



CIEE Prague, Czech Republic

Course Name:	Czech Architecture and Design
Course Number:	AHIS 3005 PRAG
Programs offering course:	CES, CNMJ, GAD
Language of instruction:	English
U.S. Semester Credits:	3
Contact Hours:	45
Term:	Fall 2019

Course Description

The course focuses on the development and formal changes of the built environment, architecture, interiors, furniture and other objects of daily use (ceramics, glass, jewelry, metalwork, fashion). Presentations and films as well as visits to Prague galleries, exhibitions, museums, specialized shops and artists' studios and workshops mediate their formal and typological transformation from the past (19th century) to the present time in Europe, Bohemia, Czechoslovakia (since 1918, Czech Republic since 1993) while relating to overseas (USA).

Learning Objectives

By the end of the course students will be able to:

- classify styles of European art and architecture of the last two centuries;
- describe the development and changes in the lifestyle reflected in the built environment, the design of buildings, and interiors and accessories;
- compare the above with Europe and the USA;
- specialize in a chosen design and applied art area of interest (architecture, furniture, product design, ceramics, glass, fashion) and analyze parts of its development;
- assess and illustrate examples of the development and changes in formal art styles on practical decorative art examples, works, and activities of artists, architects, and designers.

Course Prerequisites

Previous knowledge of the history of art, architecture, European and Bohemian history of culture, society, and environment is welcome but not necessary.



Methods of Instruction

Theoretical introduction to every part of the course (a short political and social background)
Presentations and films
Field trips to museums and galleries
Discussions based on readings and personal reactions to art

Assessment and Final Grade

Midterm essay: 10%
Midterm test: 15%
Oral presentation: 10%
Active class participation 20%
Final essay: 20%
Final test: 25%

Course Requirements

Midterm essay based on the studied topics - analysis of an art style or a sample of a decorative art object, architecture, architects, artists, designers, or activities accompanied by pictures or other visual materials if possible. The topic may also be based on a CIEE field trip or other individual trip. Resources and bibliography are an obligatory part of the midterm essay, approximately 750 words of text plus front page, a list of notes, pictures and a list of literature (declared topic and a short paragraph synopsis should be declared into CIEE essay topic database, deadline the 3rd week).

Midterm test: identification, classification, and definition of studied art principles based on several distributed pictures of buildings, furniture, or other decorative art objects.

Oral presentation of 5-7 minutes (plus discussion) based on personal research related to a visited country, town, building, interest, with some relation to the studied topics using effective presentation skills and using visual aids. Students will sign up for a specific date during the first week of classes.

Final essay may be based on the midterm essay topic further developed in a new way based on further research. A new topic can be chosen on the similar principles (the topic and a short synopsis should be declared into CIEE essay topic database) about 1800 words in length including bibliography and resources as above.

Final test: identification, classification, and definition of studied art principles based on several



distributed pictures of buildings, furniture, or other decorative art objects plus questions based on covered topics.

CIEE Prague Class Participation Policy

Assessment of students' participation in class is an inherent component of the course grade. Participation is valued as **meaningful contribution in the digital and tangible classroom**, utilizing the resources and materials presented to students as part of the course. Students are required to actively, meaningfully and thoughtfully contribute to class discussions and all types of in-class activities throughout the duration of the class. Meaningful contribution requires students to be prepared, as directed, in advance of each class session. This includes valued or informed engagement in, for example, small group discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Students are responsible for following the course content and are expected to ask clarification questions if they cannot follow the instructor's or other students' line of thought or argumentation.

The use of electronic devices is only allowed for computer-based in-class tests, assignments and other tasks specifically assigned by the course instructor. Students are expected to take notes by hand unless the student is entitled to the use of computer due to his/her academic accommodations. In such cases the student is required to submit an official letter issued by his/her home institution specifying the extent of academic accommodations.

Class participation also includes students' active participation in Canvas discussions and other additional tasks related to the course content as specified by the instructor.

Students will receive a partial participation grade every three weeks.

CIEE Prague Attendance Policy

Regular class attendance is required throughout the program, and **all absences are treated equally regardless of reason** for any affected CIEE course. Attendance policies also apply to any required co-curricular class excursions or events, as well as Internship.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

Missing classes will lead to the following penalties:

90-minute semester classes:



<i>Number of 90-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
one to two 90-minute classes	up to 10%	no penalty
three 90-minute classes	10.1–15%	reduction of the final grade by 3%
four 90-minute classes	15.1–17%	reduction of the final grade by 5%; written warning
five 90-minute classes	17.1–20%	reduction of the final grade by 7%; written warning
six and more 90-minute classes	more than 20%	automatic course failure and possible expulsion

180-minute semester classes:

<i>Number of 180-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
one 180-minute class	up to 10%	no penalty
two 180-minute classes	10.1–20%	reduction of the final grade by 5%; written warning
three and more 180-minute classes	more than 20%	automatic course failure and possible expulsion

Persistent absenteeism (students approaching 20% of the total course hours missed, or violating the attendance policy in more than one class) will result in a written warning, a notification to the student’s home school, and possibly a dismissal from the program.

Missing more than 20% of the total class hours will lead to a **course failure**, and **potential program dismissal**. This is a CIEE rule that applies to all CIEE courses and is in line with the Participant Contract that each CIEE student signs before arriving on-site.

Late arrival to class will be considered a partial (up to 15 minutes late) or full (15 or more minutes late) absence. **Three partial absences due to late arrivals will be regarded as one full class absence.**

Students must notify their professor and Program Coordinators (PC) beforehand if they are going to miss class for any reason and are responsible for any material covered in class in their absence.

If missing a class during which a test, exam, the student’s presentation or other graded class assignments are administered, **make-up assignment will only be allowed in approved circumstances**, such as serious medical issues. In this case, the student must submit a local



doctor's note within 24 hours of his/her absence to the PC, who will decide whether the student qualifies for a make-up assignment. Doctor's notes may be submitted via e-mail or phone (a scan or a photograph are acceptable), however **the student must ensure that the note is delivered to the PC.**

Should a truly **extraordinary situation** arise, the student must contact the PC immediately concerning permission for a make-up assignment. Make-up assignments are not granted automatically! The PC decides the course of action for all absence cases that are not straightforward. **Always contact the PC with any inquiry about potential absence(s) and the nature thereof.**

Personal travel (including flight delays and cancelled flights), handling passport and other document replacements, interviews, volunteering and other similar situations are not considered justifiable reasons for missing class or getting permission for make-up assignments.

For class conflicts (irregularities in the class schedule, including field trips, make-up classes and other instances), **always contact the Academic Assistant** to decide the appropriate course of action.

Course attendance is recorded on individual Canvas Course Sites. **Students are responsible for checking their attendance regularly to ensure the correctness of the records.** In case of discrepancies, students are required to contact the Academic Assistant **within one week of the discrepancy date** to have it corrected. Later claims **will not** be considered.

CIEE staff does not directly manage absences at FAMU and ECES, but they have similar attendance policies and attendance is monitored there. Grade penalties may result from excessive absences.

CIEE Academic Honesty Policy

CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not be tolerated and may result in a student failing the course or being expelled from the program. Standards of honesty and norms governing originality of work differ significantly from country to country. We expect students to adhere to both the American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will preside. Three important principles are considered when defining and demanding academic honesty. These are related to the fundamental tenet that one should not present the work of another person as one's own.

The first principle is that final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another



person, and without access to notes, books, or other pertinent information (unless the professor has explicitly announced that a particular test is to be taken on an “open book” basis).

The second principle applies specifically to course work: the same written paper may not be submitted in two classes. Nor may a paper for which you have already received credit at your home institution be submitted to satisfy a paper requirement while studying overseas.

The third principle is that any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another’s work or including information told to you by another person. The general rule is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it.

The penalty ranges from an F grade on the assignment, failure in the course to dismissal from the program. The Academic Director is consulted and involved in decision making in every case of a possible violation of academic honesty.

Weekly Schedule

Week 1	<p>Meeting 01 Introductory discussion: information about the structure of lessons, explanation of teachers aims, discussion with students about their motivation, expectations, background related to the course, apart from oral also in the form of a questionnaire for students enclosed to the syllabus (for the teacher to get as much information as possible about both students’ social and academic backgrounds) Architecture, Interior, Design, and Decorative Art as the reflection of life style, environmental development resulting in environmental consciousness. Introduction to brief history of the Czech lands. Introduction to the Literature related to the subject available in CIEE library (see the list enclosed).</p> <p>Meeting 02 Classical period (1775–1800), Empire (1800-1815), Biedermeier (1815–1840) Estates Theatre in Prague (Mozart theatre), castles, palaces, individual and apartment houses, aristocratic and civic furniture, glass, porcelain, metalwork, jewelry, clocks and watches, textiles, cloths; Central European and Bohemian Biedermeier style, roots of modern design.</p>
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	<p>Reading: Karasová 2012(a), 8–20. Karasová 2012(b), 19–25.</p>
Week 2	<p>Meeting 03 Historical Styles (1840–1890) Neo-gothic, neo-rococo, neo-baroque, neo-renaissance National Theatre in Prague generation of related architects and artists; industrial revolution, new public buildings (National museum, Museum of Decorative Arts, Museum of the Capital Prague) European and World exhibitions, institutions, apartment houses, aristocratic, civic, public interiors and furniture, metalwork, glass ceramics, clocks, textiles, cloths, bentwood furniture; National Revival of Bohemian nation, participation in world arts and crafts exhibitions.</p> <p>Reading: Karasová 2012(a), 21–27. Karasová 2012(b), 28–31. Šimková 2011, 32–59.</p> <p>Meeting 04 Visit to Governor's Villa, National Theatre and National Museum.</p> <p>Reading: Petrasová 1996, 499–513.</p>
Week 3	<p>Meeting 05 Art Nouveau period (1890–1915) Modern style, Secession (synonyms); resources, vegetative and geometric branch; architects, artists, craftsmen, exhibitions, schools, museums, public and private interiors, furniture, glass, ceramics, porcelain, pewter, jewelry, textiles, cloths; Gesamtkunstwerk (complex art work) Roots of Modern Age.</p> <p>Reading: Karasová 2012(a), 27–38. Karasová, Daniela 2012(b), 32–57. Šimková 2011, 60–85.</p> <p>Meeting 06 Visit of The Municipal house of Prague and The Art Nouveau exhibition, Kotěra houses around St. Wencelsaus square.</p>

	<p>Reading: Witkovsky1999, 203–220.</p>
Week 4	<p>Meeting 07 Kotěra & Co. Founders of Czech modern architecture and design, former students of Otto Wagner. Pieces of work by Jan Kotěra, Josef Hoffmann, Leopold Bauer, Dušan Jurkovič, etc - building designs and projects, furniture projects.</p> <p>Reading: Potůček & Kotěra 2013, 109–144. Šlapeta 2001. Karasová 2012(a), 27–38. Karasová 2012(b), 59–83. Šimková 2011, 86–99.</p> <p><i>Oral Presentations 1</i></p> <p>Meeting 08 Visit of a short-term exhibition focused on architecture and design.</p>
Week 5	<p>Meeting 09 Cubist and Rondocubist period (1909–1925) Unique Bohemian style; Prague cubist and rondocubist architectonic monuments, architects and artists, clubs, institutions, exhibitions, interiors, furniture, ceramics, porcelain, glass, metalwork, cloths. Visit of cubist buildings under the Vyšehrad hill.</p> <p>Reading: Bregant 1995. von Vegesack 1991. Karasová 2012(a), 39–43. Karasová 2012(b), 85–103. Hnídková 2013, 145–187.</p> <p><i>Oral Presentations 2</i></p> <p>Meeting 10 Visit of Cubist Black Madonna House with Kubista shop (cubistic furniture designs replicas), Czech Legion Bank.</p>

<p>Week 6 Midterm Exam Period</p>	<p>Meeting 11 <i>Midterm test (30 minutes),</i> Andere Moderna Different modernity - art deco, neo-classicism, Neue Sachlichkeit.</p> <p>Reading: Horneková 1998. Karasová 2012(a), 44–48. Karasová 2012(b), 105–109. Prelovšek 1996, K AA 24-1</p> <p>Meeting 12 Visit of Prague castle focusing of works by Josip Plečnik described in context of the place and its history.</p>
<p>Week 7 Midterm Exam Period</p>	<p>Meeting 13 <i>Midterm essay delivery</i> Purism, Avant-garde Puristic architecture, poetism as influential life style and Czech unique, graphic designs. Czech avant-garde short movie The Aimless Walk (1930) by Alexander Hackenschmied.</p> <p>Reading: Švácha 2007, 316–328. Švácha 1999. Karasová 2012(b), 110–133.</p> <p>Meeting 14 Funcionalist architecture and design Important buildings and architects, development of industrial design based on mass produced objects; new materials in interior, furniture; function and form of glass, ceramics, chromium plated steel, tube, standardization, specialised fashions (sports), emancipation of women; Essential changes in the way of life and production technologies.</p> <p>Reading: Lesnikowsky 1996, 34–109. Vrabelová 2011.</p>

	<p>Karasová 2012(b), 110–133. Šimková 2011, 104–121. Karasová 2012(a), 48–55.</p>
Week 8	<p>Meeting 15 Visit of functionalist buildings in Holešovice district, permanent exhibition in Veletržní palace.</p> <p><i>Oral Presentations 3</i></p> <p>Meeting 16 Visit of short-term exhibition focused on architecture or design.</p>
Week 9	<p>Meeting 17 Post-war architecture and design Separation of Czechoslovakia from the west by iron curtain after communist turnover 1948, its influence on future development of society, culture, architecture, and art. Monotonous panel housing estates. Socialist Realism, Organic design developed in ČSR into so called Bruxelles Style (successful participation in the Expo 58), cherry-cocktail style in GB, new materials-plastics, artistic furniture, glass, ceramics, metalwork; positive culmination in Prague Spring, 1968.</p> <p>Reading: Kramerová 2008. Šimková 2011, 122–135. Karasová 2012(a), 56–59, 60–63. Karasová 2012(b), 169–189.</p> <p><i>Oral Presentations 4</i></p> <p>Meeting 18 Hi-Tech architecture Work of SIAL studio from Liberec. Presentation of the best works of this studio and his members as well. Furniture designs for Ještěd hotel.</p> <p>Reading: Švácha 2012, 48–55, 110–121, 174–177, 234–291.</p>
Week 10	<p>Meeting 19 Architecture and design after 1970</p>

	<p>Return to Functionalist Rationalism, Organic architecture, Brutalism. New large buildings (especially Prior shopping malls) in old city centres.</p> <p>Reading: Karasová 2012(a), 63–73. Sedláková, Prager 2013. Karasová 2012(b), 190–211.</p> <p><i>Oral Presentations 5</i></p> <p>Meeting 20 Visit of Kotva and Máj shopping malls, New Scene Building.</p>
<p>Week 11</p>	<p>Meeting 21 Post-Modernism New approach to architecture and design initiated by Italian studios Memphis, Alchymia rejecting functionalist principles introducing creative art in architecture and design. Inspiration drawn from the history, eclectic, formalistic style comparable with historical styles in 19th century.</p> <p>Reading: Milunič Karasová 2012(a), 74–75. Karasová 2012(b), 213–235. Šimková 2011, 136–143.</p> <p>Meeting 22 Design after 1990, Contemporary design Specific period in Czechoslovakia after the Velvet Revolution restitution of properties nationalized in 1948, quick switch from the totalitarian socialist system into the capitalist, so called democracy bringing both positives and negatives. Design development without barriers for consumption oriented society, lack of informed critique, new totality of money and global producers and traders. Presentation of group of contemporary designers.</p> <p>Reading: Karasová 2012(a), 75–76.</p>

	Karasová 2012(b), 236–243. Šimková 2011, 144–145.
Week 12	Meeting 23 <i>Final Essay Delivery</i> Contemporary architecture Contemporary Czech architects and their work, new approaches. Reading: Švácha 2004. Pučerová (ed.) 2008. Meeting 24 Visit of MeetFactory studio, as an example of conversion and re-using old industrial objects - kind of trend and challenge of contemporary architects.
Final Exam Week	Meeting 25 Final test (90 minutes) Meeting 26 Closing course summary and discussion

Course Materials

Bregant, Michal et al. *Cubist Prague 1909-1925*. Prague: Odeon, 1995. AA 3-4-6

Gehry, Fred and Milunič, Vlado. *Dancing Building*. Prague: Zlatý řez, 2003, G AA 81-1-2

Hnídková, Vendula. *National style. Arts and politics*. Prague: VŠUP, 2013.

Horneková, Jana et. al., *Czech Art Deco*. Prague: UPM, Obecní dům, 1998 C AA 47-1.

Karasová, Daniela. *Czech Architecture and Design*, Prague: CIEE, 2012(a).

Karasová, Daniela. *The History of Modern Furniture Design*. Prague: UPM, Arbor vitae, 2012(b).

Kramerová, Daniela. *The Brussels dream*. Prague: Arbor Vitae, 2008.

Lesnikowski, Wojciech. (ed.), *East European Modernism. Architecture in Czechoslovakia, Hungary and Poland between the Wars*, London: Rizzoli, 1996, 34 - 109 BAA 7-1, 2, 3, 4

Petrasová, Taťána. "The origins of Prague neo-Gothic Architecture," in: *Umění XLIV*, 1996, 499-513.

Potůček, Jakub. (ed.), *Jan Kotěra. Jeho učitelé, doba a žáci*, Hradec Králové: Muzeum východních Čech Hradec Králové 2013, 109-44.



- Prelovšek, Damjan et. al., *Josip Plečnik*. Prague: Správa Pražského hradu, 1996. K AA 24-1
- Pučerová, Klára. (ed.). *New face of Prague*. Prague: Galerie Jaroslava Fragnera, 2008.
- Sedláková, Radomíra. *Karel Prager*. Prague: Titanic, 2013.
- Šimková, Anežka. (ed.). *This time do not sit down*. Olomouc: Olomouc Museum of Art, 2011.
- Šlapeta, Vladimír et.al. *Jan Kotěra, 1871-1923, Catalogue*. Prague: Obecní dům Kant, 2001. AA 161-1
- Švácha, Rostislav (ed.), *SIAL. Liberec Association of Engineers and Architects, 1958 - 1990: Czech architecture against the stream*. Prague: Arbor vitae Publishers and Olomouc Museum of Art, 2012.
- Švácha, Rostislav. (ed.), *Karel Teige/1900-1951: L'Enfant Terrible of the Czech Modernist Avant-Garde*. London: The MIT Press, 1999.
- Švácha, Rostislav. "Surrealism and Czech functionalism," in: *Umění/Art LV*, 2007, pp. 316-28.
- Švácha, Rostislav. *Czech architecture and its Austerity*. Prague: Prostor, 2004.
- Vegesack von, Alexander. *Czech Cubism 1910-1925*. Prague: UPM, Vitra Design Museum, 1991. Š AA A57-1
- Vrabelová, Renata. (ed.) *Brno - architektura / architecture 1918–1939*. Prague: Centrum architektury, 2011.
- Witkovsky, Matthew S. "Envisaging the Gendered Centre: Prague's Municipal Building and the Construction of a Czech Nation, c. 1880 - 1914." *Umění/Art XLVII*, 1999, pp. 203 - 20.