EXPRESSIVE ELEMENTS OF CONTEMPORARY SINGLE-FAMILY RESIDENTIAL ARCHITECTURE IN THE CZECH REPUBLIC

Křížová Iveta

ABSTRACT: If we reflect on the 20th century through the lens of residential architecture, we find that it represents a truly unique period. Despite numerous efforts, no unified architectural style system was established; instead, the century can aptly be described as the "century of iconic villas." How does the early 21st century build upon this significant chapter of architectural history, particularly within the field of residential design? Is it already possible—despite the relatively short time span—to identify key characteristics and elements that define contemporary residential architecture? What defines the current approach to designing single-family homes? Are there any consistent and emerging design tendencies, conceptual principles guiding architects, patterns of collaboration with clients, or other recurring factors shaping the design process? Can we identify concrete and measurable aspects that are distinctive and characteristic of this creative period? What principles are currently being applied in the design of residential architecture?

Can they be clearly articulated, named, and used to define a coherent theoretical framework-particularly in a field where such a framework remains underdeveloped?

Finally, is the terminology commonly used today sufficiently accurate and appropriate, or might there be more suitable terms to better capture the nature of this contemporary architectural discourse?

KEYWORDS: function; shape; silhouette; elements; facade; relation; sign; context; concept; mass; volume

IVETA KŘÍŽOVÁ, ING. ARCH.

dodetailu atelier
Hlavní 16, 664 91 Neslovice
Czech Republic

iveta@dodetailu.com

ORCID iD: 000-0003-0340-7634

During the final phase of my master's studies and the early stages of my independent practice, I became increasingly interested in certain questions concerning architectural expression. This interest led me to pursue doctoral studies focusing on the expressive elements of contemporary architecture – specifically, how architectural form communicates identity, meaning, and context.

I had the opportunity to deepen the theoretical framework of this research while co-teaching the course Fundamentals of Architectural Design with Associate Professor Drápal. At the same time, the topic is closely tied to daily architectural practice, where theory meets reality in the dialogue with clients and the broader public. This confrontation provides a crucial feedback loop that helps test and refine theoretical assumptions in real-world conditions.

INTRODUCTION AND HISTORICAL CONTEXT

Architecture is a synthesis of the scientific and the artistic—neither can be assessed without the other. All criteria are an inherent, natural part of architecture; by fulfilling them or failing to do so architecture differentiates itself from non-architecture. This approach to evaluating architecture requires a certain degree of subjective sensitivity. At the same time, architecture should not be viewed as a purely artistic product; it is always a combination of pragmatic assessment and artistic perspective. We must distinguish between building and architecture. Engaging with what is contemporary demands great attention, prudence, and receptivity; only then can we achieve meaningful, profound theoretical understanding. We are part of an ongoing evolution, and thus we must not succumb to external pressures that profit from building as such. If, however, we suppress these entrenched rules often advocated even by theorists it may spark new impulses within us. "When a person is not constrained by what is permitted and forbidden, when intent suppresses the distinctions between one function and another, people tend to open up their repertoire of observations and their behavior becomes all the richer." [1]

At times, however, the market is stimulated in the opposite direction by architects and critics who ride the waves of fashion. "To sell it, they are obliged to suppress any application of accumulated theoretical knowledge. This prevents the development of a theoretical foundation." [2] In A Theory of Architecture, Nikos A. Salingaros urges us to reject a certain rampant "new architecture." And yet even that architecture by its scale, detailing, form, structure, and context—can have validity. It is not always an aggressive form; rather, it is, cautiously speaking, a new approach. Sometimes it incorporates more of structure, of scale, or, for example, a certain rawness of form and expression. One thing is certain: development is much faster and sharper than it was in history. Even without listing examples, if we consider the scale and size of architecture, there should be a clear reciprocity with the magnitude of the function.

Vitruvius already knew, in his Ten Books on Architecture, that the entire principle of architecture is composed of the triad utilitas, firmitas, venustas utility, firmness, and beauty (or space, mass, and form). This triad will be one of the fundamental pillars I will try to develop as a basis for the principles under examination in the proposed buildings and the justification of their concepts. There exists a close proportional relationship among these three realities, which mutually influences the combined effect of the architectural work. The outcome should create the harmony already mentioned. Beauty, aesthetics, and meaning are the added value of architecture; they are what evoke emotion in a subjective sense. The ratio of differentiation creates specificities. Some architects naturally find balance among these pillars, while others focus only on certain poles.

There are, of course, physiologically valid facts: blue and green tend to calm us, while red and orange activate us; soft materials embrace us, while glossy and smooth ones feel impersonal. Color undertones, context, and material structure also play roles. An ascetic interior may, for one person, deepen inner focus, while for another it causes unease. Such phenomena already fall within a certain subjectivity. "Psychological and physiological elements influence each other, and individual, cultural, and universal responses are linked beyond the limits of our perception these interwoven levels affect our reaction to a specific place." [3] We cannot ponder everything endlessly; feeling is a fact our heart, our plane of being. "Subjectivity is the terror of all serious scientists; it is part of our emotional life. But if we declare emotions invalid, will there be anything left to live for? How can we provide the soul with what it needs without becoming entangled in individual subjective differences?" [3] Places are spaces with identity "genius loci."

If we further develop the plane of traditional architecture, we can clearly define it by its "own language," which, regardless of location, speaks in a given idiom. Here, "language" functions as an "expressive means" that interprets how a building is formed. "The language of form is only a prescription for creating structural order. Its products acquire their characteristic appearance." [2] But such an approach would produce a building impoverished of inner richness, a flat transcription devoid of the work's potential added value.

The language of pattern is set by tried-and-tested rules and tendencies. It also points to the threat posed by a language of form that is not sufficiently rich and leans on new modernist themes. I would add that modernist form need not always be poor; asceticism, for example, can be a positive life stance. For the most part, Salingaros brands modern and modernist tendencies as insufficiently rich and beneficial. I would like to be less skeptical and present contemporary tendencies with clearly justifiable architectural intent even where the architecture is less expressively abundant. From the perspective of deeper meaning, spatial archetypes are interpreted in today's architecture as symbols of lasting order or they slide toward immutable dogmas somewhat removed from real life. A tension arises between the pursuit of unequivocal solutions and the concurrent necessity of subdividing them into parts; between a need for the world's givenness and our awareness of its constant transgression. Traditional regionalism, according to Salingaros, includes adaptation to local materials, climate, culture, and social practices. Traditional architecture should reference local culture and materials and be natural to its time and place. Yet we should ask whether, in the 21st century, it is truly natural in our hyper-technologized world to cling to these tendencies. The countryside no longer fulfills its historic functions, and most materials can easily overcome any challenges or distances. Is it not merely pathos a forced contrivance to preserve such traditions where there is no organic interest in them? Critical regionalism perhaps responds to this: it adapts design to local needs. Yet even here a paradox emerges, for regionalism's basic principle ought to be "liberation from any global language imposed from above and from all efforts at uniformity and conformity." Critical regionalism rejects the vernacular and "advocates the abstract aesthetics of international modernism." [2] Critical regionalism must be understood as a practice at the margins; while critical of modernization, it refuses to abandon the emancipatory ideas of modern architecture. It is therefore a consciously bounded architecture that emphasizes place created through building on a specific site and highlights both tactile and visual qualities.

"The correct path for designing in a given language is first to compare and document that language based on one or more oppositions, and then to use the language to design a new building." [2]

In this context, the process of understanding an architectural work may be defined as follows: seeking archetypes of spatial arrangement derived from the local cultural and spatial context; historical models serve as raw material rather than as goals, yet they ensure that the work is anchored in its environment and thus primarily legible. The process of abstracting this model its transformation (anamorphosis) into an imaginary plane expresses timeless validity and stability of value; the means of abstraction is often the historically common process of geometrizing planes, masses, and spaces. Then follows a process of questioning and ironizing the model by intentionally violating it in details, though not in the overall concept; this is not a rejection of fundamental principles.

Alternatively, we might seek richness in content rather than merely in expression. We should look for concrete reasons that would encourage these tendencies in a positive direction. Must a house in the countryside always have a gable roof? Is that invariably correct? What if someone in the foothills builds a concrete house instead of the expected wooden one? Is conformity with surroundings always necessary? Jana Tichá speaks of a "phenomenological and topographical turn" occurring in architecture at the end of the 20th and the beginning of the 21st century, as architecture found itself at the exhaustion of modernism with its rational, functional, and hierarchical approach to organizing space and the processes within it. Can we really find in current practice the excessive richness she describes?

Salingaros's views position architecture as a science that should be firmly rooted in scientific foundations and inspired by human perception. Even in architecture, a scientific discipline can reveal measurable results, on which we may base further development of knowledge. "Even genuinely intended architectural creation must grapple with the absence of socially shared values and ideas that could guide its content." [4]

The current state of architecture—what is it? Surely not so bad. We cannot evaluate excessively what we ourselves are living through. The problem is not the production of architecture as such, but rather that quality theory does not stand behind this production—naming it and bringing it to the fore. In contrast to the "speed" of the times, there prevails a rigidity of public conviction and a conservatism further fueled by this speed. As another example, in my own practice, most current clients (note: not from the period when the representative sample of the studied buildings was created) perceive "contemporary architecture" as a house with a "flat roof, white plaster, and anthracite-colored windows…"

We stand on a notional threshold between historical and modern times. Yet even this period undoubtedly spans a century; it, too, will one day be considered history and development. Neither the postmodern nor the subsequent deconstructivist phase became a lasting value in architectural evolution, but both brought lessons still valid today—especially work with urban context and the strong formal concept that becomes the main motive of a building, without which it appears bland. The building mass is strongly articulated; surfaces are highly distinctive.

Rem Koolhaas describes the present as one of "junkspace": "Junkspace is the sum total of our current achievement; we have built more than all previous generations combined, yet somehow it does not weigh the same. We will not leave pyramids behind. In line with the new gospel of ugliness, at the beginning of the 21st century more junkspace is under construction than all we inherited from the 20th century… The invention of modern architecture for the twentieth century was a mistake; architecture in the twentieth century disappeared; we read a footnote under the microscope and hoped it would become a novel; our interest in the masses made us blind to the architecture of the people. Junkspace looks like an aberration, but it is the essence, the main thing… the product of the encounter between the escalator and air-conditioning, conceived in a drywall incubator (you will not find either of these in history books." [5] Christopher Alexander even speaks of "the overinflated bubble of mendacious architecture at the end of the 20th century," which should burst.

Michal Kohout states: "A new form in itself is basically superfluous—something reserved for madness or festivities. It should enter real life only under the pressure of necessity, as slowly as possible, if we wish to avoid chaos. The existing form, as a means of mutual communication, needs to be protected and cared for." [2]
The modern era is often characterized by the loss of a unified perspective and, with it, the relativization of values. Yet social cohesion depends to a large extent on shared values; society must therefore seek some common value base. In my further work, I would like to focus on more than the search for straightforward formal archetypes that fit into a single category of design approach. Do truly scientific criteria exist that can show us the indicators that produce quality architecture and a good environment? Generally, we should

strive to seek harmony in all buildings. Let us now try to explain how we might achieve it.

Organic architecture vs. functionalist modernism? "There are universal criteria for evaluating architecture by which the quality of an architectural work should be judged, especially: urban quality in the sense of seeking real contexts as well as urban discipline; functional quality in fulfilling natural demands on the functionality of spaces and architectural elements, correct typological hierarchies of spaces, and the use of the natural properties of the adopted building systems, structures, and materials; quality of building details (thoroughness); and the expressive power, philosophy, and message of architecture." [6]

Approximately 200 buildings were initially included in the preliminary selection, from which 30 were chosen through an empirical process of observation and scaling. These 30 buildings were then subjected to a complete analysis.

The selection was based on several criteria. Firstly, the buildings had to fall within a ten-year period — between 2008 and 2018 - referring to the completion of construction, with a natural continuity from design to realization. Each building had to be a stand-alone structure, not directly influenced by compositional requirements arising from its attachment to neighboring buildings. Structures located within areas with strict urban regulation were also excluded.

The selection was made from works published by their authors in publicly accessible sources, including the shared platform archiweb.cz. Extremely expressive or iconic buildings were excluded from the selection, as were small-scale structures such as cottages or temporary buildings, as well as overly ostentatious houses and villas.

The main selection criterion was an evidently distinctive architectural language that clearly differed from the broader scaled spectrum of the initial sample. The key lay in the nuances of construction details in contrast to the mass of average buildings. Thanks to this principle, the sample size can be expanded, and the analysis repeated.

One of the comprehensive methods of assessing architecture is architectural criticism. However, such criticism is often insufficient, incomplete, or entirely absent. Yet it represents the first tool allowing for a structured comparison, evaluation, and the search for answers. To apply it properly, it is necessary to examine the topic more closely.

"Esa Laaksonen from Finland points out the importance of criticism, as even star architects can make mistakes. Dorota Leśniak-Rychlak from Poland emphasizes the role of criticism in an age overwhelmed by images and data and warns against reducing it to aesthetics, while Andrija Rusan from Croatia sees the problem in the closed and small size of the professional community." [7]

To achieve versatility, a reviewer or critic must possess a comprehensive understanding of the subject. They should not be merely a theorist but should also master the process of design.

"A pragmatic shift away from criticism, or its integration into architectural design and presentation, may result in the loss of independent, critical function, a general decline of the profession, and its transformation into commerce and entertainment. The reviewer should assess all impulses, including the background of the architect's work. Architecture is a synthesis, and criticism should be an analysis — yet these roles are often confused today. Architects absorb various forms of information without being able to identify what is essential, while critics often proceed unilaterally, judging only formal expression. Non-functioning architecture ceases to be architecture." [7]

Architectural criticism is therefore a necessary tool that defines the value of scientific knowledge. It should be purposeful, factual, and impartial. Criticism addresses a wide audience — from academic publications to the general-public - since everyone perceives and uses architecture. It encompasses preparatory and regulatory phases, as well as evaluative and comparative mechanisms, enabling precise comparison of a work with already established valid forms and standards.

Architectural criticism in this study was carried out on a representative sample of examined buildings using the cluster analysis method:

"Cluster analysis is a multivariate statistical method used for the classification of objects. It groups units into clusters so that those within the same cluster are more similar to each other than to those in other clusters. Cluster analysis can be performed either on a set of objects — each described through the same set of features meaningful to the dataset — or on a set of features characterized through their carriers, the objects themselves." [8]

It is therefore a quantitative method suitable for analysing a larger number of samples containing multiple classification parameters. To reveal all relationships and interconnections, architectural criticism in this research followed a unified structure, examining both content-related and expressive aspects.

Theoretical framework of criticism:

- Description of the site and slope
- Evaluation of the building program and individuality
- Examination of the design principle – criticism, justification, discovery of novelty
- Specific expressive elements

For the theoretical analysis, a highly valuable set of buildings was selected, where each analysed example revealed a dominant positive characteristic that defined and categorized the building at least partially.

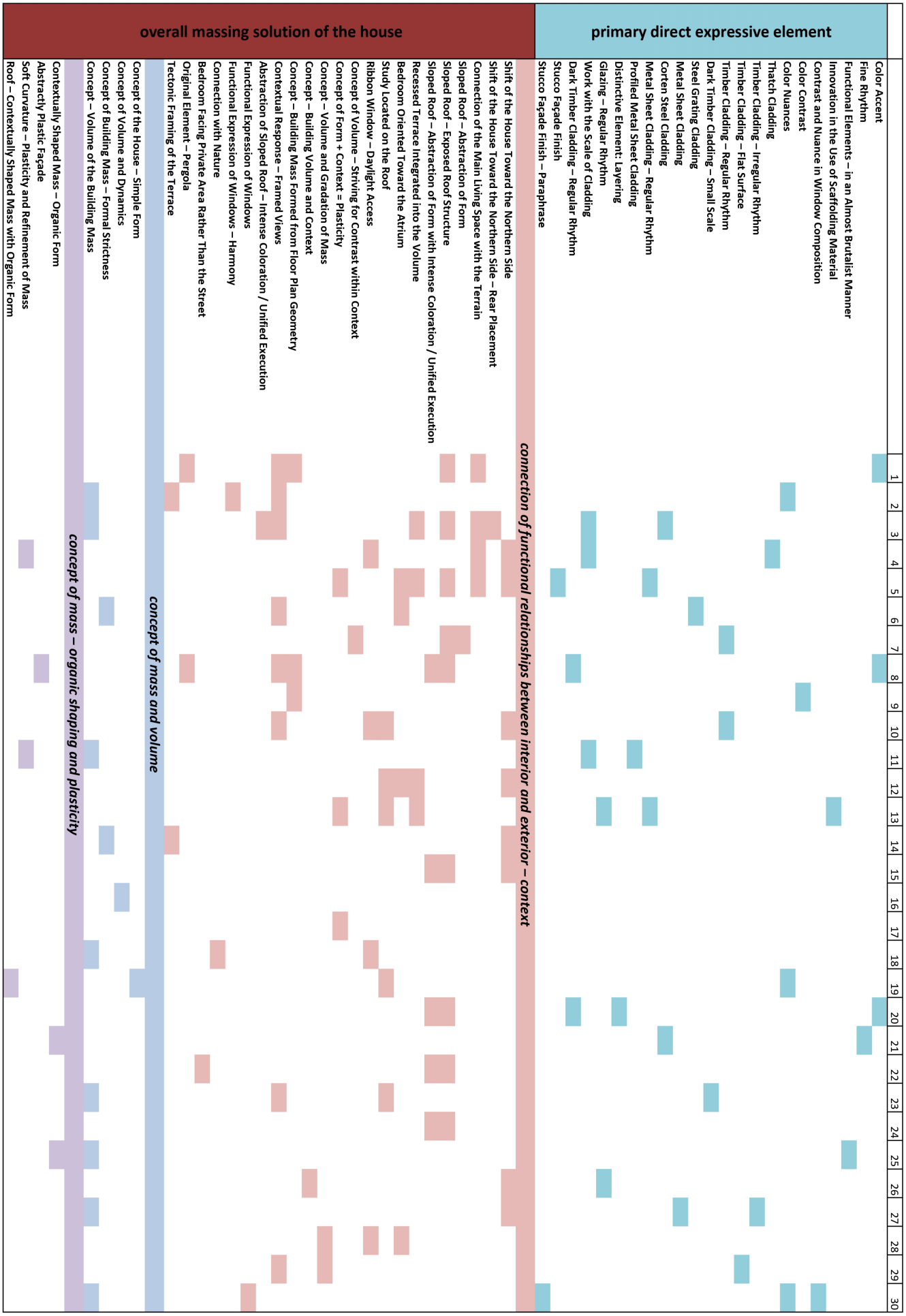
RESEARCH FINDINGS

From the analytical examination of the selected samples, a set of main verifiable features recurring across the buildings was identified. Some of these features were purely typological, others emerged from the context while still contributing to typological classification. Additional features were conceptual, artistic, or expressive in character. Certain attributes served as supporting elements for the articulation of the building's concept.

All identified main features were listed in a comparative table, regardless of order or significance.

An interesting determining factor revealed by the research was that most houses positioned the building mass toward the northern side of the plot, allowing the residential garden to benefit from southern exposure and sunlight. This finding also correlated with the orientation of the main living area (social space), which was in most cases located adjacent to the primary residential zone of the house.

From both an artistic and typological perspective, several examples integrated terraces (often in the form of loggias) into the main building volume rather than designing them as secondary, added-on elements. Conversely, in two cases the roofing and form of the



Tab. 1.:. Comparative overview of recurring verifiable features identified across the analyzed houses (Source: author's own elaboration based on the analytical examination of selected samples)

terrace were designed as distinctive features seamlessly incorporated into the architectural concept of the house.

The most distinct recurring feature appeared in houses with prominent sloped roofs. In all cases, such roofs were implemented as a required regulatory element, never voluntarily — and these examples were therefore later excluded from the primary research sample, though the total number of analyzed buildings was accordingly increased to maintain balance.In most cases, these buildings displayed refined detailing and a minimalist execution, emphasizing precision and craftsmanship. All such houses also shared the principle of an open interior space beneath the roof slope, though the degree of openness varied. The relationships and proportions of internal spaces were not the main focus of this phase of research.

Some buildings employed a higher degree of abstraction, attempting to visually merge the sloped roof with the vertical façade, effectively neutralizing or even negating the perception of the roof. A broad spectrum of houses, however, demonstrated a clear conceptual expression based on orthogonal or other geometric forms, often overlapping strong geometric compositional principles.

The first directly visible expressive feature identified across many buildings was the use of façade cladding. Although not a revolutionary solution, it represented a consistent approach typical of recent decades.

The principles of its application varied-there was no unified or dominant method. The most common materials included wood, typically in the form of slatted cladding, occasionally as panel cladding or tongue-and-groove boards. Wooden slats can be considered an overused material, frequently appearing in many of the selected examples.

Another frequently applied material was metal sheet cladding, in various forms: flat, perforated, profiled, or corrugated.

The reasons for its use differed in some cases it was intended to emphasize the volume of the building through scale; in others, to visually soften or suppress certain compositional moments; in yet others, it lacked a direct functional justification. Hence, the work with scale and surface treatment did not reveal a uniform direction or innovation.

It is understandable that small-scale buildings do not necessarily require grand gestures or spectacular formal statements. Buildings that adequately meet their programmatic and spatial requirements can respond with more modest means and limited budgets.

“The contrast between the simplicity of the project’s means and the richness of its space is convincing – a whole has emerged that is greater than the sum of its parts. This ‘accumulative essentialism’ focuses our attention on fundamental architectural acts: defining, opening, and determining distance – in short, on architecture as the art of shaping and configuring space.” [9]

In their design reasoning, contemporary architects no longer refer to historical periods. While certain principles such as regular rhythm (e.g., in corrugated metal sheets) may reappear, they do not serve as direct references to historical architecture - perhaps only as subconscious, archetypal patterns.At the same time, new tendencies were also identified: houses with clear conceptual structure combining geometric formal language with varied cladding techniques - from flat to articulated surfaces with different depths and artistic expression.

A secondary, yet significant, expressive approach concerns the treatment and shaping of the overall building mass.

The first category includes the connection between interior and exterior functional relationships. This may involve basic spatial reactions such as placement and orientation on the plot, as well as window size, shape, and proportion. Window dimensions often reflect interior space requirements rather than strict façade tectonics; thus, they do not follow a rigid rhythm but are instead direct responses to exterior views and lighting.

In these cases, the architectural expression derives from the context (e.g., footprint geometry transformed into volume), leading to the more expressive shaping of the entire building mass.

Fig. 1.: The family house in Chlumec nad Cidlinou has its main façade oriented towards the garden and the views of the Karlova Koruna Chateau (source: https://www.archiweb.cz/b/rodinny-dum-v-chlumci-nad-cidlinou)

Fig. 2.: Family House near Libčice and Views of the Landscape (Source: https://www.archiweb.cz/b/rodinny-dum-u-libcic)

Fig. 3.: Family House with a Ramp – side view of the façade and integration of the building mass into the terrain (Source: https://www.archiweb.cz/b/dum-s-rampou)

The shaping of volume may also respond to terrain morphology, creating an organic approach — adapting to the natural environment.In the project Family House with a Ramp (2018, by Prokš Přikryl Architects – Martin Prokš and Marek Přikryl), one may speak of a tendency toward organic architecture, as the flat terrain aligns with the flat parapet line of the roof, and the building's profiling follows the terrain, despite the overall form being a clear, minimal rectangular prism.

The overall massing may, however, also be deliberately simple and restrained, defined purely by the architect's conceptual intention. From a research perspective, the key contribution lies in understanding how architects consciously work with volume, a process that can be described as plasticity — not as a mimicry of natural or biological forms, but as a spatial strategy responding both to internal programmatic relationships and to the external form of the mass itself.

Family House in Dobříš
Authors: Mimosa architekti

At first sight, the building appears as a monumental volume, yet its form is softened by plastically rounded corners and a subtly irregular footprint. Plasticity is further expressed in the entrance zone, which spirals into the curved mass of the house, becoming a natural part of its sculptural logic. This is a conscious form of plasticity, intended to regulate and balance the perception of the overall volume.

The entire façade is covered with delicate wooden shingle cladding. This finely structured natural surface creates a material symbiosis with the passive timber construction beneath. From the standpoint of architectural perception, the delicate shingle texture dissolves the sense of monumentality, fragmenting the volume into a tactile, scaled surface. The subtle shimmering of the wooden scales enhances the building's intimacy and visually reduces its mass.

Fig. 4 : Family House in Dobříš – photograph of the corner, softening of the building mass, and recessed entrance bay (Source: https://www.archiweb.cz/b/rodinny-dum-v-dobrisi--1)

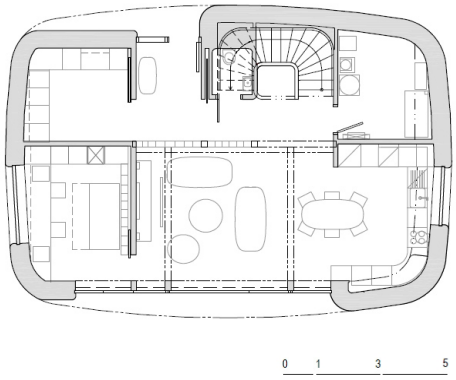


Fig. 5 : Family House in Dobříš – floor plan (Source: https://www.archiweb.cz/b/rodinny-dum-v-dobrisi--1)

Family House in Litvínovice
Authors: ATELIER 111 architekti s.r.o.

The placement of the house near the site boundary demonstrates a direct contextual response to the surrounding built environment - a contextual approach that extends even into the design of the boundary wall, which merges with the façade and becomes part of the building's spatial language.

The façade itself thus acquires a plastic, sculptural quality. The interior composition reveals a clarity and elegance, highlighting the hierarchy of spaces - from socially significant open areas to more intimate zones. The use of identical and interpenetrating materials throughout the interior reinforces the simplicity of exterior forms, creating a unified aesthetic continuity. A key feature along the garden façade is the integration of a loggia-terrace recessed into the building's main volume, enhancing both functional and expressive coherence.

Fig. 6 : Family House in Litvínovice – view of rounded boundary corner and façade plasticity (Source: https://www.archiweb.cz/b/rodinny-dum-litvinovice)

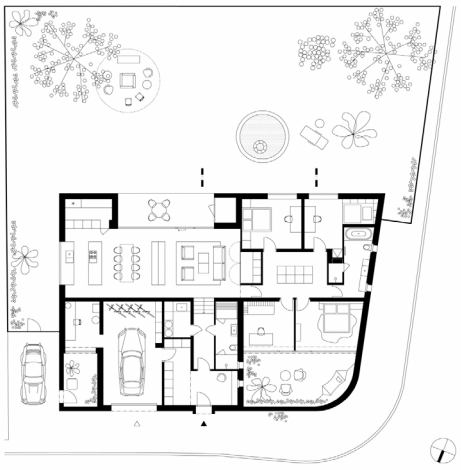


Fig. 7 : Family House in Litvínovice – floor plan (Source: https://www.archiweb.cz/b/rodinny-dum-litvinovice)

Family House in Blansko
Authors: ATX Architekti s.r.o.

The form of the house represents a direct response to the softly undulating landscape and to specific design requirements. The low horizontal mass harmonizes with the natural topography, and the gently undulating roof introduces a subtle sense of movement and dynamism. This wave-like roof form is echoed in minor details and softly irregular interior curves, creating a sense of organic continuity between inside and outside.

In several places, the roof detaches from the main volume, forming naturally sheltered terraces or arcades. This is a clear example of plasticity in architecture — a controlled sculptural response to context and function.

Fig. 8.: Family House in Blansko – view of the house in the context of its surroundings (Source: https://www.archiweb.cz/b/rodinny-dum-blansko)

Forest Villa
Authors: mjölk architekti

In this case, both context and expression are closely interlinked. The building's defining feature is the continuously undulating façade line, forming an almost endless, flowing perimeter.

Apart from this defining gesture, the house is intentionally devoid of additional ornamental elements. The façade surface is rendered in a light beige plaster, a tone that neither dominates nor disappears within the forest surroundings. The roof edge is seamlessly projected into the ground plan, reinforcing the organic unity between vertical and horizontal planes.

Fig. 9.: Forest Villa – view of the house within the landscape (Source: https://www.archiweb.cz/b/lesni-vila)

Family House "Heart"
Author: Daniela Polubědovová

This project presents a deliberately ambiguous mass that is difficult to read at first glance. The street façade is wrapped in rust-colored corrugated Corten steel cladding with a fine vertical rhythm. The small-scale corrugation visually conceals vertical joints, eliminating the need for a traditional panel layout. A horizontal line aligns the window lintels, complemented by regular rivets, visible only upon close inspection. The corrugated profile was likely chosen to allow easier bending of thick steel sheets following the curved footprint.

The garden façade is fully glazed, structured by the rhythm of the curved plan. Within the structural glazing system, operable openings are inserted according to interior functions. The design combines several principles: contextual adaptation, plastic shaping, and integration into the landscape. According to Frank Lloyd Wright, such an approach can be considered a form of organic architecture - where the form, material, and setting are harmoniously unified.

The building responds to its surroundings through form (softened curves, expanded footprint) as well as material palette - dark metal, wooden roof profiles, and the meaningful creation of garden spaces interconnected with the architecture.

The interior design was developed simultaneously with the architectural concept, ensuring a deep spatial continuity. Due to the complex geometry, standard furniture placement was often impossible, prompting custom-designed built-in elements - such as elongated work desks under windows, bathroom countertops, and kitchen islands.

Even small details such as handles, heating rods, and handrails - were designed as direct analogies of natural forms, cast from objects collected on site (leaves, wood fragments). This represents the second form of organic architecture - the architecture of archetype, where natural motifs are directly embedded in material and detail.

"Let us define it as a modern movement seeking harmony between nature and the built environment - a direction that aims to create space inspired by natural archetypes: animals, plants, humans, sky, water, air, the universe, and beyond." [10]

Fig. 10.: Family House "Heart" – street façade with curvature and landscape integration (Source: https://www.archiweb.cz/b/rodinny-dum-srdce)

Fig. 11.: Family House "Heart"- inner courtyard and terrace formation (Source: https://www.archiweb.cz/b/rodinny-dum-srdce)

SUMMARY

New tendencies and directions were identified. In the buildings observed, a clear concept prevailed, interwoven with a formal geometric approach. It was possible to find buildings whose shaping resulted from topographical relationships; this helped refine and delimit the notions of organic architecture and plasticity, as well as contextual architecture. In this respect, there is a clear conviction about the appropriateness—and, rather, the inappropriateness—of using certain terms.

No direct use of a new material was discovered, whether for construction itself or as a specific expressive element. In the case of scaffolding that substitutes for an access gallery/walkway including a terrace, it is a recycling of a cheaper material and a contrasting approach that has already appeared in architecture in the past (Family House in Luhačovice, built 2011–2012, author: OK PLAN ARCHITECTS—Luděk Rýzner, Marcela Susedíková), as well as in the use of containers (House in a Fence, Pardubice, built 2015, author: mjölk architekti).

“Every building always expresses the era in which it was created. It speaks of it with a unique truthfulness, revealing the social situation of its time. With new energy, there always comes a desire to experiment; yet in most cases these attempts result in sophisticated, convincing outcomes—architecture shows persuasiveness and positive energy.”

A plurality of opinions and a richness of approaches to design solutions were confirmed. This diversity and lack of a single unified approach will surely be appreciated as part of the era’s legacy, since it is always beneficial to think in terms of having options to choose from. A blind alley of a wholly uniform movement is therefore completely ruled out.

A certain reaction to pressure was evident in buildings that used a gable roof (and related features): such solutions were implemented only where mandated by regulations—never “voluntarily.” In most cases, these were well-developed designs with a strong emphasis on detail and a “minimalist to abstract” execution. This issue should be addressed through more refined spatial planning and, more generally, as a topic to be examined in greater depth.

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