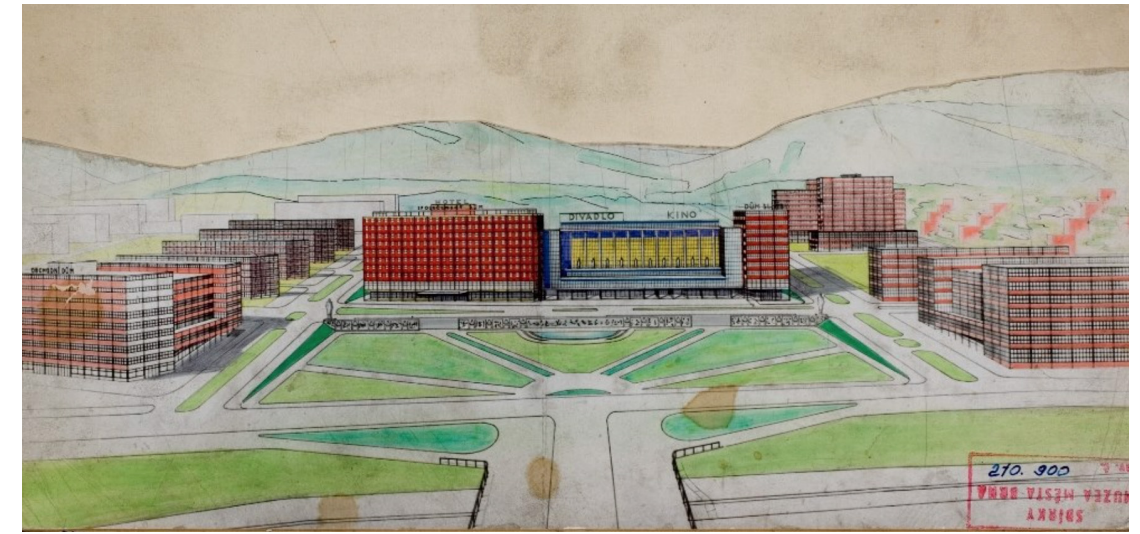


Společenský dům a kino



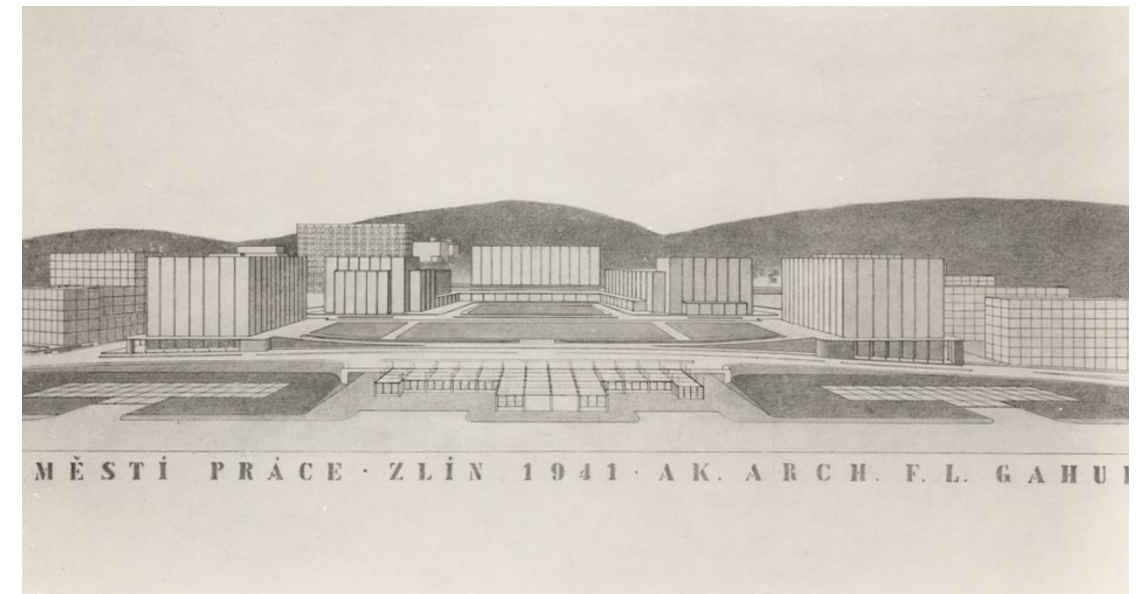
33 **UNBUILT ZLÍN**

never finished construction concepts of the Labour square and the Great cinema



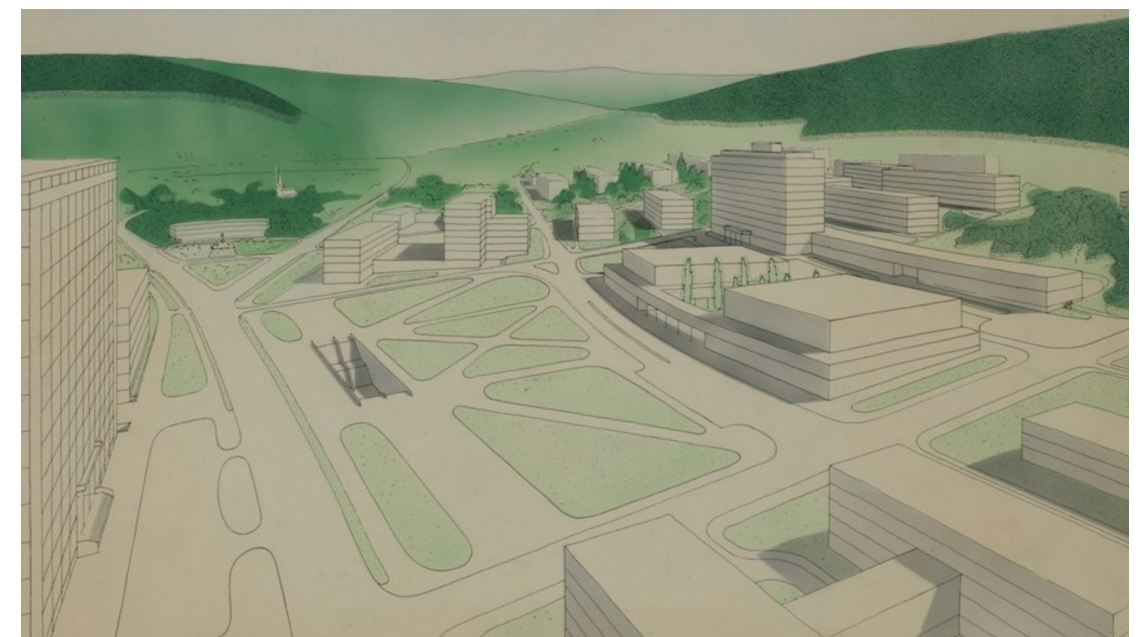
F.L.Gahura
1935

Source:
Muzeum města Brna



F.L.Gahura
1941

Source:
Krajská galerie výtvarného umění ve Zlíně

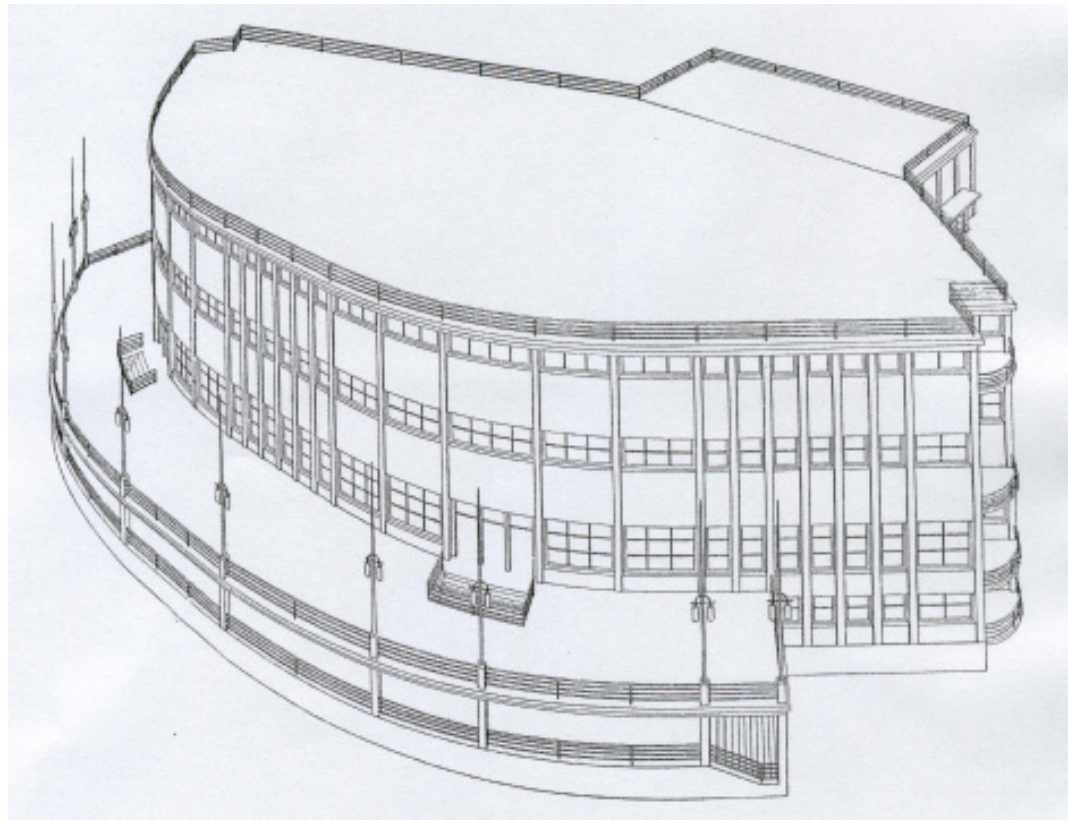


Vladimír Karfík
1946

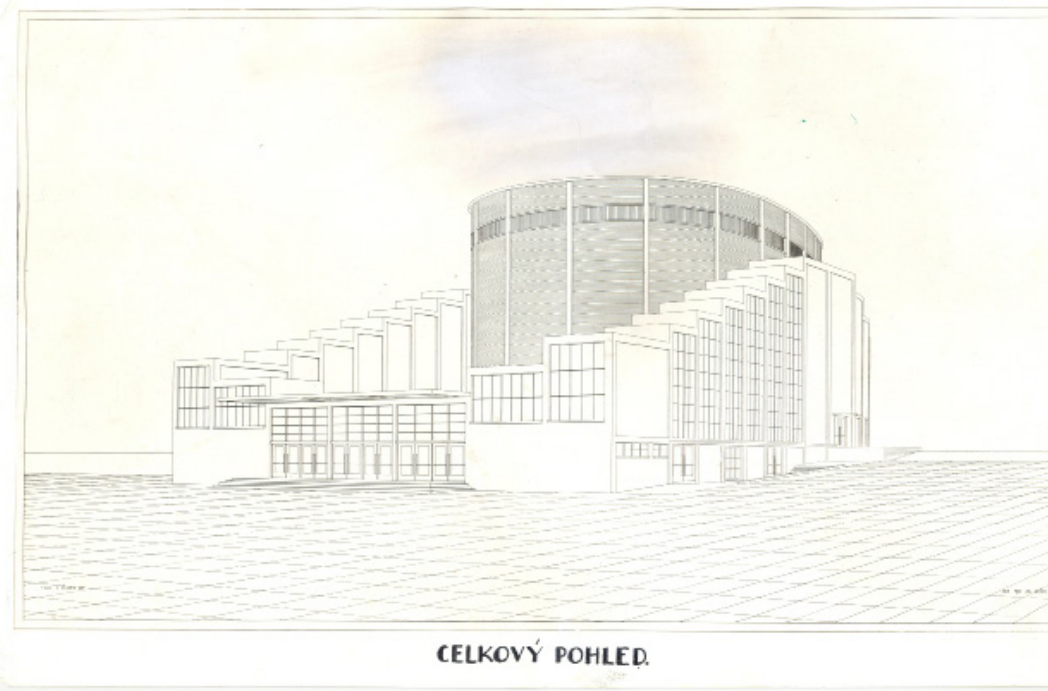
Source:
Krajská galerie výtvarného umění ve Zlíně

34 **NÁMĚSTÍ PRÁCE/LA-BOUOR SQUARE**

2/E
cultural center of the city



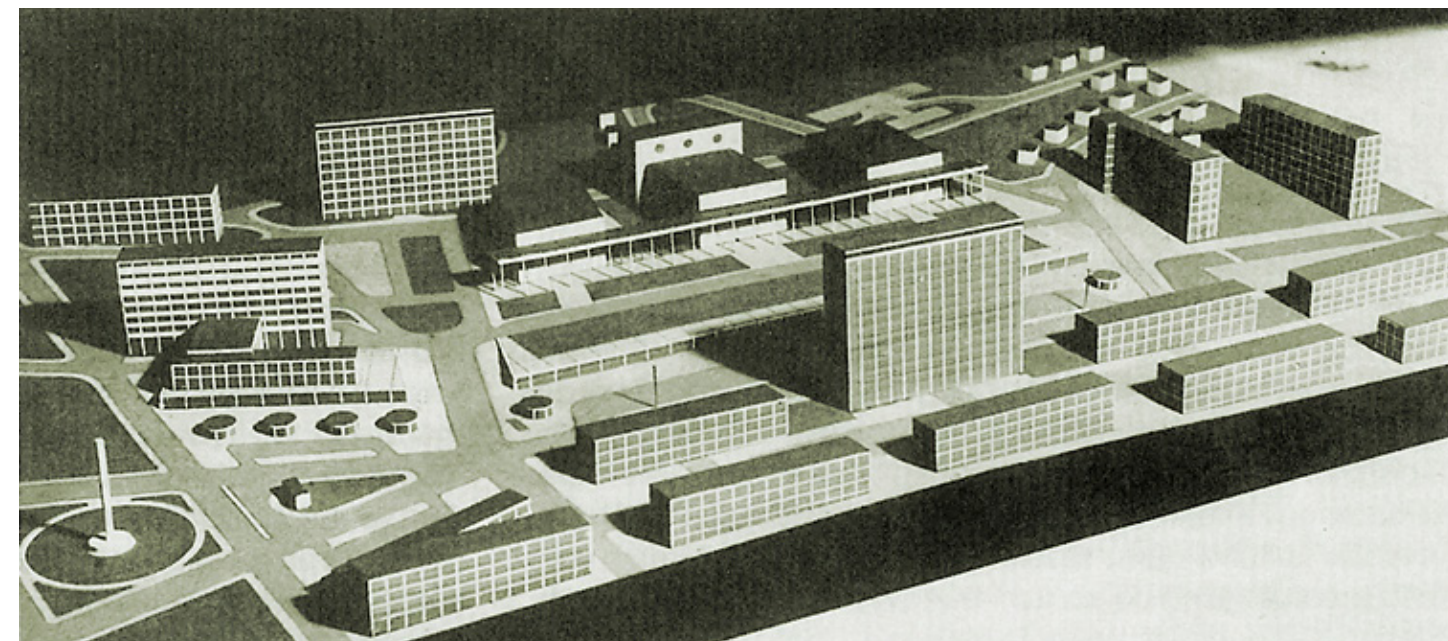
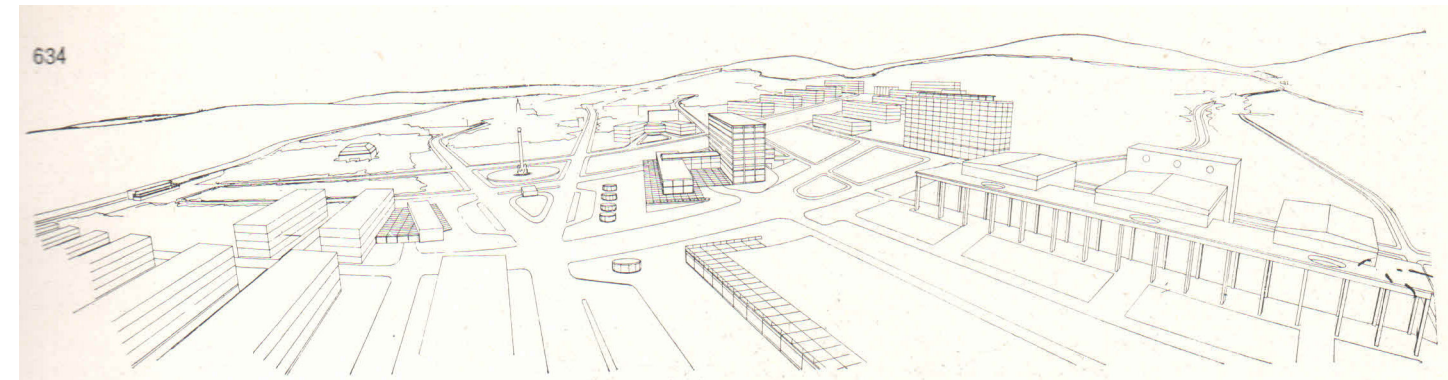
František Lýdie Gahura, cinema, 1940



Josef Gočár, design of cultural object of cinema and theater, 1927

35 **UNBUILT ZLÍN**

never finished construction concepts of the Labour square and the Great cinema



Emanuel Hruška
1938, Design of the Labour Square in Zlín (with Bohuslav Fuchs)

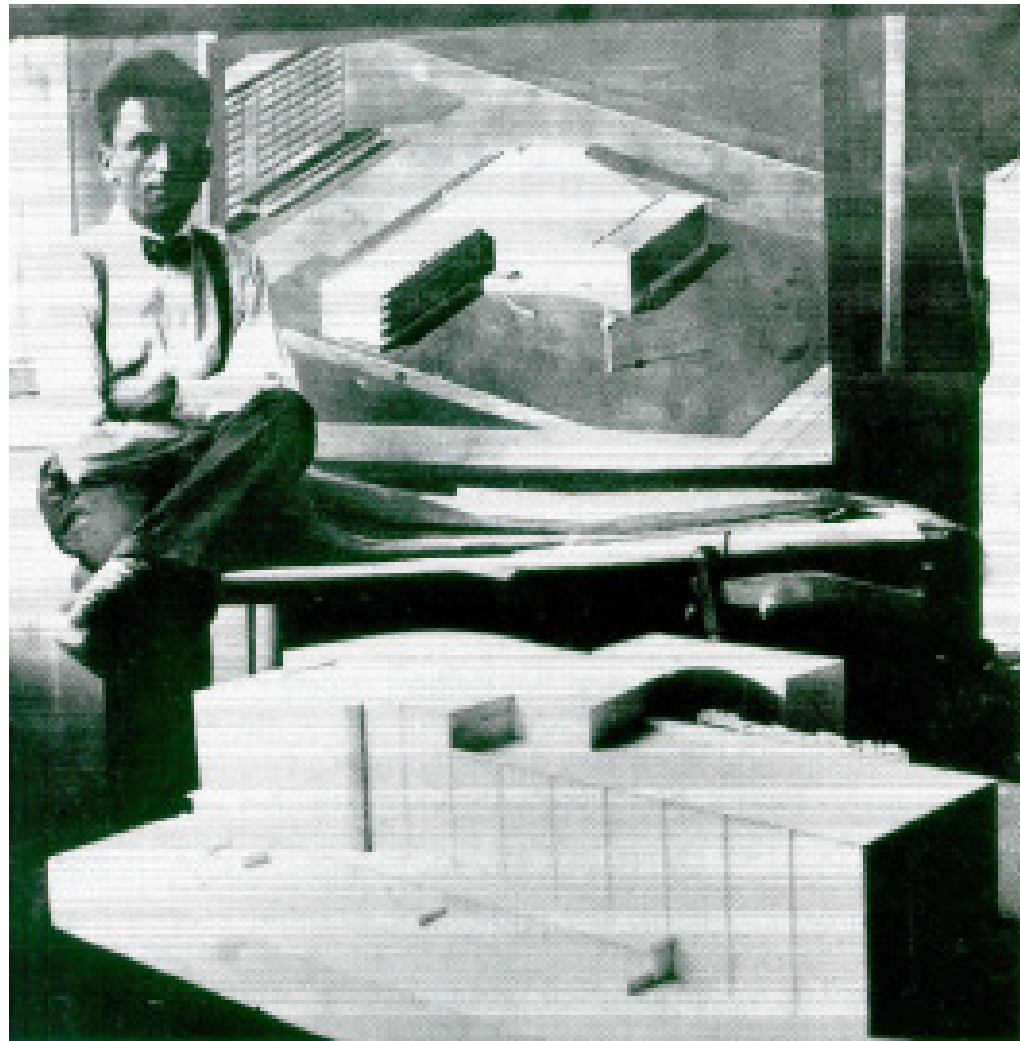
Source: Private archive of Professor Vladimír Šlapeta

36

NÁMĚSTÍ PRÁCE/LABOUR SQUARE

2/E

cultural center of the city

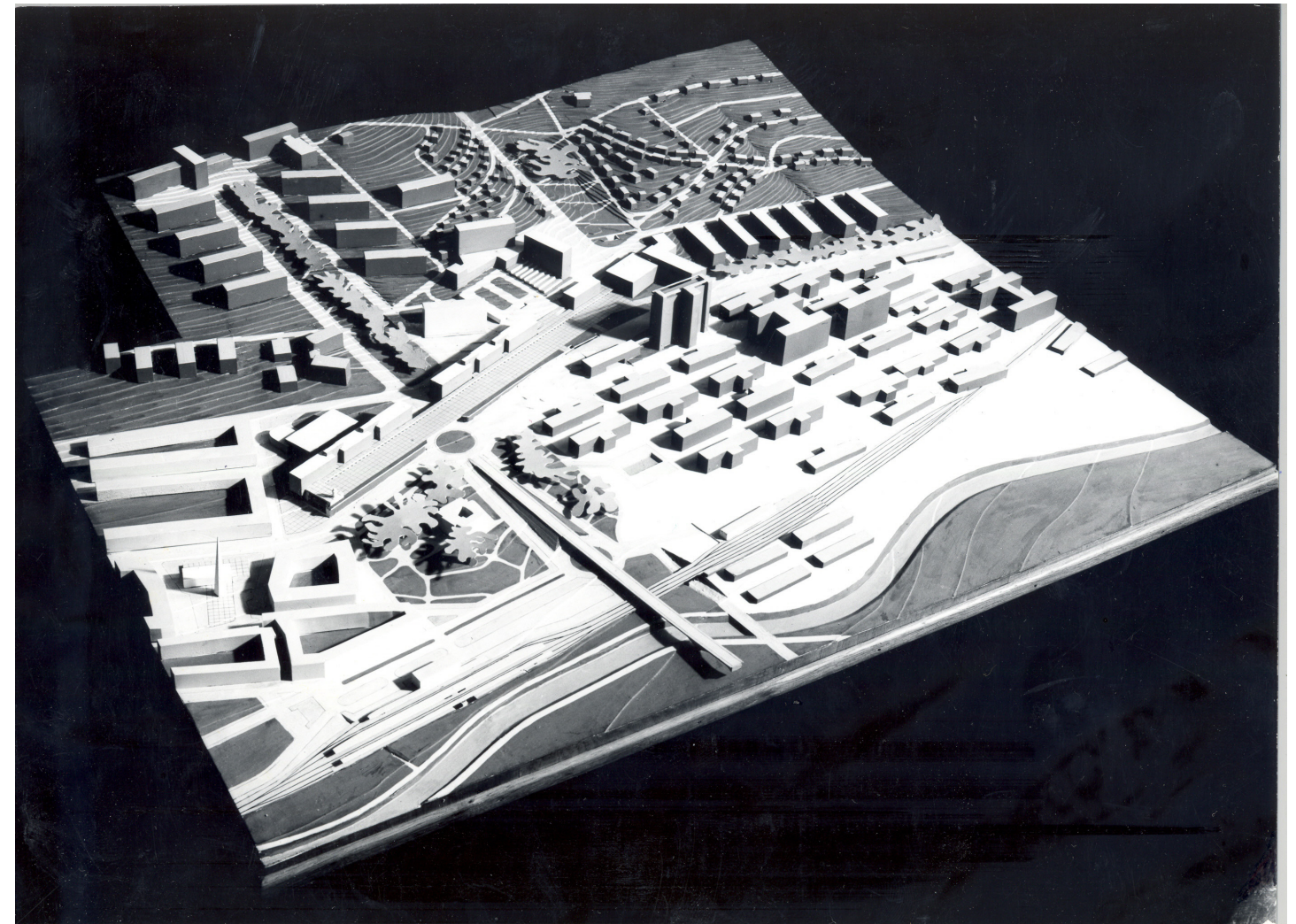


The only preserved photo of the design of the Great Cinema by the architect Miroslav Lorenc

37

UNBUILT ZLÍN

never finished construction concepts of the Labour square and the Great cinema



Bohuslav Fuchs
1940, Design of the Labour Square in Zlín

Source: Private archive of
Professor Vladimír Šlapeta

The original structure of the Great Cinema is hidden beneath several layers that were gradually added to help provide better thermal insulation. Extensions were added to provide more space and to improve the existing building. These extensions are located on the northern and southern sides. Double-winged side doors also underwent changes in their number and positioning in accordance to the changes made to the interiors.

The last transformation of the cinema façade occurred in the 1980s when a façade cladding was applied. It consisted of thermal insulation panels that were made of light, varnished aluminum Sidalvar. The cladding is offset by about 20cm from the original facade plane. The last significant action the building exterior saw was the repair and cleaning of the concrete panels, the so-called "razor blades", in the 1990s.

The Walk of Fame leads up to the entrance of the cinema. Each year, it is complemented by the annual Film Festival – a tradition that has continued every year even after the closing of the building.

The direct surroundings of the cinema have not been properly maintained so have thus been incorporated into the design reconstruction project. The last addition is the planted woodland – made up of 28 lime trees, it commemorates the 100th anniversary of the foundation of Czechoslovakia. It is located in an area directly adjacent to the Great Cinema under the Moscow Hotel.

The cinema façade was originally a space for the Bat'a Company to display curated, artistic and promotional material (see photo no. 4 in the History of the Place section). This original function has been lost today and while the façade is still used as a space for advertisement it is done so in a commercial billboard-like manner.



The Great Cinema interior underwent many reconstructions that aimed to increase the comfort of the building's occupants.

To date, the Great Cinema is divided into two functional units. The first unit is the screening room with a stepped auditorium and stage. The second unit forms a ring around the screening room. It consists of a front entrance extension with a public and private restroom, an office of operation, a buffet and cash register. Corridors connect from this area into the auditorium and after the performance, corridors lead out to the side exits. Along with the corridors, the dressing rooms for visitors have been reconstructed in the 60's.

The two main communication corridors allow access to the back of the stage where the original track of the cinema curtain from the 1930s is still preserved. There is a wooden staircase that leads to a space constructed out of the original steel trusses.

auditorium itself includes an elevated step-wise seating space that is divided by a wide, transverse strip. The auditorium enters into the technical rooms, the projection cabin, the translation rooms and the rear entrance area, which opens up towards the Moscow Hotel. In the rear, the cinema features a garage extension with electricity and storage. In the main entrance of the cinema, there are side extensions which, in the past, served as a shop and VHS cassette rental.

The foyer now houses a collection of works of art and mosaics from the former House of Art which has recently been reconstructed and returned to the Thomas Bat'a Memorial.



42 ZLÍN FILMFESTIVAL

2/E

The Great Cinema is the main venue for the Children’s Film Festival

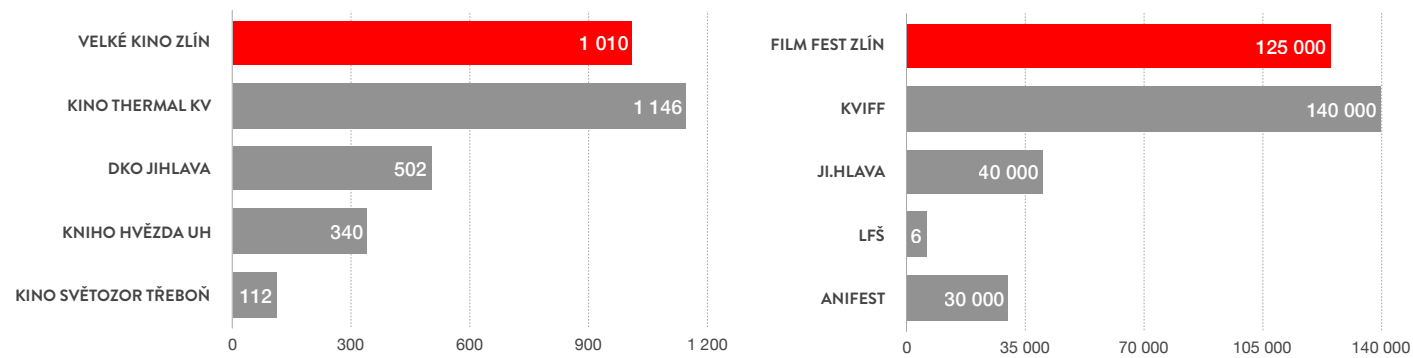
The Zlín Film Festival is the oldest film festival in the Czech Republic. The festival saw its 59th year in 2019 and was attended by 125,000 film enthusiasts. Like almost everything in Zlín, the film festival has its roots in the Baťa era, during which two successful years of Film Harvest took place in the 1940’s. In the ensuing years, the festivals were definitively abolished by the government of the German Protectorate.

The Zlín Film Festival also stems from a strong history of filmmaking, which also started here during the Baťa era and has been successfully running up to the present day. Zlín was not only a city where films were screened but also actively produced. This initially arose out of a need for the creation of promotional films and advertisements. Soon, however, quality film

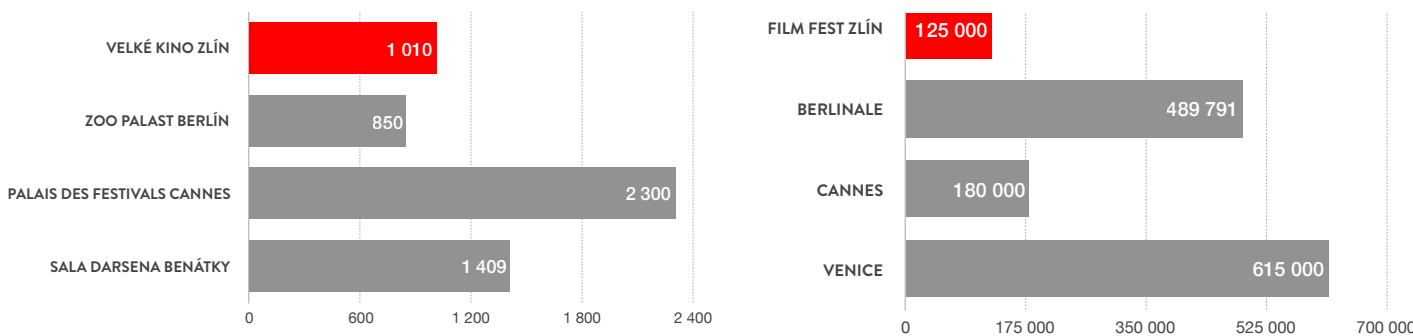
studios took off from there and became an integral chapter of Czechoslovak film history. The Baťa Film Studios were home to renowned directors such as Elmar Klos (The Oscar awarded movie Shop on Main Street), Hermína Týrlová and Karel Zeman.

Currently, the regional film office ZLÍN FILM OFFICE is located in the Kudlov film studios, which is the official link between filmmakers and the Zlín Region. Furthermore, the Kudlov film studios are the base for the film laboratories of Bonton a.s., the service organisation of the Zlín Film Festival Filmfest sro, the Multimedia House Film node Zlín, which focuses on animation and presentation of Zlín film history, Creative Hill College, film company Filmové ateliéry sro 5.C, A small cinema belonging to the Golden Apple Cinema multiplex, a company providing technical services for film projections Kinoservis sro and several other companies.

COMPARISON OF FESTIVAL CINEMAS AND ATTENDANCE OF SELECTED CZECH FILM FESTIVALS



COMPARISON OF FESTIVAL CINEMA CAPACITIES AND ATTENDANCE OF SELECTED WORLD FILM FESTIVALS



43 Photos from the 58th and 59th Film Festival. Source: www.zlinfest.cz

photos



44 RECOMMENDATION REQUIREMENTS

2/F BASIC CONDITIONS FOR AN ARCHITECTURAL COMPETITION ELABORATED NHI IN KROMĚŘÍŽ

1. Reconstruction should be aimed at rehabilitation of architecture in pre-war form both in terms of exterior and interior. This is primarily a matter of mass and material renewal architectural design. It is necessary to preserve the basic height and mass solution of the project and also its external color expression in light colors, which should be based on samples from the original plastered facade. At the discretion of the designers, there is a degree of respect for later modifications, in particular the more significant stages of the 1950s and 1960s (interior design, reinforced concrete slats on the northern façade, lateral overlapping of the entrance section, overlapping the entrance or later the original plastered facade).

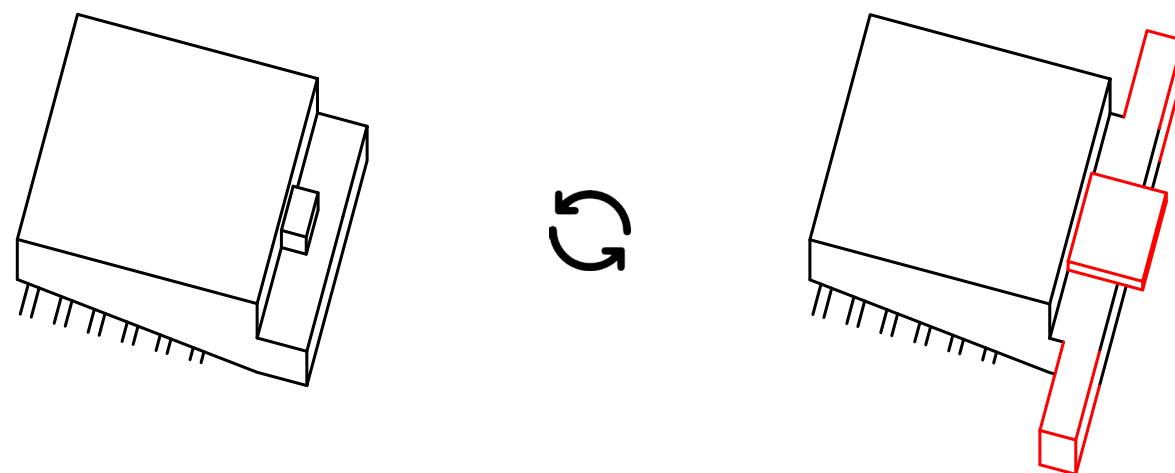
2. The original structural system, i.e. the steel structure of the supporting columns and the truss structure of the ceiling, should both be preserved. The construction should be fully or partially preserved as an original authentic element as evidence of the architectural solutions at that time. Static measures to stabilise the structure should not devalue the external architectural expression of the building and should not have a major impact on the exterior change in the mass and height of the building.

3. To maintain the basic layout of the building and the division of the spaces towards the stage (with the original original curtain track) and also the principle of the sloping auditorium will need to be based on the original slope of the terrain.

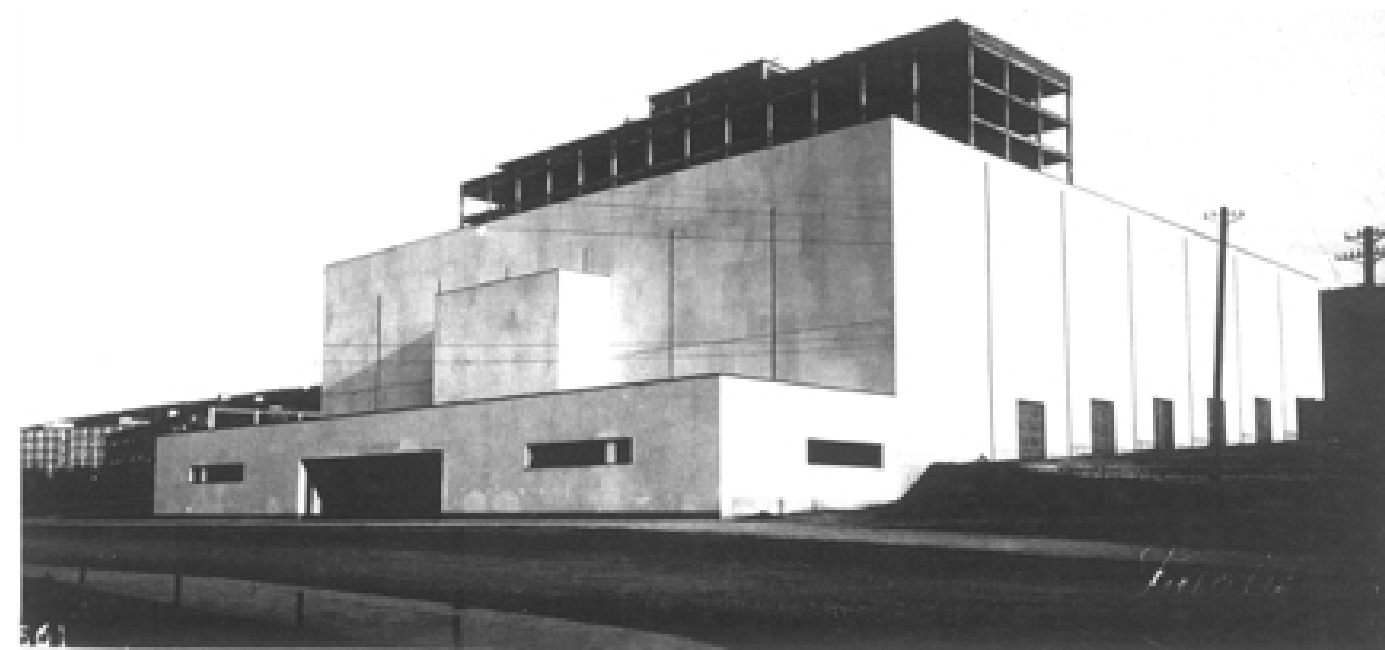
4. Maintaining the direct communication link of the hall to the surrounding terrain of the building and preserving the natural slope of the terrain around the building without creating visual barriers or terraces, for example.

5. The choice of building materials and technologies should be carefully considered as to respect the materials historically used in the project. These are mainly visual constructions and surface finishes such as plaster or flooring.

6. Maintaining the function of the building as a cinema would be the most suitable for technical, monumental and cultural-historical reasons. The Great Cinema is historically connected with film festivals (historically "Film Harvest" and currently "Zlín Film Festival - International Film Festival for Children and Youth"). For the wider public, not only citizens of Zlín, the cinema building is certainly an architectural, functional, cultural and emotional icon for the Bat'a era in Zlín and Zlín as a city.



45

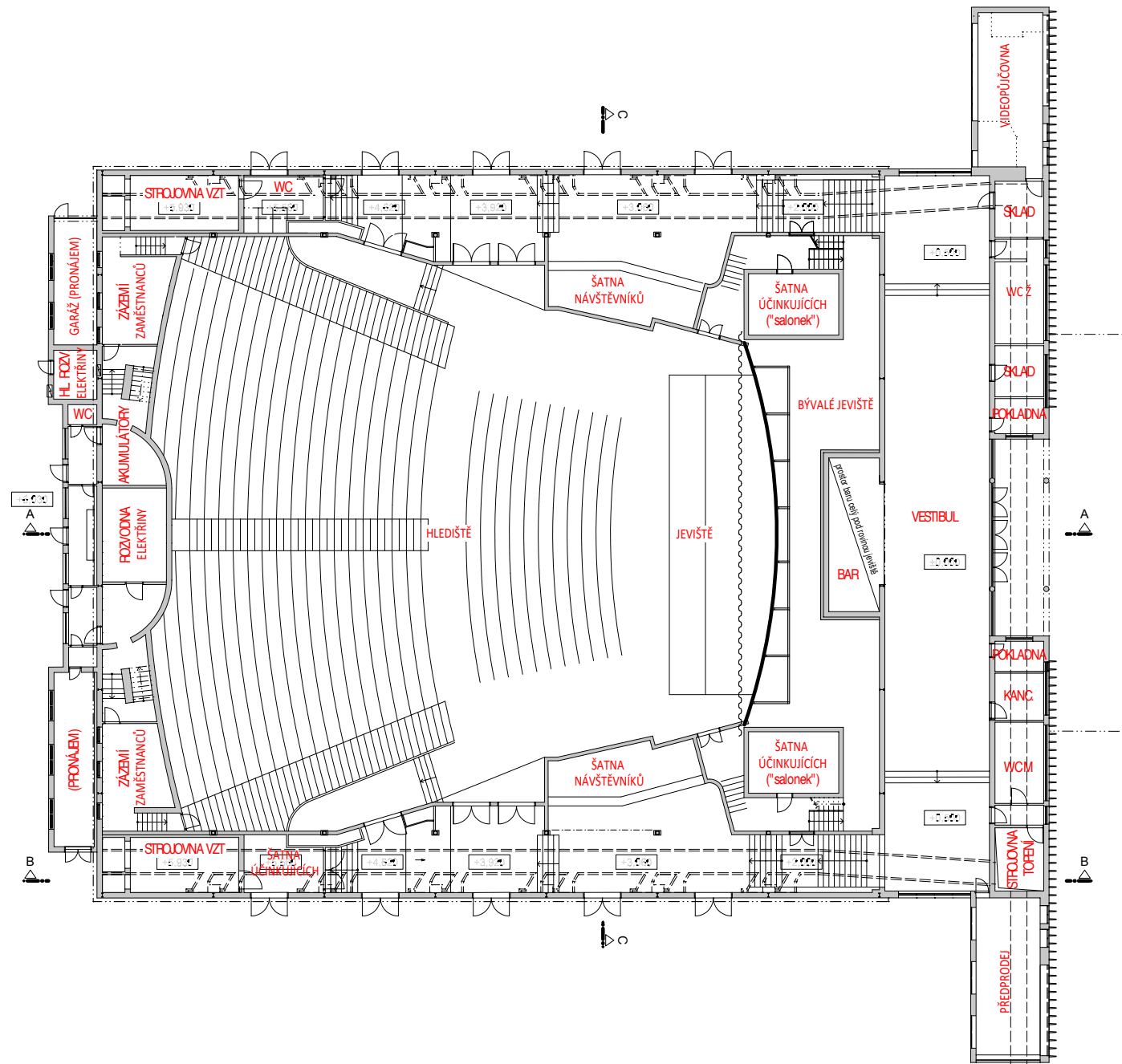


Photograph with original look of facade made of plaster made on heraclit cladding. The distance between the individual trusses is visibly imprinted on the facade, which holds the distance of 6.15m. Source: SHP

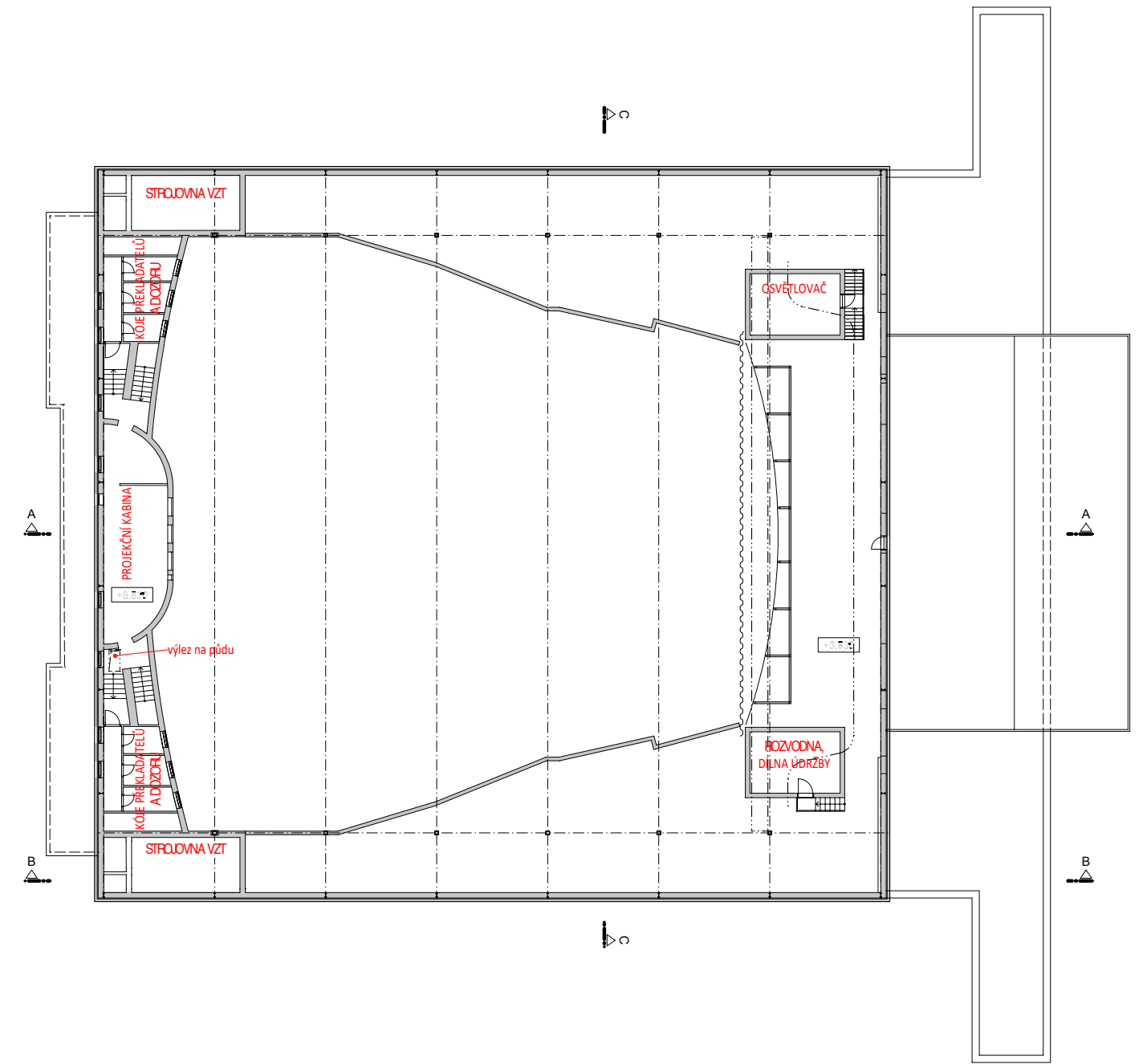


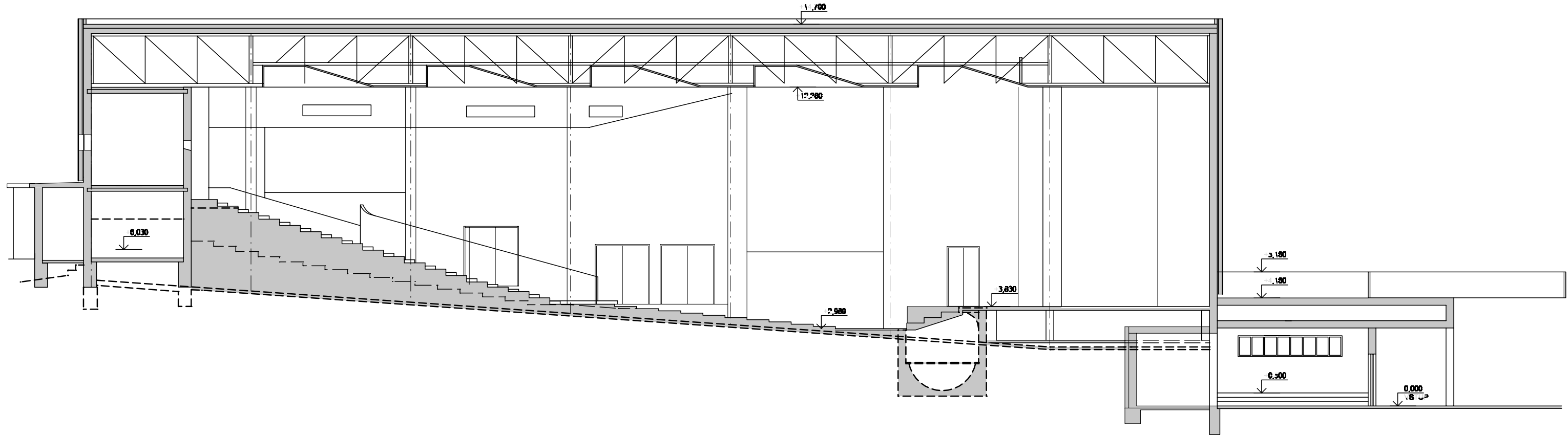
The Great Cinema facade and the Interhotel Moskva. Exterior of the cinema after treatment of the facade by spraying with dark green resin Teraplast. Source: MMZ, Kubik, 1983

GROUND FLOOR PLAN

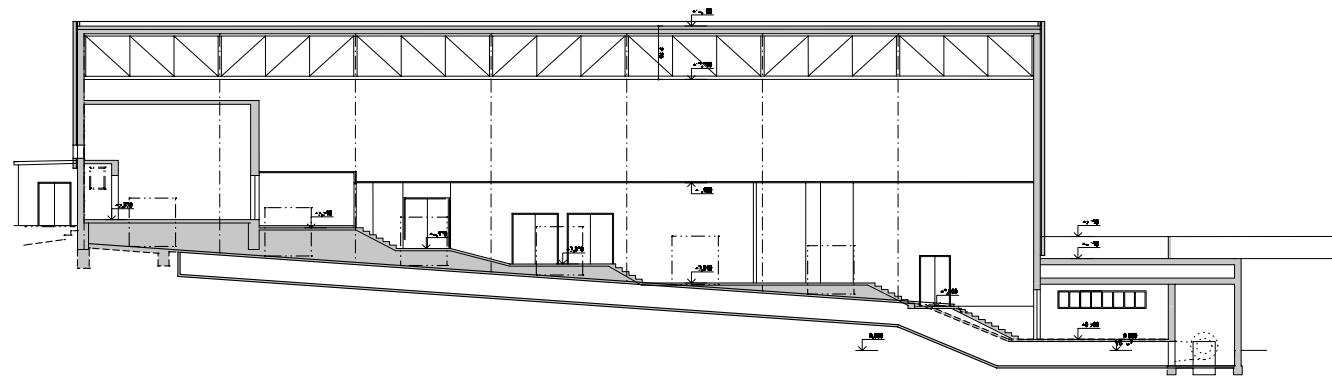


FIRST FLOOR PLAN

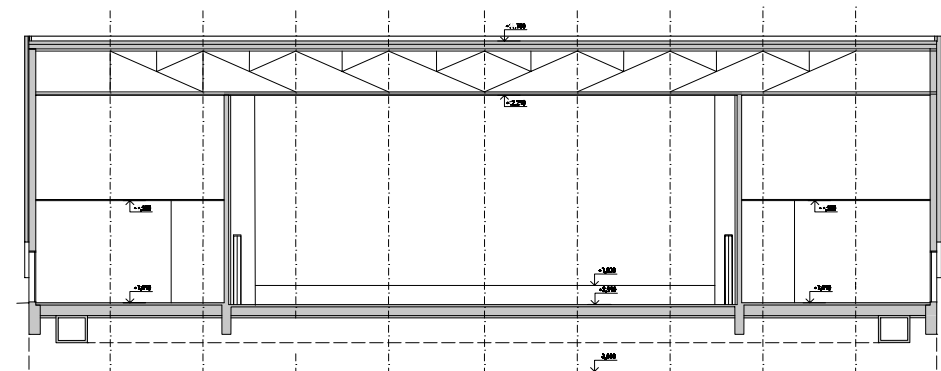




SECTION A

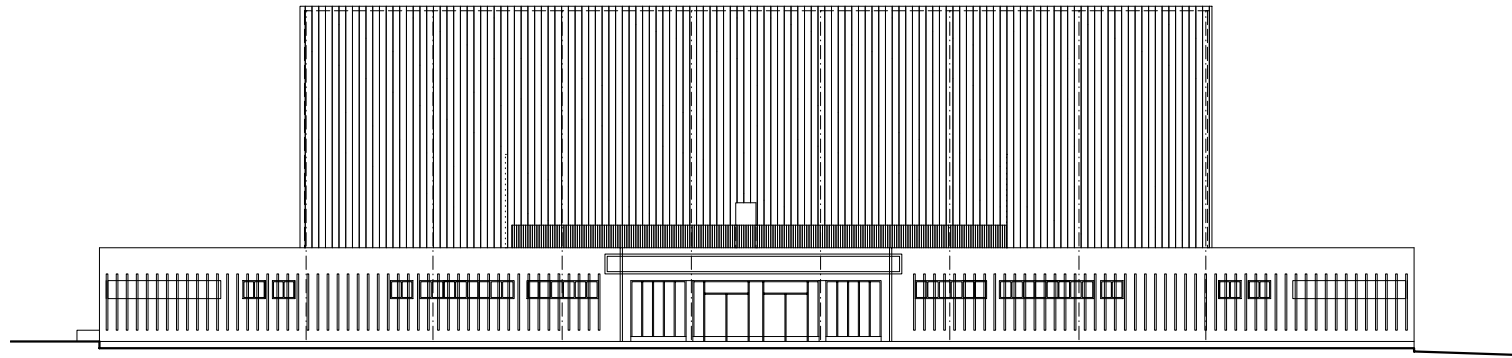


SECTION B

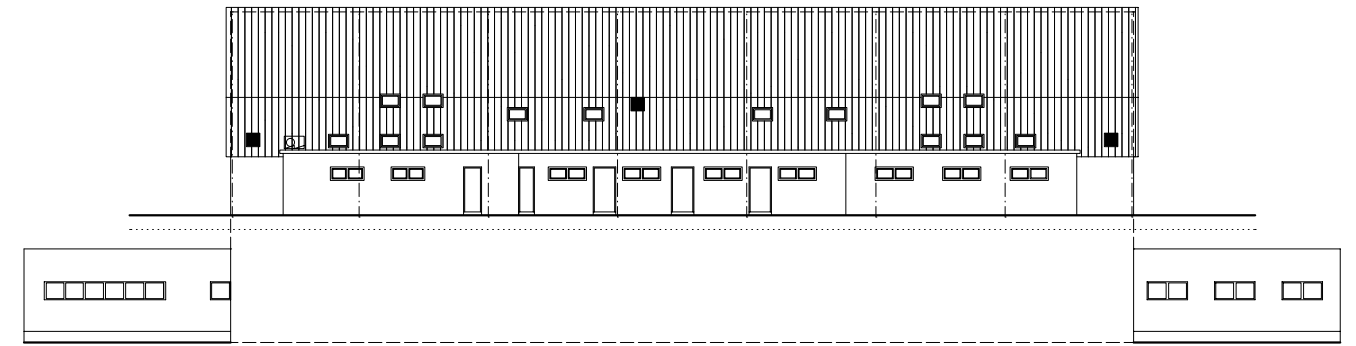


SECTION C

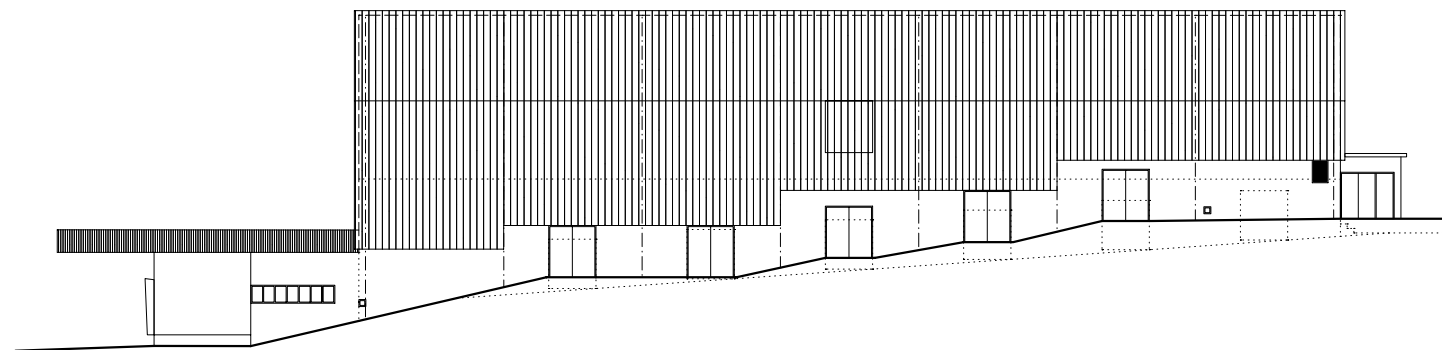
NORTH ELEVATION



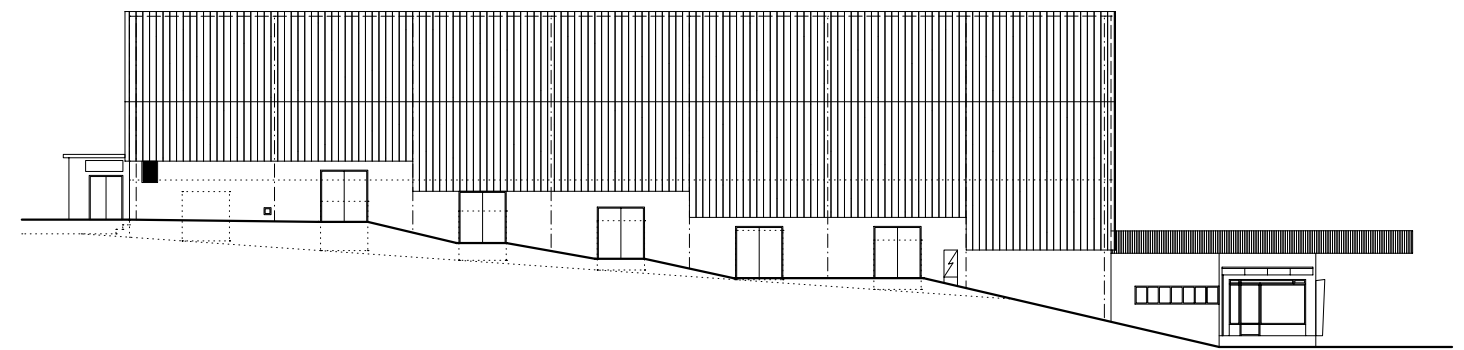
SOUTH ELEVATION



WEST ELEVATION

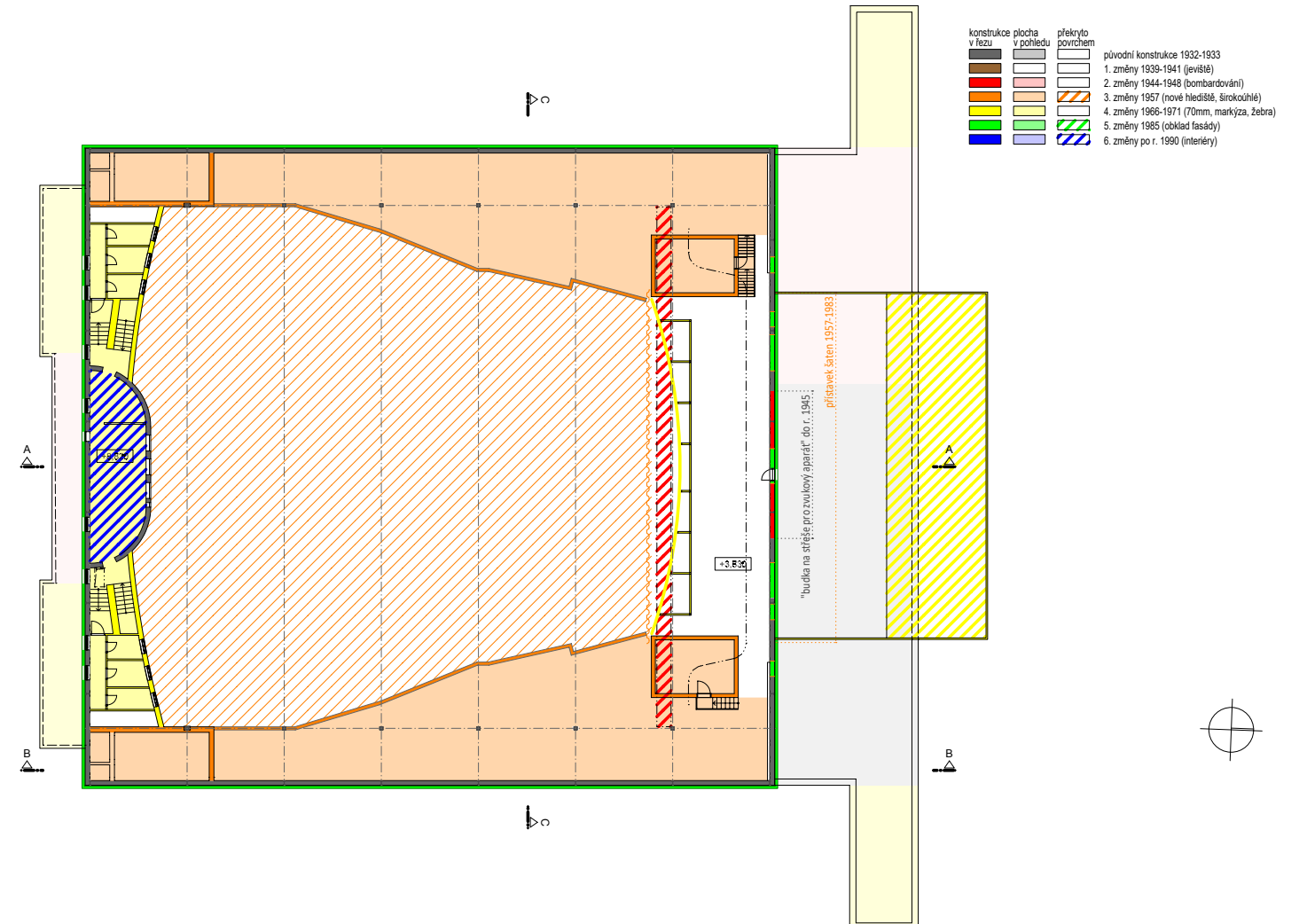
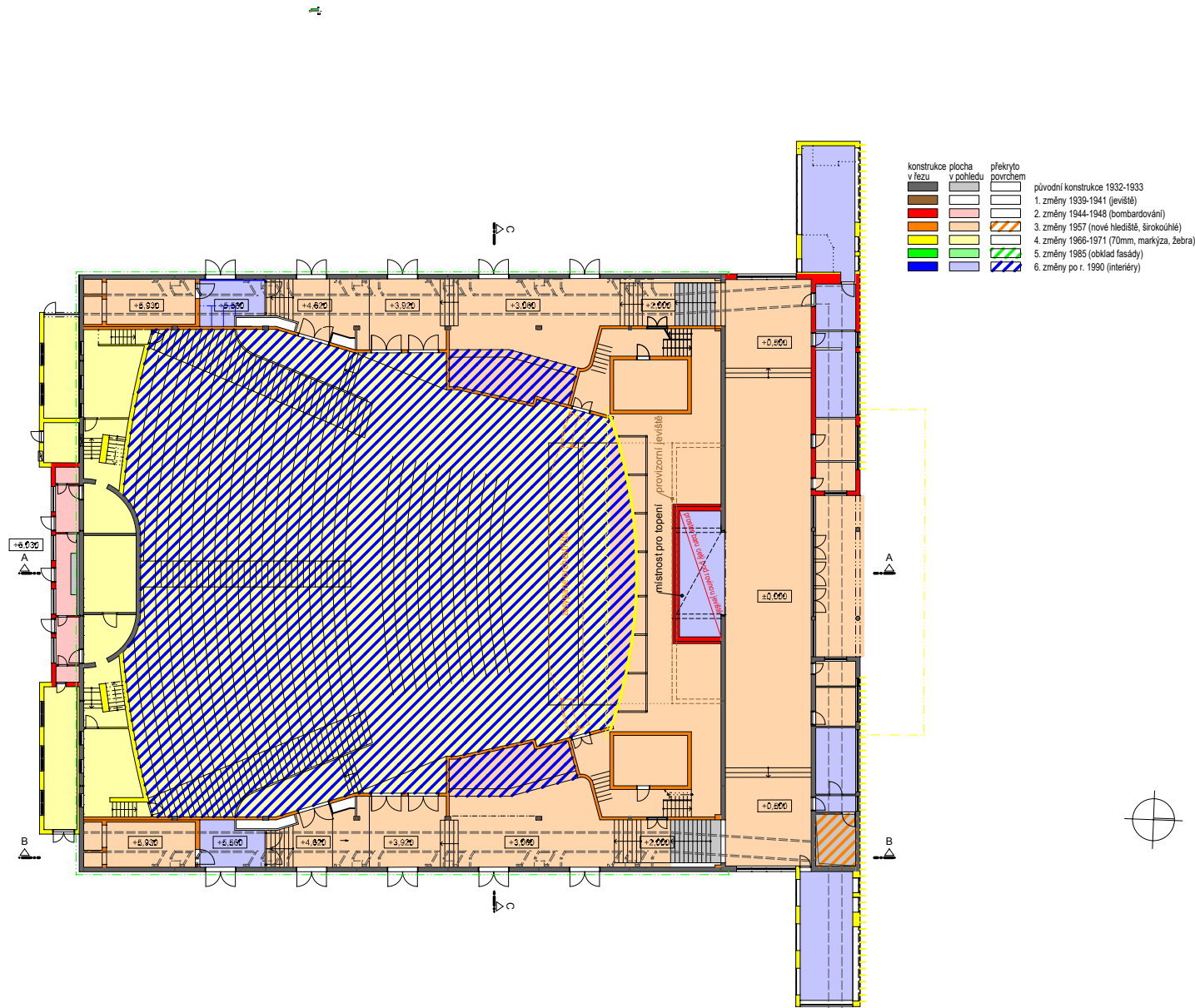


EAST ELEVATION



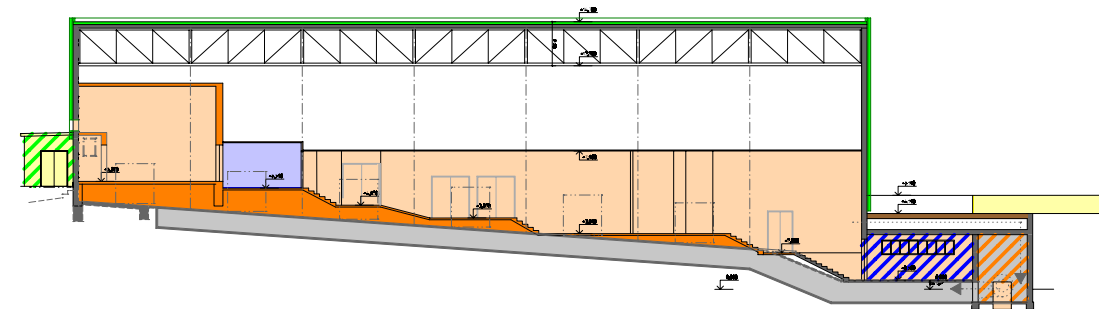
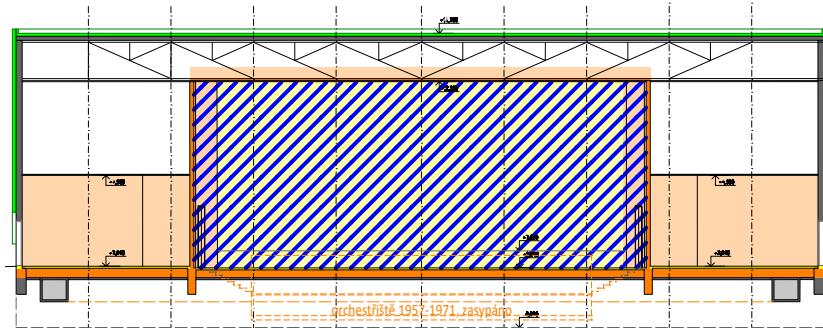
52 BUILDING-
HISTORICAL
SURVEY

2/F
Time classification of individual interior spaces.

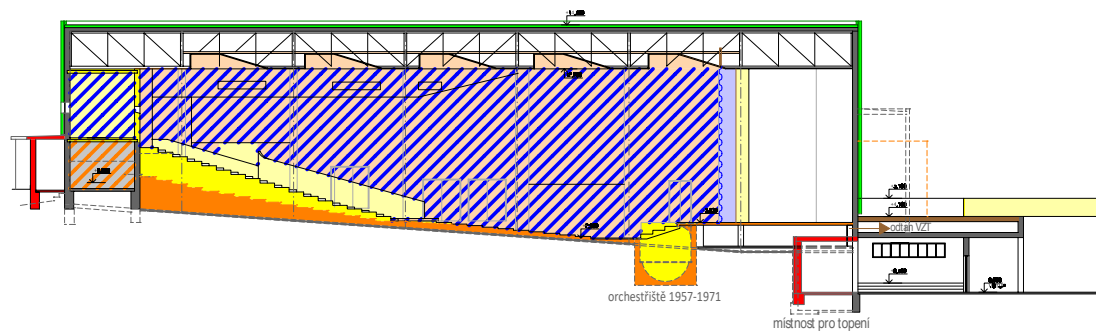


konstrukce plocha v řezu	překryto v pohledu	povrchem	
			původní konstrukce 1932-1933
			1. změny 1939-1941 (jeviště)
			2. změny 1944-1948 (bombardování)
			3. změny 1957 (nové hlediště, širokouhlé)
			4. změny 1966-1971 (70mm, markýza, žebra)
			5. změny 1985 (obklad fasády)
			6. změny po r. 1990 (interiéry)

konstrukce plocha v řezu	překryto v pohledu	povrchem	
			původní konstrukce 1932-1933
			1. změny 1939-1941 (jeviště)
			2. změny 1944-1948 (bombardování)
			3. změny 1957 (nové hlediště, širokouhlé)
			4. změny 1966-1971 (70mm, markýza, žebra)
			5. změny 1985 (obklad fasády)
			6. změny po r. 1990 (interiéry)

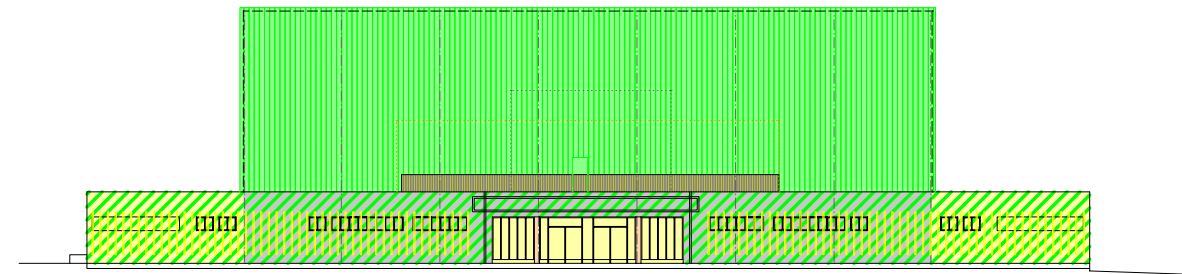
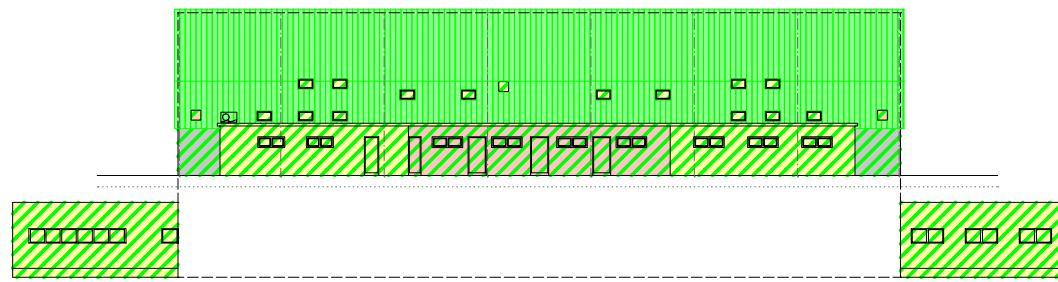


konstrukce plocha v řezu	překryto v pohledu	povrchem	
			původní konstrukce 1932-1933
			1. změny 1939-1941 (jeviště)
			2. změny 1944-1948 (bombardování)
			3. změny 1957 (nové hlediště, širokouhlé)
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			5. změny 1985 (obklad fasády)
			6. změny po r. 1990 (interiéry)

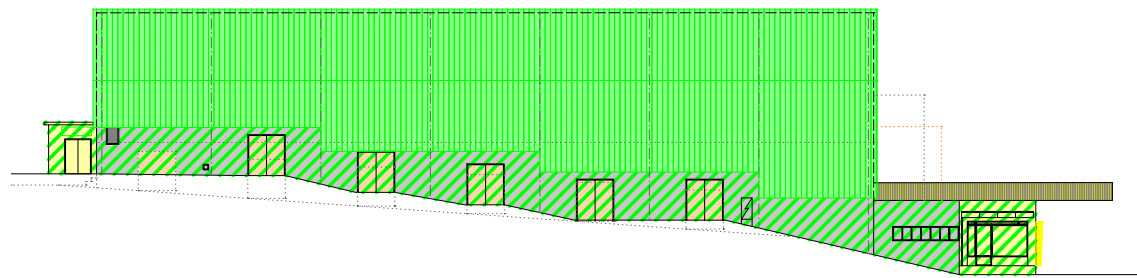


konstrukce v lezu	plocha v pohledu	překryto povrchem	
			původní konstrukce 1932-1933
			1. změny 1939-1941 (jeviště)
			2. změny 1944-1948 (bombardování)
			3. změny 1957 (nové hledíště, širokouhelné)
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			5. změny 1985 (obklad fasády)
			6. změny po r. 1990 (interiéry)

konstrukce v lezu	plocha v pohledu	překryto povrchem	
			původní konstrukce 1932-1933
			1. změny 1939-1941 (jeviště)
			2. změny 1944-1948 (bombardování)
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			5. změny 1985 (obklad fasády)
			6. změny po r. 1990 (interiéry)

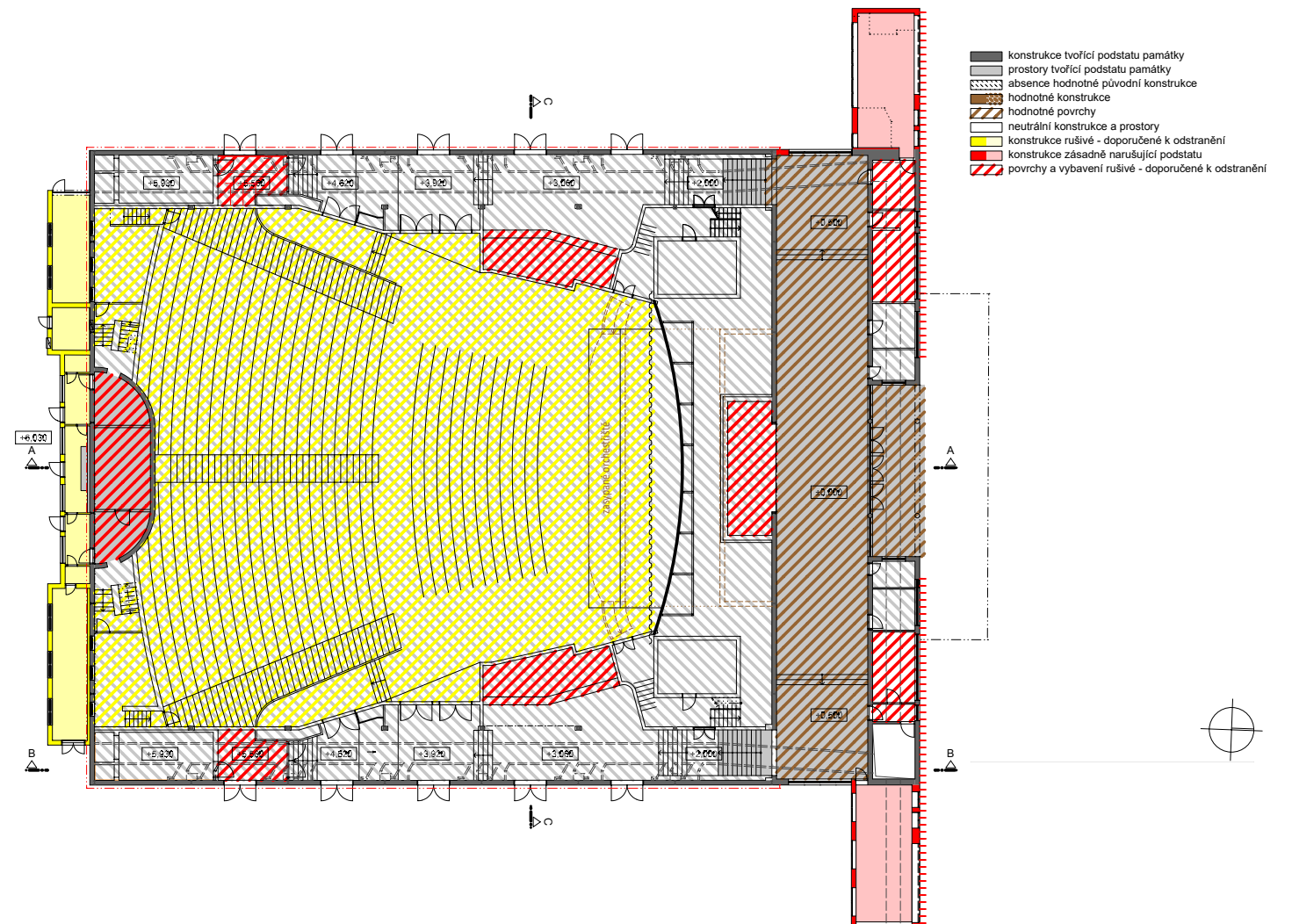
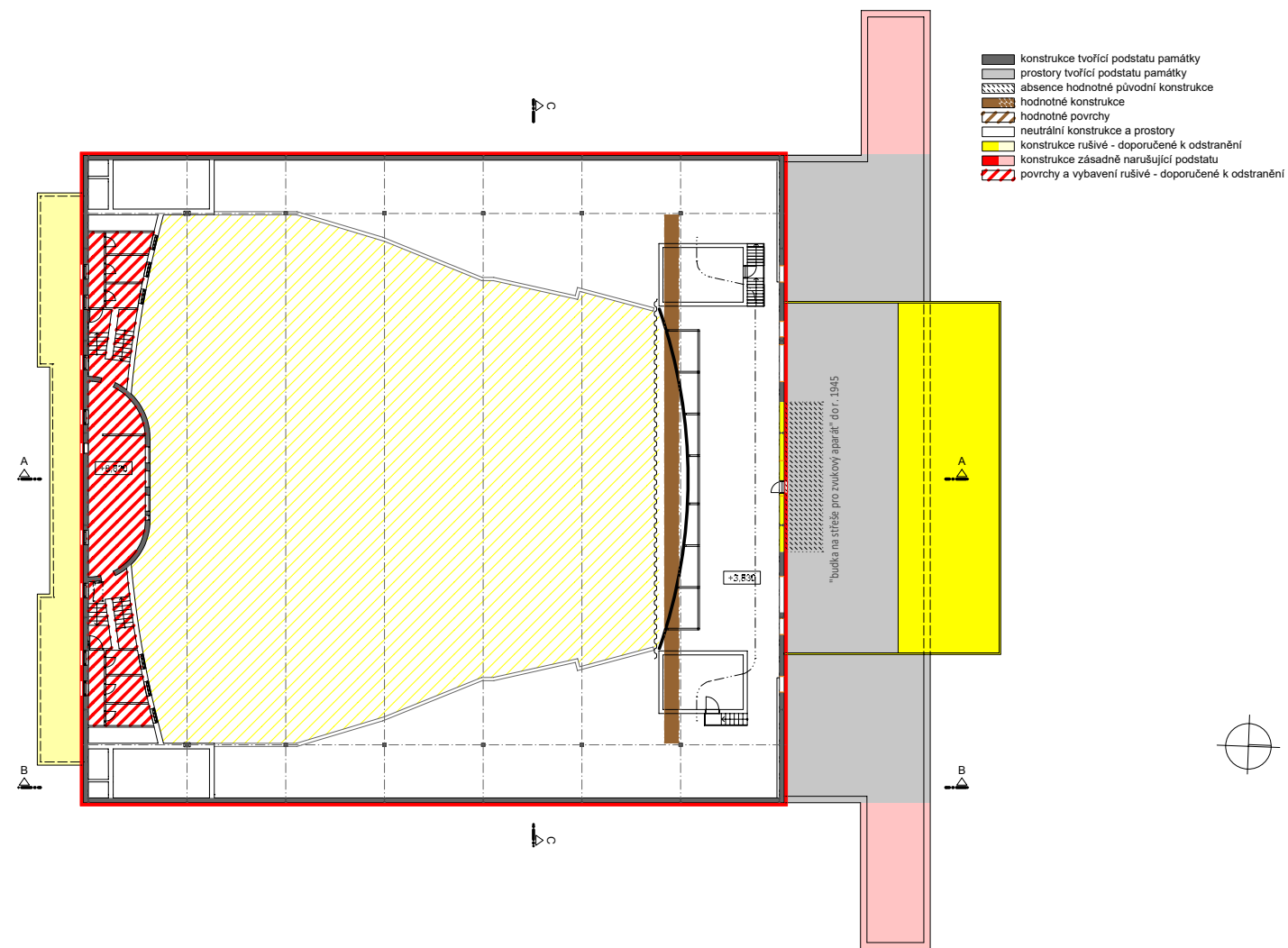


konstrukce v lezu	plocha v pohledu	překryto povrchem	
			původní konstrukce 1932-1933
			1. změny 1939-1941 (jeviště)
			2. změny 1944-1948 (bombardování)
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			5. změny 1985 (obklad fasády)
			6. změny po r. 1990 (interiéry)












58 BUILDING-
HISTORICAL
SURVEY

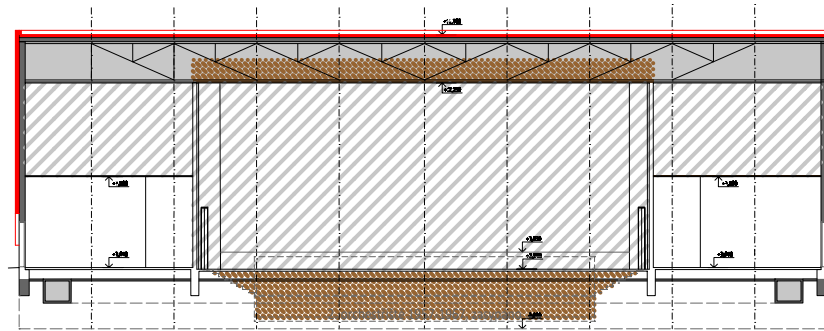
2/F
Architectural evaluation of interior spaces and
surfaces.












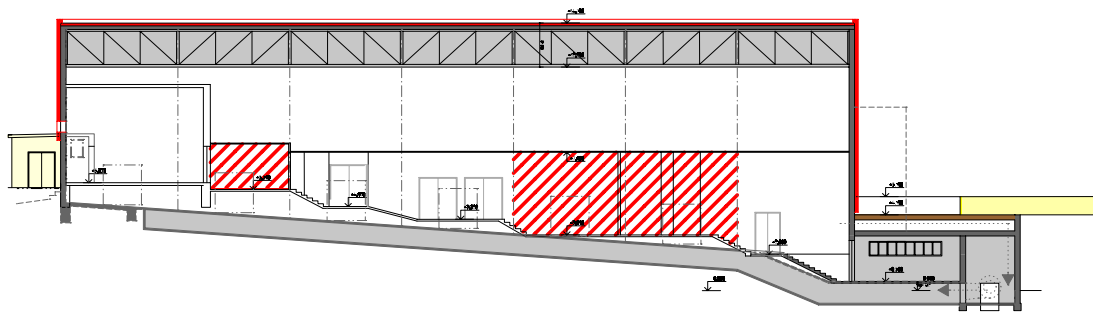
60 BUILDING-HISTORICAL SURVEY










2/F Architectural evaluation of interior spaces and surfaces.

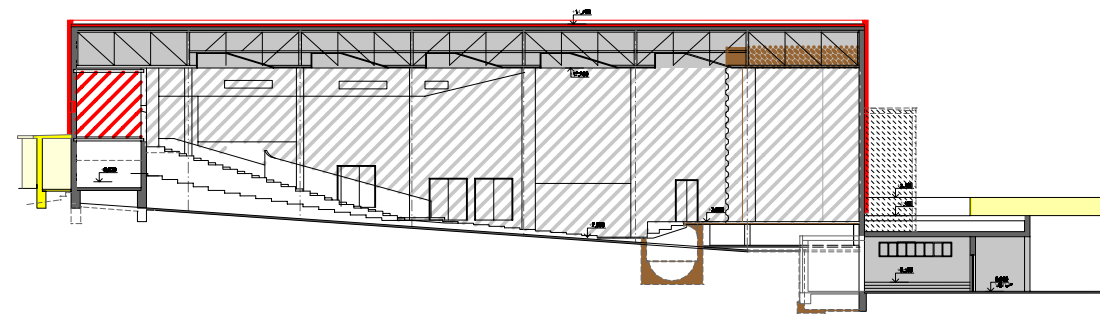
-  konstrukce tvořící podstatu památky
-  prostory tvořící podstatu památky
-  absence hodnotné původní konstrukce
-  hodnotné konstrukce
-  hodnotné povrchy
-  neutrální konstrukce a prostory
-  konstrukce rušivé - doporučené k odstranění
-  konstrukce zásadně narušující podstatu
-  povrchy a vybavení rušivé - doporučené k odstranění



-  konstrukce tvořící podstatu památky
-  prostory tvořící podstatu památky
-  absence hodnotné původní konstrukce
-  hodnotné konstrukce
-  hodnotné povrchy
-  neutrální konstrukce a prostory
-  konstrukce rušivé - doporučené k odstranění
-  konstrukce zásadně narušující podstatu
-  povrchy a vybavení rušivé - doporučené k odstranění

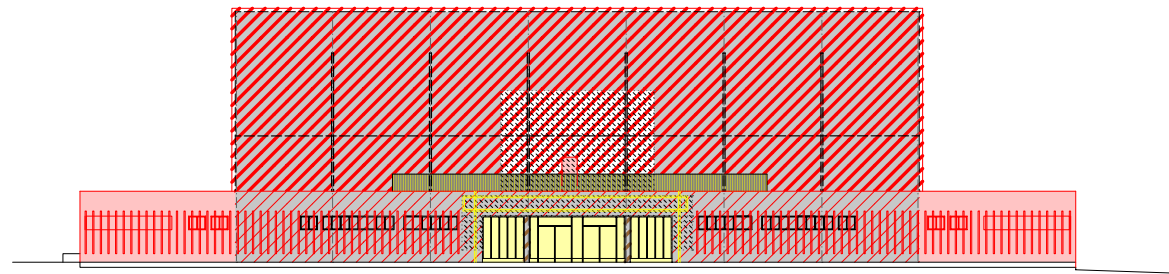


-  konstrukce tvořící podstatu památky
-  prostory tvořící podstatu památky
-  absence hodnotné původní konstrukce
-  hodnotné konstrukce
-  hodnotné povrchy
-  neutrální konstrukce a prostory
-  konstrukce rušivé - doporučené k odstranění
-  konstrukce zásadně narušující podstatu
-  povrchy a vybavení rušivé - doporučené k odstranění

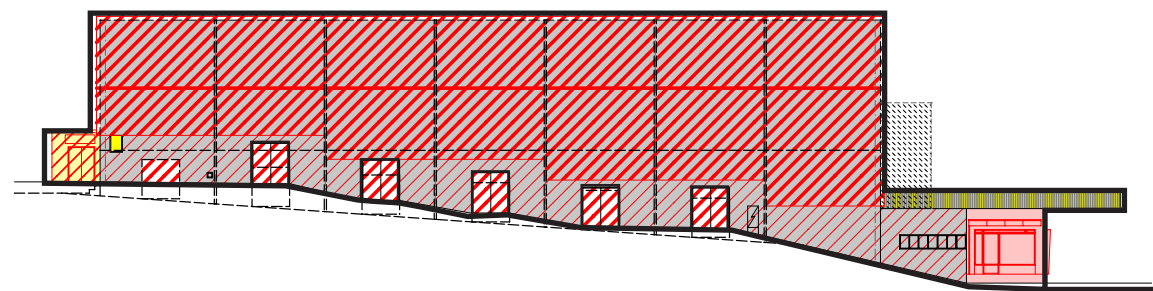


62 BUILDING-
HISTORICAL
SURVEY

2/FW
Architectural evaluation of surfaces and outbuildings
from exterior.

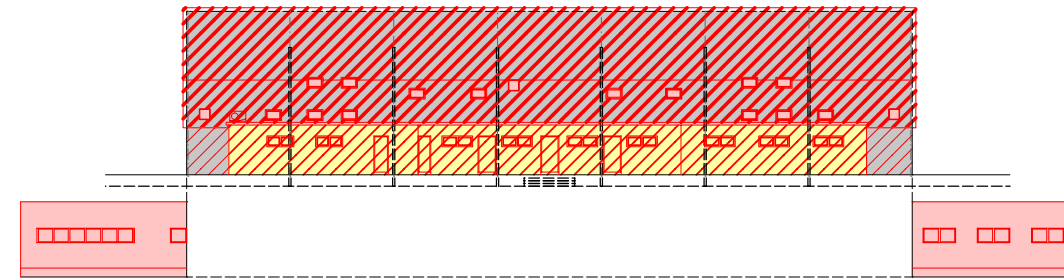


- konstrukce tvořící podstatu památky
- prostory tvořící podstatu památky
- absence hodnotné původní konstrukce
- hodnotné konstrukce
- hodnotné povrchy
- neutrální konstrukce a prostory
- konstrukce rušivé - doporučené k odstranění
- konstrukce zásadně narušující podstatu
- povrchy a vybavení rušivé - doporučené k odstranění



- konstrukce tvořící podstatu památky
- prostory tvořící podstatu památky
- absence hodnotné původní konstrukce
- hodnotné konstrukce
- hodnotné povrchy
- neutrální konstrukce a prostory
- konstrukce rušivé - doporučené k odstranění
- konstrukce zásadně narušující podstatu
- povrchy a vybavení rušivé - doporučené k odstranění

63



- konstrukce tvořící podstatu památky
- prostory tvořící podstatu památky
- absence hodnotné původní konstrukce
- hodnotné konstrukce
- hodnotné povrchy
- neutrální konstrukce a prostory
- konstrukce rušivé - doporučené k odstranění
- konstrukce zásadně narušující podstatu
- povrchy a vybavení rušivé - doporučené k odstranění

