

Abstract (eng.)

The dissertation deals for the first time with the activities of the Czechoslovak (Czech) Werkbund during the thirty years of its existence (1914 – 1948). This institution of modern design and housing is understood as an ideological field that was changing in parallel with historical events and in confrontation with the international reform movement. The context of European werkbund is crucial to interpret programmatic shifts, as is a critical examination of "exhibitions histories" based on the discovery of a previously defunct photo archive (2021). In the canonical interpretation, the Czechoslovak Werkbund is seen as an institution that was instrumental in the spread of national decorativism in the 1920s and radical modernism in the late 1920s and early 1930s. The dissertation, which examines the activities of the Werkbund over a period of thirty years, shows that, especially in the unexplored periods from the mid-1930s to 1948, the Werkbund contributed to the continuity of the so-called "livable" modernism, which reflects the needs of family life in both urban and rural areas. The orientation towards the Scandinavian Werkbund in these periods was decisive. The dissertation deals with programmatic shifts, gender, political, professional and geographical motivation of the membership, the internal action performance of the Werkbund and its relations with other European institutions. At archival sources, it reveals the reasons for the demise of the Werkbund and the continuity of its ideological anthropocentric programme in the institutions of Czechoslovak housing culture in the second half of the twentieth century, such as the Bilance group or the Institute of Housing and Clothing Culture (ÚBOK).