SOURCES OF CUBIST ARCHITECTURE IN BOHEMIA: THE THEORIES OF PAVEL JANÁK

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September 1990

A Thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Master of Architecture

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ABSTRACT

The sources of the theories underlying Czech Cubist architecture before World War I have been only sketchily studied to date. To analyze these theories and identify their sources, I focus on the work of architect and theorist Pavel Janák (1882-1956), an early proponent of Cubist architecture in Bohemia. The thesis incorporates my translation of Janák's unpublished journal for 1911-1914, the dominant years of Czech Cubism. Through this journal and Janák's published writings, together with an examination of his own readings, I trace the development of his theories, and situate his sources, within their historical context. Janák was no mere imitator of French Cubism but was concerned to develop innovative architecture that yet possessed both historical continuity and universal validity, thanks to its space-creating gualities.

The thesis includes a facsimile of Janák's journal with its numerous sketches, a translation <u>en face</u>, and a complete bibliography of his sources.

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Le problème des sources théoriques de l'architecture cubiste tchèque pour la période précédant la première guerre mondiale n'a jusqu'à présent été qu'effleuré par les historiens de l'architecture. Pour appronfondir ce sujet j'ai donc choisi l'oeuvre de l'architecte et théoricien d'architecture Pavel Janák (1882-1956) dont je me propose d'étudier les sources ainsi que les théories. La thèse comprend ma traduction de son journal inédit, rédigé entre 1911 et 1914, les années décisives du cubisme tchèque. De plus, mon travail est enrichi d'une analyse de ses notes de lecture, ce qui permet de retracer l'évolution de ses théories, d'appréhender ses sources dans le contexte historique.

Janák n'a pas été à la remorque du cubisme français; il s'est efforcé de développer une architecture inédite, possédant une continuité historique et universelle gràce à ses qualités créatrices d'espace.

La thèse comprend le fac-similé du journal de Janák et reproduit l'ensemble de ses dessins; la traduction fait face au texte original; elle comprend enfin une bibliographie complète de ses sources.

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ACKNOWLEDGEMENTS

"De notre passé nous ne possédons que ce que nous aimons. Et nous voulons posséder tout ce que nous avons vécu." Reiner Maria Rilke, <u>Histoires pragoises</u>

Completing an investigation of the theories of a Prague architect Pavel Janák, in the year which has held such significance for the country of our common birth, is particularly meaningful to me. As meaningful, is the fact that few thesis writers have enjoyed such unmitigated support in the course of their endeavour.

I would like to thank my supervisor, Dr. Alberto Pérez-Gómez, for his initial and continued belief in the viability of my topic, and for his interest in, and support of, my work. His sympathetic treatment of my efforts to come to grips with the complexities of Janák's thinking, has helped me overcome the inevitable obstacles along the way.

For his knowledgeable and incisive advice, and for his readiness to meet with me on both sides of the Atlantic, I owe a major debt to Dr. Dalibor Veselý, of the University of Cambridge. His insight and understanding of one of the most interesting periods in Central European cultural history, have greatly facilitated the task of deciphering and interpreting Janák's journal.

I am indebted to Vladimir Šlapeta, Director of the Architectural Archives of the National Technical Museum in Prague, for allowing

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me access to both Janák's journal, and to other primary materials from the collection of the Museum. His encouragement throughout my work has been exceptional.

I would also like to thank Dr. Evžen Lukeš, and Dr. Jarmila Okrouhlıková, Director, and Associate Director respectively, of the Library of the Museum of Decorative Arts, in Prague. They brought to my attention valuable secondary sources, and patiently answered my inquiries.

I am jndebted to dramaturge Kristina Žantovská of Prague, for her assistance with details of the theatre performances discussed by Janák in his journal and for her critical remarks pertaining to the presentation of the turn-of-the century theatre.

To Czech architect friends, Vladimir Šubert, Petr Franta and Patricia Falta of Montreal; Pavel Mestek of Cologne; and Vojtěch Vojtěch of Prague, I want to express my appreciation for their willingness to answer questions concerning the problems inherent in the translation of Janák's journal and in the different aspects of his drawings.

For their helpful comments on the text of the thesis, I want to thank Dr. Vladimír Zeman, Associate Professor in the Department of Philosophy, Concordia University; Dr. Eric Ormsby, Director of McGill Libraries; Elena Carazzalo, a Ph.D. candidate in Art History at the University of London; and Elaine Yarosky,

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reference librarian at McGill University. As well, I want to thank my friend, François Meyer, for his assistance with the French translation of the abstract, and for bringing to my attention several important texts on Cubism.

I am also grateful to Cindy Campbell and Susie Spurdens for their patient assistance with the final formatting of my text.

While it is perhaps not customary to thank one's fellow students, an exception is warranted in this case. As the only non-architect in my class, I have greatly benefitted from their acceptance, and helpful criticism. To all of them and in particular, to Katy Fluck, Terrance Galvin, and Jean-Pierre Chupin, I want to express my gratitude and my friendship.

I want to thank Peter Trépanier and Renata Guttman, reference librarians of the Canadian Center for Architecture, for their assistance in making available research material from the CCA collections, and for helping me trace some of the more obscure titles on Janák's reading list. In addition, I want to thank the circulation supervisor, Pierre Boisvert, for his efficiency and attention to my many requests.

Special thanks are due to Dr. Eric Ormsby, Director of McGill Libraries, and to Calvin Evans, Humanities and Social Sciences Area Librarian, for supporting my request to resume graduate studies and for allowing me to reduce my work load as Head of the

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Blackader-Lauterman Library of Architecture and Art. To the staff of the Blackader-Lauterman Library, Marilyn Berger, Cindy Campbell, Bozena Latincic and Jewel Lowenstein, I extend my thanks for their extraordinary support of my efforts during the last two years, and for the exemplary way in which they helped to shoulder my responsibilities during this time.

Finally, I wish to express my special gratitude to my mother, writer, editor and translator, Hana Žantovska, and to my father, writer and archivist, Jiří Žantovský, of Prague for their knowledgeable advice and encouragement. Their commitment to literature, as reflected in their own extensive body of work, has served as an example and inspiration to me. My parents taught me early that you may leave a country, but not a culture. To them, with much love, this thesis is dedicated.

Irena Žantovská Murray Montreal, September 1990

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Translator's note.

All translations from Czech, be they of Janák's journal, his published essays, or of the secondary literature, are mine. In the text of the thesis, Janák's journal is referred to by the letter J, followed by the appropriate page number in parentheses, e.g., (J33). Illustrations are not included in the translated text.

In his journal, Janák used several different abbreviations, as follows.

Archa - abbrev. of 'architektura' (architecture); architecture in the English translation

T.- abbrev. of 'trojuhelnik' (triangle); T. in the English translation.

Č.- abbrev. of 'čtverec' (square); S. in the English translation

INTRODUCTION.

"There is a picture in the foreground, but the sense lies in the background; that is the application is not easy to survey." Ludwig Wittgenstein, <u>Philosophical Investigations</u>. Trans. G.E.M. Anscombe

In order to address some of the central issues pertaining to the sources of Cubist theories in general, and Janak's theories in particular, the thesis is divided into six sections, consisting of an introduction, four chapters and a conclusion. In the introduction, I briefly review the key published sources that have appeared on the subject of Czech architectural Cubism and examine the approach to the subject of both Czech and foreign art and architectural historians. In Chapter 1, I discuss the nature and contents of Janák's journal and their relevance to Janak's published theories. In subsequent chapters, I examine some of the insues that Janák articulated as central to his theories, first in his journal and further, in his published essays; these are grouped about the following interrelated concerns: the question of space perception and its articulation; the nature of forms that foster abstraction in architecture; and finally, the nature and possibilities of the relationship between two fundamental architectural representation, the forms of plan and the elevation. In addition, I consider the implications of Janak's theories from the Cubist period for his concurrent practice and the degree to which he was able to reconcile his ideas in the body of his own work.

My desire to focus on the intentions of so-called Cubist architecture in Bohemia has to do, among other and more personal reasons, with the scanting treatment given this brief chapter in European architectural history in the secondary literature. While have maintained scholars such as Wolfgang Pehnt that architectural Cubism in Prague had no more in common with the real thing than a preference for straight lines and right angles, others have identified a strong adherence to Cubist principles on the part of the Czechs. It may not be significant to try to pigeon-hole what Pehnt sees as "a premature and superficial attempt to harness Cubism in the service of Architecture" within one or another "ism," but the need to understand the sources of the Czech Cubist effort is of particular importance.¹

Prague in the first decade of the century was a city of half a million inhabitants, still reluctantly married to the Austro-Hungarian empire and with a small, but powerful, German-speaking minority population, of which two-thirds were of Jewish origin. It had two universities, Czech and German, and its streets were dotted with cafés in which the intellectual life of the city flourished. Max Brod has described Tuesday evenings at the Fanta house where the first anthroposophic lodge was established in conjunction with a series of lectures given there by Rudolf Steiner and he speaks too of the Kant evenings which he, Kafka and Werfel attended regularly and at which the physicists Albert

Einstein and Philipp Frank were sometimes present.²

The understanding of art as the understanding of spirit was a frequent topic not just at the Fanta house. Its implications for the apprehension of form, articulated by Alois Riegl in his book Spatromische Kunstindustrie (1902), were promulgated in Praque particularly by Riegl's student, Max Dvořák.³ Pavel Janak, one of principal theorists of the Czech Cubist movement the in architecture, derived much of his initial understanding of the psychological determinants of artistic creation from Riegl's idea of Kunstwollen, the aesthetic urge which Riegl saw as pivotal not only to what was creatively possible, but what was artistically necessary.⁴ It was above all Riegl's analysis of art in terms of how it is articulated according to two basic epistemological and perceptual categories, the haptic and the optic, an idea that was further explored by Wilhelm Worringer, that had a profound influence on the Czech Cubists and, particularly, Janák.

Form's primacy over function, and its spiritual and perceptual roots, were strongly advocated by the Czech Cubist architects even though several, including Janák, had studied in the School of Otto Wagner in Vienna where they had been exposed to radically different views.⁵ They found substantiation for their concerns in the work of German sculptor Adolf von Hildebrand whose book <u>The</u> <u>Problem of Form</u> was popular in Prague at the beginning of the century.⁶ Hildebrand put his discussion of artistic form in the

context of visual-kinesthetic perception and of our notion of space and arrived at a formative principle of the twodimensional plane by stressing the primacy of the visual.

Of seminal influence was the work of Theodor Lipps and his sensualist theory of Einfühlung or empathy.⁷ The Einfuhlung theory, itself rooted in the work of another German, R. Vischer, saw the principle of art constituted by the capacity of the subject to project its soul into the object. Lipp's Raumaesthetik allowed for this two-way passage by supplying a theory of the dynamism of forms in space, endowed with life as a consequence of our existence as subjects. Of particular significance in considering the way in which a subject experiences the beauty of form was Lipp's exclusion of natural forms and his emphasis on geometrical form. Lipps's work on the aesthetics of space was actively translated by the Czech architects connected with the Cubist movement.⁸

Worringer with his dualistic theory of abstraction and empathy owes Lipps his point of departure as much as he is indebted to Riegl for the latter's theory of the representation of space in art, particularly the thesis of Raumscheu, a dread of space connected to abstraction.⁹

Before these ideas are examined further against the background of Janák's writings, it is useful to summarize the relatively small

body of literature which has to date addressed the phenomenon of Cubist architecture in Bohemia but which has only touched upon the nature of its theoretical sources.

One of the important contemporary critiques of Cubist theories and more particularly, of Janák's essay, "Hranol a pyramida" (Prism and Pyramid), which is discussed in Chapter 3 of this thesis, came from the pen of a prominent Czech art historian, Vojtěch Birnbaum (1877-1934).¹⁰ Birnbaum challenged the validity of Janák's theories on both historical and formal grounds and charged the young architect with miring his supposedly "supernatural and idealistic" theory in "primitive naturalism and pure materialism" by misguidedly equating the principles of human creation with the "entirely mechanical laws of physics."¹¹ Birnbaum rejected Janák's attempt to group the principles of Egyptian and Greek architecture under the umbrella of the more passive "prism" category, emphasizing that the Greeks in particular "poetically transformed matter by endowing it with characteristics not of this world."¹² According to Birnbaum, the distinguishing principle among styles was that of the "poetic fiction of matter," rather than form.¹³ But even when taken at face value, the forms abstracted by Janák as emblematic of the two major categories - the peaceful materialism of the prism, on the one hand, and the dynamic idealism of the pyramid, on the other, - precluded, in Birnbaum's opinion, the appearance of other dominant geometrical forms of expression, such as the sphere. The

appearance of the diagonal and the oblique in Gothic and Baroque architecture was a consequence, not a departure point, of the creative process that formed them, Birnbaum argued, and he added that these geometrical means most often represented "a hidden meaning of forms" that would otherwise be heterogeneous.¹⁴ To ideational structure for the forms was substitute an to substitute a theoretical scheme for the real thing, the style itself.¹⁵ To Birnbaum, the idea that an architect could actually form space internally in his work and thus create a spatial form as promulgated by the "Cubists," was preposterous.¹⁶ According to him, one could only develop a new architectonic form in relation to something perceivable by the senses and this "something" could only be matter. While not condemning the theory itself, Birnbaum reproached Janák with a lack of historical knowledge as well as with a lack of logic in constructing a faulty argument. In a recent monograph on the history of Czech Cubism, the author Miroslav Lamač suggests that Birnbaum's art historical criteria were inappropriate to examine Janák's theories, since these were deliberately conceived as a manifesto of a program and, as such, were not subject to the requirement of logical consistency sought by Birnbaum.¹⁷

Another prominent theorist who critiqued Janák and other architects engaged in the "Cubist" experiment was Karel Teige (1900-1951) who devoted a separate chapter to it in his influential work, <u>Moderní architektura v Československu</u> (Modern

Architecture in Czechoslovakia).¹⁸ Teige perceived the "Cubist" experiment in Czech architecture as a formalist reaction by an "independent, special, original and interesting, though in principle delusive, school" against the "decorative and the folkloric of the Secession on the one hand" and "the utilitarian, rationalist and constructivist tendencies of the work of Loos and Kotěra," on the other.¹⁹ Teige's review correctly identified the principle tenets of the "Cubist" movement as the "plasticity and movement of forms" and belief in the necessity of an "abstract, spiritual, dramatic and dynamic form in architecture." Teige also perceptively underscored the influence Prague itself exerted on Cubist architects. It was the Gothic and Baroque image of Prague that the "Cubists" found particularly powerful. The attraction the Baroque form held for the "Cubists" was, in Teige's opinion, predicated on the "dramatic qualities" of the Prague Baroque, on the powerful spatial and dynamic values of the city itself. The slogan "Za scarou Prahu" (For the [preservation of] old Prague), promulgated by the club of the same name in its publication, found a powerful defender in Janák; in his bibliography, one can find close to two dozen articles on the topic between 1906 and 1914.20

Teige raised a serious accusation against the "Cubist" experiment, postulating that as a whole, it was "born of a basic, almost absurd lack of understanding of both the principles of Cubism and of architecture."²¹ According to Teige, this

"aesthetic misunderstanding" consisted in that "only a surface formula was derived from Cubism and that the oblique rhythm of secondary, late Cubist paintings was taken as a formal departure point."²² In Teige's opinion, (which must be considered unjust), Czech architects overlooked the only lesson that Cubism could give them, namely, "the faith in geometry, in Cezanne's truth of geometrical archetypes."²³ For Teige, the "spiritual and romantic v.ewpoint" of the "Cubists" was only seemingly related to the Gothic and Baroque vision while in fact, its greatest affinity was with the Secession. The Secession's "disregard for material and functional requirements" and the free sculptural technique of its architectural manifestations were considered by Teige to be the connecting link to Czech "Cubism." Teige perceived the "machinist romantic aesthetic of Van de Velde" and Lipps's and Worringer's Einfuhlungstheorie as catalysts of a "delusionary idea:" to try to express movement through architectonic composition and through fluctuation of plastic forms."24 For Teige, the ultimate culmination of this romantic delusion became "the fantastic formal anarchy of German Expressionist architecture."²⁵ Teige correctly points out that the Czech "Cubist" experiment attracted interest precisely in the two countries with whose avant-garde it exhibited the greatest affinities; he reports on a positive reaction to the "Cubist" experiment of Paul Fechner in his book Der Expressionismus and on the laudatory comments by the Franco-Italian author Riciotte Canudo in his short-lived periodical <u>Montjoie</u>!²⁶ Referring to the

parallel occurence of Duchamp-Villon's Maison Cubiste at the Salon d'Automne of 1912, Teige, also correctly, makes the distinction between the "cubistisizing" model of Duchamp Villon's house and the earlier, conceptually more "consequential" efforts by the Czechs.

Even though he criticized the concomitant lack of "purpose, objectivity and logic," Teige clearly understood the distinction between Duchamp-Villons's attempt to create an architectonic detail based on the traditional overall disposition of matter within the building and the way in which the Czech architects "penetrated more deeply into this matter and modelled the entire building as a compact abstract sculpture."²⁷ Teige emphasized the Expressionistic leanings of the "Cubists" and their adherence to the German romantic legacy, that spurred the Expressionists' attempt to express the "battle between spirit and matter," as described by Poelzig.²⁸ Embodied in Czech "Cubist" architecture, in Teige's view, was the "decadent Gothic soul, not the soul of the Gothic master-builders, but the soul perpetuated by Romantic literature... it was, much in the way of other forms of utopian Expressionist architecture, more mythology than architecture."²⁹ If to free themselves from Naturalism was a common goal shared by Cubist painters and sculptors, then the Cubist experiment in architecture identified Naturalism with the conformity to function and opposed it as such. And finally, if function was represented by plan, then the "Cubist" elevation represented the

spiritual act of making. In Teige's view, its claims to dynamic expression were nothing but "a totally subjective rhythm of forms."³⁰ This "false Baroque spiritualism," this "resurrected Secession," Teige ultimately saw as an "original, but delusive aesthetic formula."

In the years following World War II, the oppressive intellectual climate in Czechoslovakia allowed little space for scholarly investigation of the nature of Czech cubist architecture and even less for that of its theories. The 1976 exhibition, Český kubistický interiér [Czech Cubist Interior] at the Museum of Applied Arts in Prague helped to publicize the contribution of the Cubists to Czech modernism and the essays included in the exhibition's catalogue touched briefly on the theoretical aspects of Cubism.³¹

The first monograph on Cubist architecture was written by the Czech-born British architect Ivan Margolius and published in 1979 under the title <u>Cubism in Architecture and the Applied Arts:</u> <u>Bohemia and France 1910-1914</u>.³² In a brief section pertaining to the theory of Czech Cubism, Margolius deals, though only in a cursory way, with the sources of these theories, mentioning, among others, Albert Einstein's influence on the work of Janák, Hofman et al. While it is true that Einstein did teach at the German Technical University in Prague in 1911, at the time that the Cubist theories were elaborated on the pages of <u>Umělecký</u>

<u>měsíčník</u>, <u>Styl</u> and elsewhere, there is no evidence that would justify the tenuous assumption that Einstein's teachings were directly related to the pursuits of the Czech Cubists.

1982 Electa publication, <u>Cubismo</u> <u>cecoslovacco</u>: In the architetture e interni, contributors Milena Lamarová, François Burckhardt and Olga Herbenová attempted to deal in more detail with the influences and sources of the theory of Czech Cubism.³³ Lamarová in particular reviewed the scientific, cultural and political climate of the turn-of-the-century Prague in which nascent Cubism would gradually take hold She emphasized the sympathetic reception as well as the phenomenological interpretation of Cubism by prominent Prague intellectuals such as artist and critic Josef Capek and author Richard Weiner. She also underlined the role of intellectual initiation Cubism played in the work of Prague Cubist architects. "Il piano geometrico unidimensionale della pittura cubista costitui l'elemento gnoseologico fondamentale, il mezzo di una conoscenza e di nuova visione (non ancora di una organizzazione) del mondo."³⁴

And yet, this "ultimate romantic conception of modernism in pre-World War I Europe" was tempered by a "certain mathematical precision, rawness and vigourous coarseness" in its creators.³⁵ Another important factor that Lamarová treats only briefly is the undeniable influence of the pronounced Gothic and Baroque character of the city of Prague. Still, the ideals of Gothic and

Baroque architecture were vital to the elaboration of Janák's theories and their perceived continuity was crucial to the Cubists' conception of modernity. Lamarová speaks vaguely of the osmotic influence of the medieval tectonic legacy on the Cubists, but Janák's journal provides irrefutable evidence that the examination of Gothic and Baroque principles was at the very core of his thinking between 1911-1914. Other noteworthy factors discerned by Lamarová include the interest in Eastern architecture easily traceable in Janák's writings, and perhaps best documented in their extensive study on Indian architecture by writer and critic Karel Čapek and architect Vlastislav Hofman.³⁶ In this essay and in her other writings, Lamarová also makes the important connection between the evolution of the Prague Cubist idiom and that of modern dance, articulated by Isadora Duncan, Slovak-born Rudolf von Laban and Jacques Dalcroze.³⁷ Dalcroze's writings in particular are included among Janák's readings recorded in his journal.³⁸

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A major recent monograph by Czech art historian Miroslav Lamač provides the most comprehensive overview to date of the Czech Cubist groups Osma [The Group of Eight] and Skupina výtvarných umělců [The Group of Plastic Artists].³⁹ In addition to an analysis of the work of the Cubist architects, among others, Lamač reviews the critical contribution of both domestic and foreign authors to the history and theory of Cubist architecture, citing, for the latter group, the example of Friedrich Czagan's

article "Kubistische Architektur in Böhmen" and Wolfgang Pehnt's <u>Die Architektur des Expressionismus</u>.⁴⁰ It is Lamač's contention that while the domestic analysis might have been sometimes too parochial and self-serving, the foreign critics often disregarded or misunderstood the specific local conditions of the introduction and pursuit of Cubist ideals in Bohemia.

Since the advent of the 1966 exhibition Paris-Prague, a number of domestic and foreign exhibitions with their catalogues have drawn attention mostly to the visual aspect of Cubist architecture and the applied arts.⁴¹ Assorted articles by Lamarová, Vokoun, Benešcvá and others have also appeared, invariably favouring the practical aspect to the theoretical.⁴²

In 1985, the Museum of Decorative Arts in Prague published a Festschrift honouring the hundredth anniversary of the birth of Pavel Janák; this was the product of a 1983 symposium that concluded in an exhibition of the architect's work.⁴³ Included in the selection from Janák's writings were half a dozen essays written between 1909 and 1913, at the very time when he began reflecting on his experience with, and reaction to, the Wagnerschule and when he elaborated his own concepts of the new. Also included in the Festschrift were seven contributions by Czech art and architectural historians Tomáš Vlček, Miloš Pistorius, Olga Herbenová, Rostislav Švácha, Antonin Tenzer, Jiří Ševčík and Jiří Šetlík, each in turn addressing different aspects

of Janák's work.⁴⁴ It was Herbenová's brief summary of Janák's journal and her concluding comment that this important document is yet to be analyzed that both inspired and prepared the ground for the present thesis.⁴⁵

As is evident from the above summary, the scarcity of sources for the theoretical underpinnings of architectural Cubism in Bohemia and the theoretical work of the individual architects involved in the Cubist movement, calls for a series of detailed investigations.

My original contribution consists in exploring the hitherto unknown primary source for the clues it can provide to the conceptual and literary background of one of the foremost representatives of Czech architectural Cubism. 1. Wolfgang Pehnt, Expressionist Architecture (London: Thames & Hudson, 1973), 60-62.

2. Hans Tramer, "Prague - City of Three Peoples," Leo Baeck Institute Yearbook 9 (1964):329.

3. Marie Benešová, Česká architektura v proměnách dvou stoleti, 1780-1980 (Praha: Státní Pedagogické Nakladatelství, 1984), 274 ff. and N.245, discusses the theoretical underpinnings of Czech architectural Cubism and their domestic roots, particularly against the ambience created by Riegl's Stilfragen and Spátromische Kunstindustrie, and Dvořák's interpretation of art as the expression of spirit.

4. Among the more recent discussions of the evolution of the term Kunstwollen in the work of Riegl, its successive interpretations by Riegl's followers and the ambiguity of the term and its translations, see, for example, Otto Pacht, "Art Historians and Art Critics VI: Alois Riegl," Burlington Magazine 105 (1963): 188-193, and Henri Zerner, "Alois Riegl: Art, Value and Historicism," Daedalus. Journal of the American Academy of Arts and Sciences 105 (1976): 177-188. Earlier interpretations include Erwin Panofsky, "Der Begriff des Kunstwollens," Zeitschrift für Aesthetik und allgemeine Kunstwissenschaft 14 (1920):321-339.

5. Janák was a student at the Wagnerschule in 1906-07 and again in 1907-08. The process of his coming to grips with Wagner's teachings is best exemplified by two early essays: "Otto Wagner," Styl 2 (1909):41-49 and "Od moderní architektury k architekture," (From modern architecture to architecture) Styl 2 (1910): 105-109. While the former essay is an attempt to assess Wagner's method and his work by emphasizing the value of a search process in the work of an artist, the latter is openly critical of Wagner's emphasis on purpose (Zweck) as the determinant of form and of the "hierarchical" nature of Wagner's nexus of construction, material and poetry.

6. A detailed account of the varied investigations into the aesthetics of space in Germany is provided by Eleftherios Ikonomou in his Ph.D. dissertation, "The Transformation of Space in the Architectural Thinking of the Late 19th and Early 20th Century, With Special Reference to Germany," Cambridge University, 1988.

7. Ikonomou, "Transformation of Space," 87-91.

8. It was architect Josef Chochol, whose buildings are probably the best known examples of architectural Cubism in Prague, who translated parts of Lipp's Aesthetik into Czech and published them in the progressive review Styl 5 (1913): 98-117 and 127-137 under the title "Esthetika prostorová" (Spatial aesthetics) and "Stylisace" (Stylization), respectively.

9. Ikonomou, "The Transformation of Space," 91-94.

10. Vojtěch Birnbaum, "Poznámky k theoriim moderní architektury" (Notes on the theories of modern architecture) in Listy z dějin uméní (Praha: Vaclav Petr, 1947), 276-285. Also published as unfinished fragment under the title of "Pavel Janák: Hranol a pyramida" in Vojtěch Birnbaum, Výtvarné zákonitosti v umění (Praha: Odeon, 1987), 304-309. The original essay is dated 1911-1912.

11. Ibid., 276.

12. Ibid.

13. Ibid., 280.

14. Ibid., 281-282.

15. Ibid., 282. "It is the same as if someone, instead of building a real bridge, wrote a a treatise on the construction of bridges, or as if we were to consider a skeleton to be a real person. Or if we wanted to feed ourselves by [reading] a cookbook. Or if, instead of setting out on a journey, we merely bought ourselves a timetable."

16. Ibid., 284.

17. Miroslav Lamač, Osma a Skupina výtvarných umělců (Praha: Odeon, 1988), 322.

18. Karel Teige, Moderní architektura v Československu (Praha: Odeon, 1930),91-109.

19. Ibid., 91.

20. Kateřina Dostálová, "Bibliografie publikační činnosti Pavla Janáka," Acta UPM XIX.C.4 Commentationes, 72-83.

21. Teige, Moderní architektura v Československu,92.

22. Ibid.

23. Ibid.

24. Ibid., 95.

25. Ibid.

26. Ibid., 96.

27. Ibid.

28. Ibid.

29. Ibid.

30. Ibid., 98.

31. O. Herbenová and M. Lamarová (eds). Český kubis;ický interiér. (Praha: Umelecko-prumyslové muzeum, 1976).

32. Margolius, Ivan. Cubism in Architecture and the Applied Arts. (London: Charles and Henry, 1979).

33. François Burkhardt and Milena Lamarová, Cubismo cecoslovacco: architetture e interni. (Milano: Electa, 1982). Of particular importance is the chapter by Milena Lamarová, "Influenze e contributi alla teoria del cubismo boemo," 27-43.

34. Ibid., 32.

35. Ibid., 36 and Josef Chochol, "K funkci architektonickeho článku, "[Function of the architectonic element], Styl 5 (1913): 93-94.

36. Karel Čapek and Vlastislav Hofman, "Indická architektura" (Indian architecture), Styl 5 (1913): 55-92. Cited by Lamarová in Cubismo cecoslovacco, 37 and 43.

37. Ibid., 41.

38. Pavel Janák, Journal, 1911-1914. Unpublished manuscript, National Technical Museum, Prague.

39. Miroslav Lamač, Osma a Skupina výtvarných umelcu 1907-1917, (Praha: Odeon, 1988).

40. Friedrich Czagan, "Kubistische Architektur in Bohmen, Werk 56 (1969): 75-79; and Wolfgang Pehnt, Die Architektur des Expressionismus (Stuttgart: Hatje Verlag, 1981).

41. Paris-Prague; Picasso, Braque de Prague et leurs contemporains tchèques (Paris: Musée national d'art moderne, 1966); Český kubistický interiér (Prague: Museum of Decorative Arts, 1976); Czechoslovakia: Cubism, the World of Architecture, Furniture and Craft (Tokyo: Parco, 1984).

42. Milena Lamarová, "The Bohemian Cubist Avant-garde: the Cubist Phenomenon in Architecture and Design," Architectural Association Quarterly 13 (1982): 69-78, and "Poznámky k vazbám kubismu a expresionismu v České kubistické architekture a užitém umení," Acta UPM. Commentationes 2 (1980):182-195; Jaroslav Vokoun, "Czech Cubism," in The Anti-rationalists (London: Architectural Press, 1973), 106-110.

43. Pavel Janák. Vybrané stati autorovy a příspěvky ze semináře ke stému vyrocí architektova narození. [Pavel Janák. Selected essays by the author and contributions from the seminář honoring the 100th anniversary of the architect's birth] (Praha: Uměleckoprůmyslové museum, 1985).

44. Ibid., Tomáš Vlček, "Český motif v Janákově teorií architektury" [Czech motif in Janák's theory of architecture], Milos Pistorius, "Pavel Janák jako osobnost architektonické tvorby"[Pavel Janák as a personality of architectural creation", Olga Herbenová, "Janákův zápisník 1911-1914 [Janák's notebook 1911-1914], Jirí Ševčík "Šest kacířských poznámek k Janákově osobnosti a dílu" [Six heretic comments pertaining to Janák's personality and work] and Jiří Šetlík "Janák a Gutfreund" [Janák

45. Ibid., 97-99.

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Chapter 1.

THE ARCHITECTURAL JOURNAL OF PAVEL JANAK, 1911-1914.

"They say what I do is medieval. What about it? What matters is that I believe in it right now. I would have found it even without the Middle Ages. The mind always moves." Pavel Janák, <u>Journal</u> (1918)

Why would a man who was later hailed by his compatriots as one of the most rationalist architects of his generation have dreamt in his journal of the architecture of "castles in the air which are built without foundations, without support, without gravity" (J64). Why would he feel that "more beautiful than a castle built is a castle in the wind; more beautiful than a tangible tower, a tower impossible, conceived so that it is unbuildable, that it wouldn't stand?" (J42) Janák's journal is above all a record of his personal reflections and feelings about architecture, of thoughts not yet logically incorporated into a theoretical text. At the same time, however, it contains virtually all the central ideas out of which his key essays of the Cubist period were born. Among others, "Prism and Pyramid," "Renewal of the Facade" and "Of Furniture and Other Issues," three essays published between 1911 and 1913 in Umělecký měsíčník (Art monthly), the principal forum of the Czech Cubists, are adumbrated and articulated in Janák's journal of the same period.¹

The 165 pages of the notebook are divided into four sections. The

actual journal (pp. 1-91) contains diary entries, notes, drawings and sketches starting November 27, 1911 and ending August 25, 1914.²

Many of Janák's journal entries are based on his readings in this period; over one hundred and fifty titles of books he read between 1911 and 1914 are recorded both through the text and in a second, separate section, revealing a persistent and thoughtful investigation into the nature of architectural expression. In fact, nowhere is his desire for continuity, integration and understanding of historical principles more obvious than in the ensemble of literary sources he brought together in the body of his journal.

The third, brief, section mostly contains excerpts from books, as well as accounting notes, records regarding purchases of materials, and competition notes.

The fourth section is organized in the form of an alphabetical directory, listing names and addresses of artists, architects and critics with whom Janák corresponded as editor of <u>Styl</u> and coeditor of <u>Umělecký měsíčník</u>. Such familiar names as Guillaume Apollinaire, Henry Kahnweiler, Herwarth Walden, Adolf Loos, Ardengo Soffici and a number of prominent Czech artists and architects such as Otto Guttfreund and Vlastislav Hofman are included here.

While seeking an appropriate spatial and formal expression and one adequate to his time and place, Janak sought above all a continuity of intention, or rather, of certain intentions which he considered crucial. "Architecture," he wrote in his diary of 1911, "is a visible, permanently active force. When something is more visible, it is due to this force, when something should be made more visible, the force has to be activated." (J6) How to make space visible is a conundrum that reappears frequently in Janák's journal. By what means can we conjure space extended beyond us, trace out and represent depth ? An architecture that compromised its own visibility was, for Janak, synonymous with bad architecture, as evidenced for instance by his criticism of the interior of Schinkel's Konigliche Schauspielhaus in Berlin (J13), the space of which he compares to an "elephant's trunk, meandering, unapprehensible (i.e. invisible for the eye) and imperceptible."³ For Janák, the dichotomy between man and nature stemmed from his conviction "that while we and everything we do belongs to Nature in general and while we are able to observe others and are ourselves observed, we are not visible to Nature." (J36) His assertion that "we as subjects are part of Nature and differ from it only by being able to see it" (J37) falls short of Cézanne's recognition of 'Nature on the inside' which, as noted by Merleau-Ponty, highlights a "secret visibility in the body."⁴

His conception of architecture clearly anchored in the realm of

visual perception, Janak explored a certain number of recurring themes in his journal, many of which provided the initial ground for the architect's seminal essays of this period, and in particular for his "Prism and Pyramid" (1912) and "Renewal of the Facade" (1913) which are analysed in subsequent chapters. While it would be difficult to summarize the rich spectrum of his reflections, notes and accompanying sketches, it will be useful to indicate the principal preoccupations that permeate Janák's thinking of this period. These include, under the unifying theme of geometry, a host of specific questions: probing the axial disposition within certain geometrical forms; enquiring into the and tectonic possibilities of different forms, visual particularly the triangle; examining the concept of internal unity in the context of geometric ratios determined by triangulation; exploring what constitutes the dramatic guality of architecture; investigating the principles of formation and deformation in the light of Riegl's concept of Kunstwollen and against the designs of specific architects (e.g. Van de Velde); examining the nature of sculpture as inherent in architecture and that of the concomitant subject of drapery as an example of an optical imbuing of matter with life; and, repeatedly, focusing on the difference between the optic and haptic perception and on their relationship to the articulation of a longitudinal or central plan.

Fragments of broader aesthetic considerations in Janák's journal

refer to possible ways of thinking about matter; the impact of art on matter, the primacy of abstraction over objectivity; of the conceptual over the factual; and of spirit over technology. Albeit sketchily addressed, the question of internal unity, and of the nature of beauty and of creation, also appears in Janak's journal. These fragments cannot be extrapolated into a coherent body of philosophical thought. They are, however, indicative both of the nature of Janák's deliberations and of the broader context of the sources that had informed them.

In spite of the concurrent exhibitions, correspondence and personal exchanges between the Prague and French Cubists, little in Janák's journal and his reading from this period indicates that his personal theoretical reflections were radically influenced by Picasso and Braque's circle. In fact, the only overt reference to the work of the French Cubists in Janak's journal is clearly critical of the three-dimensional quality of their work. To quote Janák, "even painting falls often victim to the system of corporeality: it portrays the truly plastically conceived things (Picasso) and it isn't optical enough." (J37) This statement, consistent with Janák's preference for the visual and the planar, seems to be indicative of his lack of awareness of the emphasis on tactile values among the Cubist painters.⁵

For Janák, the means of artistic creation had a dual origin, simultaneously physiological and psychological. In the Summer of

1912, Janak postulated in his journal the idea that art approaches things from the outside rather than inside (J22), a statement that directly seemed to contradict Berlage's principles as expounded in his <u>Grundlagen</u> (1908).⁶ The end result, frequently considered by contemporary theorists, particularly Hildebrand, Wolfflin and Worringer, was relief which for Janák represented enrichment, animation (J35), and the means of projecting **Kunstwollen** into matter. For him, relief existed exclusively in relation to the human eye (J51) as an essential reduction of reality, a form standing midway between matter and the eye, a confrontational battlefield of creation.

Impression rather than expression is Janák's concern, impression "which is something like a negative imprint of things, an imprint in the air, in perception, as if, instead of the consoles of a cornice, we saw and perceived their shadows, that which is left behind." (J25) Similarly, a Greek temple is described perceptually in the journal as an impression of a sectional view of the building, concerned not with "an artistic cut through the object, but with a tracing of that which is behind." (J60)

Much of Janák's concern with the tracing out of space beyond us was related to the specific possibilities of contemporary architecture. "It's impossible that that which is inside the building could be perceived from the outside," he maintained initially, "because a building always stands in a different

relationship to the interior than to the exterior: finite in the former case, infinite in the latter. Or could that which I live in be turned inside out?" (J49)

The insistance on frontality, on a fixed visual stand, which was undoubtedly influenced by the writings of Alois Riegl and particularly his <u>Spatromische Kunstindustrie</u>, permeated the formulation of Janák's ideas in his journal, placing him almost invariably in the role of a fixed observer. This fixed view is fundamentally different from Hildebrand's interpretation, for example, in which relief is a succession of readings from different standpoints so that the observer is able to experience the work of art as a duration in time."⁷

Another interesting aspect of the reflections in Janák's journal touches upon the anthropomorphic element in architectural thought. Buildings for Janák grow vertically or horizontally based on directions that are either perpendicular to our forchead or parallel with it (J49), as if the rest of our body didn't exist. Only exceptionally does he engage the body in the experience of the building, as when he notes, in relation to the longitudinal plan, that the rows of profiles are ordered one behind the other and that this perhaps "means something indicating the movement of walking through it." (J60) For Janák, the conception of space is fundamentally optical, "it originates as a reflection of matter... of certain rays, because only after

it is constituted as a work [of art] out of the whole infinite space, only then space is extracted out of cosmos." (J51)

Janák pursued the idea of the primacy of the optical perception to the point of assigning it a dominant role even in historical terms : "Part of the world view is what we ourselves see in history and what we can use from it. The third plane is what we see now, most recently. It has become our world view. The eye has become sensitive to it, needs it and that is why it will be created." (J11)

Janák's eclectic, anti-historicist, approach resulted both from his formal studies and from the extensive reading program he had devised for himself. In his journal, as in his early essays, he attempts to integrate his own experience of the Wagnerschule and particularly of certain characteristics of its program, including the emphasis on a comprehensive theoretical foundation and on the intuitive approach to specific design problems. Of the different areas in which the research of Wagner's students was focused, the problem of form, in all its aspects, as well as the relation of form to construction, clearly preoccupied Janák the most.⁸ His readings, in turn, were chosen to elucidate the same issues, and Janák seemed particularly keen on selecting titles that often combined both historical and formal perspectives. While a few overall conclusions are drawn in the journal, evidence of Janák's attempt to see progress in architecture evolving through

different stages of integration is suggestively present in the ensemble of his illustrated text.

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1. "Hranol a pyramida," Umělecký měsičník 1 (1911-12): 162-170; "Obnova průčelí," Umělecký měsičník 2 (1912-13): 85-93; "O nábytku a jiném," Umělecký měsičník 2 (1912-13): 21-29.

2. While no official numbering exists, chronologically this is no.5 in a series of ten notebooks and sketchbooks deposited in the archive of the National Technical Museum (NTM) in Prague, and spanning the period 1909-1919. The exceptional nature of the journal Janák kept between 1911 and 1914 consists in that it combines both text and images in a coherent and continuous manner over an extended period. In this it is unlike the other Janák papers or fragments of documents preserved by the NTM. Only the first part of the journal is translated and used here for the purposes of the thesis. Part 3, containing a record of Janák's readings during this period has been re-arranged alphabetically in Appendix 1, to make it more accessible.

3. The image on which Janak based his observation came from a book by Fritz Stahl, Schinkel (Berlin: Wasmuth, 1912), listed on p.119 of Janak's journal.

4. Maurice Merleau-Ponty, "Eye and Mind," in The Primacy of Perception (Evanston: Northwestern University Press, 1964), 164-167. Merleau-Ponty compellingly discusses the question of reciprocity that exists between the manifest visibility of objects and what he calls the "secret visibility" of the same objects in the human body, a visibility that brings out the artist's ability to represent them.

5. For discussion of tactile values in Cubist painting, see for example, Linda Henderson, The Fourth Dimension and Non-Euclidean Geometry in Modern Art (Princeton: Princeton University Press, 1983), 87 ff. As Henderson points out, it was Jean Metzinger who, in his Note sur la peinture (1910) remarked, in describing Picasso's Cubist work, on how the artist joins "to visual perceptions...the tactile perceptions." Henderson argues that both Metzinger and Gleizes associated the tactile values with higher dimensions of space and that this association stemmed from their reading of Poincaré and his articulation of three types of perceptual space: visual, tactile and motor.

6. For a discussion of Berlage's rejection of articulating his designs "from outside in" see Hendrik Petrus Berlage, Grundlagen und Etwicklung der Architektur (Berlin: Bard, 1908), 68 ff. As emphasized in the secondary sources suchas Cornelis Van de Ven, Space in Architecture (Amsterdam: Van Gorcum Assen, 1978), 145-148, Berlage's rejection of this approach symptomatic of the eclectic styles was largely based on his desire to represent reality in his design. While Janák was strongly influenced by other principles expounded by Berlage, particularly those regarding the geometric laws of proportion, his representational intention was an antithesis of Berlage's.
7. Van de Ven, Space in Architecture, 95.

8. For discussion of the types of research conducted by Wagner's students, see, for example, Otto Antonia Graf, "Wagner and the Vienna School, in **The Antirationalists** (London: Architectural Press, 1973), 85-96.

Chapter 2.

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BETWEEN PLANE AND SPACE

"Between the design of the painter & that of architect there is this difference that the Painter by the exactness of his Shades, Lines and Angles, makes the part seem to rise from canvas, wheras the Architect, without any regard for the Shades, makes his Relieves from the design of his platform as one that would have his work valued, not by the apparent perspective, but by the real compartments founded upon reason."

> Alberti, <u>Ten Books</u>, Book II Trans. Giacomo Leoni

What Janák called his concern for "spatial recording of life" was explored in considerable detail both in his published essays and in the raw material of his journal. Janák's intention seemed to have been both to abstract space into a surface vision (J13) and to construct it with planar elements. This pictorial representation of space he explored, on the one hand, through geometrical means and on the other, through analogies with various art forms that to him closely paralled the architect's concerns. Foremost among these art forms he considered relief sculpture, formation of drapery and the treatment of drama, subjects to which he returned consistently.

The parallels he found for the process of "abstracting sculpture into a surface vision" and that of drama (J12-13), were predicated on the fact that they shared the same initial threedimensionality in life, yet, transformed by abstraction, achieved the representation of all that was essential to them by means of

superimposition. The actual process is related by Janak in his journal in the form of reflections upon several performances he attended at the National Theatre in Prague during this period. Wilde's Salome (J21) and, particularly, A Trilogy of Dubrovnik by popular Croatian dramatist and prose-writer Ivo Vojnović (J25-26), reveal how fundamental Janak found the conception of superimposition in the dramatic fabric and its abstract representation "in the limited plane of the stage, defined as a picture frame" (J12).¹

Superimposition appears repeatedly in Janák's journal as a means of conveying what he calls "the erection of content" as distinct from "growth." Optically based (J1), superimposition is a means of making the internal content visible externally and its conception is eloquently illustrated by Janák's drawings of San Marco in Venice (J70) and the resulting interpretation in which the architect no longer attempts to understand the facade structurally, but rather as "a paraphrase of what is behind, i.e. a transposition of the real content behind the facade into the plane in such a way that each part is superimposed not on, but above the other." According to Janák, such superimposition "signifies perhaps the sequence of things for the imagination."

Gothic architecture, both as directly experienced by Janák and as contemplated in his many readings of this period (Appendix 1) provided Janák with a rich register of powerful examples of the

dramatic, i.e., space forming-qualities of superimposition (J2). In Gothic, he wrote in his journal, "the entire pinnacle system can be explained by this. Pinnacle architecture is always superimposed so that one can always see it in its entire depth."

A major literary source supporting the idea of superimposition was undoubtedly Ruskin's Stones of Venice, which Janák listed in a German translation in his adjacent reading list. (Appendix 1)² Not only did Ruskin devote a special chapter to superimposition in his book, dividing it into an anthropomorphic type (weight on lightness) and an arboromorphic one (lightness on weight), but it is also possible that Janák's drawing of the West facade of San Marco was actually adapted from a plate in Ruskin's book.³ Superimposition is also active in raising "a certain idea of architecture" (J62) represented in Janák's journal by the example of the Pisa Cathedral, another case possibly inspired by Ruskin's reference to it.⁴

Raising or lowering the base of certain works of architecture (the Trevi fountain and the Spanish steps are given as examples here) in order "that pictorially [the elements] would be superimposed with sufficient clarity into the overall figure" represented for Janák the necessary clarification that allows the observer to situate architecture as spatial rather than planar: it presents itself to the eye in a street situation (J61). Superimposition Janák articulates as a means to abstraction (J59)

and again, he illustrates this with a veduta of a medieval city in which "the cathedral grows above the houses," and in which the unfolding picture is all the more powerful "if we first see the facades of the houses, then the roofs and finally the cathedral" (J59). By comparison, a linear ordering lacks the dramatic quality capable of representing the essential.

Nowhere is this essential compression more significant than in the phenomenon of relief, a form that mediates between plane and space. "The shape is on the surface, the matrix behind it," is how Adrian Stokes described in his own work this "dramatized form of carving," which is discussed with reference to the example of the Tempio Malatestiano (San Francesco) at Rimini, designed by Alberti and with interior sculpture by the Florentine sculptor, Agostino di Duccio.⁵ To express optically the values of sculpture in the round through the medium of relief is to express essence in a tight abbreviation, to add significance. "The relief system denoted enrichment, animation" Janák noted in his journal (J35). Speaking of Basilica Vicenza, Janák reflected in his journal about what he perceived as Palladio's effort to turn to "more complex internal structures" that in turn generate a more complex outline and transform the plane of the basilica into a single powerful relief (J46). The strictly optical experience of relief (J50), the onesided view that Janák perceived as its "generic condition" made relief the essential "reduction of reality for the eye," yet, by the same token it empowered "a higher degree of real things" to

appear "where in and out of them a relief begins." (J51) The bound frontal view adopted by Janák stopped abruptly at the matrix.

"Conclusive for the 'pro-relief' decision," he wrote, "is also the fact that creation occurs between man and object. The man is guided in a single direction: by his eyes which can only look in one direction and by his hands which are extended and acting, tactile eyes in the same way that the eyes see the hands." Elsewhere in the journal, Janák stated that "the thing can grow in this one direction because it is nourished by the moisture of the eyes and the sun of the feelings, whereas nothing comes from the other direction." An anthropomorphic interpretation of relief gave Janák the impetus to consider the human face as an example of relief creation. (J76) "The head is a sphere containing functional organs in its interior and yet their endings are one-sidedly summarized on the surface of the sphere." According to the evidence provided by the journal, Janák perused the Cesariano edition of Vitruvius, (J110) and he rhetorically re-framed the question that Schmarsow took to its ultimate conclusion: "What can one derive from how arms and legs are ordered, from the way they move and what is their disposition in the likeness of man." (J76)

Ultimately, as a constructed essence of reality and a "bearer of will," relief becomes for Janák the expression of "modern form" (J86) with its concommitant one-sidedness determined by optical laws.

Drapery is another artistic form that Janák uses as a metaphor for the artistic intervention into matter. Unlike the carving process inherent in relief, drapery represents the reverse aesthetic category of modelling. As a form, it was explored particularly since the early Renaissance both in art and in prominent treatises of the Quattrocento, including Alberti's <u>De pictura</u> and Filarete's <u>Trattato di Architettura</u>.⁶

Janák returned often to the possibilities of drapery in his journal and he eventually also published a short essay on the subject.⁷ In April 1912, he first described drapery in his journal as "something very interesting and suggestive" that for us, "is something more than an inert fabric," it is "material visually transformed by movement, into which the action (process) has been integrated. The same volume, the same surface of material is contained in the drapery, but what is visible to us are only those parts and folds which are essential and which carry action. Drapery represents the most dynamic possibility of material, the degree to which the material can be imbued with life." (J15) It is also "the realization of both the motional and formal possibilities of material, inherent in the inanimate surface." (J16) In his essay, Janak expanded this notion to emphasize the time element inherent in the draping process. "If something happens to the fabric, if it is moved, gathered or participates in an action of some sort, e.g. involved in a movement or carrying it, all of which is already

anchored in time, it becomes drapery, something of a higher degree than the fabric itself, because it becomes a creation out of the fabric."⁸

The ability to "accept and acknowledge the surface as draped" constituted for Janák a crucial distinction that separated the 'new' conception of architecture from an "earlier understanding of surface as inanimate." (J16) A fascination with the relationship between a quantitative sameness of material and its qualitative transformation through an intervention of force, and with the capacity, inherent in the folds, to record movement "that carries over in the direction perpendicular to the direction of force" (J17-18) repeatedly led Janák to emphasize the animistic aspect of the relationship. "Only Naturalism," he wrote, "is afraid of [the use of drapery. They paint bodies and drapery then covers them, dresses them from the top. With a nude, they don't know what to do. It's because they do not think that Nature is alive. Drapery, however, is as active as an arm or a leg= it moves or is moved by the action of the body." It is also moved by spirit (J17-18). Janák expanded this conception in his essay to read that

drapery attracts us in particular by this latter characteristic, the spiritual quality. Drapery further represents the realization of the kinetic and formal possibilities of fabric, its maximum possibilities: how much life can be invested in fabric. At the same time, drapery originates from the possibilities of which the material of the fabric is capable (this binds it to its basis, Nature and its place in it); it therefore still maintains the limits of the law of material, while at the same time, fulfilling it to the limit. Drapery is a permanent witness to the wonders of the world: how the active and live is transformed in the optically plastic

and permanent and how it is legible in it. Finally: drapery compared with fabric is something condensed, spatially compressed and more profound in general.

In drapery, as in sculpture, this action is transformed into the abstract "erection of content" and "the quality of movement is transformed into an optical quality." The notion of internal unity between material and its transformation by spirit, to which Janak returned through much of his writing, is contained within this nexus. (J18) The painterly style of Baroque, discussed by Wolfflin in his book, <u>Renaissance and Baroque</u>, implied the same play of light and dark, carrying with it movement and creating a strong "illusion of physical relief," in which "the different objects seem to project or recede in space."⁹ Wolfflin, whose book first appeared in 1888, was probably known to Janák through one of the subsequent expanded editions (1906 or 1908), and considerably influenced his thinking.

Not only were Janák's thoughts pertaining to the mediation between plane and space part of the Zeitgeist and of his investigation of literary sources, several of his close collaborators also actively engaged in this pursuit. The most notable example is perhaps the essay "Plocha a prostor" [Plane and space] by the Czech sculptor Otto Gutfreund.¹⁰ Using as his departure point the comparison between the work of a painter and of a sculptor, Gutfreund focused on sight as the common mediator between subject and object in the work of both. Yet the results of both forms of art differ. "Sculpture is not a dematerialized reality as is painting, but

rather a materialization of images originating from within."11 A close relationship to dance underscores the process in which "the sculptor realizes an image in real space and in a tangible form and [by doing so], arrests the fluidity of action by materialising space." The dance of Salome verges on the sexual act and thus adumbrates a higher, more abstract, expression embodied in rhythm. As perceived by Gutfreund, this dynamic shift away from the corporeal third dimension is symbolized in the goals of modern sculpture : "to substitute a real volume with an illusionary volume - plane. This "new sculpture" is no longer weighed down by its own volume, since volume is replaced by plane and consequently "does not know the force of gravity." This shift of the centre of gravity inspired by Baroque is visible in the work of Rodin and Bourdelle. Gutfreund noted, and it brings their work "to the limits of their static possibilities." In the conclusion of his essay, Gutfreund asserted what Janák repeatedly attempted to articulate in his journal. "The relief quality in the new sculpture is often criticized as a lack of the three-dimensional understanding. The new sculpture is relief-like above all in its tendency to contain from one point all the richness, in its effort to enrich one view with the suggestions of multiple others, in its effort to behold all wealth in each gaze."¹² Janák's drawing of a cubist portal eloquently illustrates Gutfreund's thesis.¹³

The debate over the coherence of the relief form and its optical determination was, particularly in the case of Janák, strongly

influenced by Riegl. What Riegl saw in relief sculpture was above all an ideal of self-containedness.¹⁴ This ideal he saw most strictly embodied in Egyptian reliefs; eventually modified in classical relief to include a sense of space in which the figures are grouped; and finally, modified again in late Antiquity to emphasize more fully the "spatial niche" in which the figures are set.¹⁵ By drawing parallels between the conception of early relief and a "near-sighted" view; between classical relief and a "normalsighted" view; and finally, between late classical relief and a "long-sighted" view, Riegl was able to reinforce his ideal of optical coherence still further.¹⁶ In Janák's interpretation, however, these latter distinctions are blurred. His principal interest in relief is determined by what he sees as relief's potential to somehow integrate the essence of the interior of the building in its exterior and thus overcome the dichotomy of the tactile and the optic.

1. According to the date in Janák's journal, he must have seen the third performance of Salome (3.6.1912) directed by Jaroslav Kvapil and with the Russian actress and dancer Olga Vladimirovna Gzowska, a member of MCHAT and a one time student of Isadora Duncan, in the leading role. The unanimously enthusiastic reviews emphasized the "meloplastic" nature of Gzowska's approach to her roles, but Janák clearly disliked what he deemed to be her overly "decorative" performance and criticized the pleasing and director's "games of darkness and light" as "not only bad, but a question of character." In Janák's view, the essential was not revealed, therefore, the dramatic (i.e. artistic) dimension remained hidden. The question of essentialism is discussed in a similar context by Max Dessoir, Aesthetics and Theory of Art (Detroit: Wayne State University Press, 1970),40.

Ivo Vojnović, A Trilogy of Dubrovnik. Graz: Leykam, 1921. Written in 1910, first première at the National Theatre in Prague in June 1911 under the direction of Gustav Schmoraz. Janak's description, which might have been based on reading the book (to which he actually refers as A Novella of Dubrovnik) or seeing the play reads as follows: "Individual feelings follow in succession, they are layered without being mutually aware of one another's they are often unconnected, separate. existence, An event suddenly breaks through them, welding them together in such a way that the feelings are constructed and given a relationship to the whole. An event comes from the outside, the outer world. An intuition from the inside, the inner world. An event penetrated the depths; it broke through the layers and I saw through the opening how [the feelings] were arranged in relation to each other, how strong they were and how, peaceful till then, they were now bleeding. The event was strong; it didn't just lay on the surface the way others did. It probably had so much weight in it that it broke through, weighed them down, broke them so much that they fused, that they hurt. The entire spiritual layering was afflicted."(J25)

2. John Ruskin, The Stones of Venice. (New York: Hill and Wang, 1960), 91-99.

3. The example of San Marco appears several times in Janák's journal. During his trip to Italy, in August 1912, Janák drew a diagram of the facade (J45). He commented on the fact that "the spatial composition is greatly facilitated here for the eye" and is, in fact, "composed of arches of two directions, in which each represents one and a different direction of space."

4. Ibid., 94.

5. Adrian Stokes, "Stones of Rimini," in The Critical Writings of Adrian Stokes, v.1 (London: Thames and Hudson, 1978),233.

6. L.B. Alberti, De pictura, Book 2, Chapter 45 and Filarete, Trattato di Architettura, Chapter 24. Cited in Leonard de Vinci:Les Études de draperie (Paris:Herscher,1989),24, 38. This exhibition catalogue documents Leonardo's studies of drapery, linking numerous examples of the artist's work with some of his theoretical observations. The double orientation of the early Renaissance consisting in "l'imitation parfaite de la nature par l'art, qui s'en detache ensuite pour en modifier les apparences" is traced here to Alberti's precepts. Other examples of Quattrocento studies of drapery included in the exhibition include the work of Filipo Lippi, Lorenzo di Credi, Fra Bartolommeo and Albrecht Durer.

7. Pavel Janák, "Drapérie", Umělecký měsíčník 2 (1912-1913):37-39.

8. Pavel Janák, " Drapérie", 38.

9. Heinrich Wolfflin, Renaissance and Baroque (Ithaca: Cornell University Press, 1964), 31.

10. Otto Gufreund (1889-1927) was trained at the Prague School of Decorative Arts . In 1909-1910, he left Prague for Paris where he worked under the direction of Antoine Bourdelle at the Grande Chaumière. In Paris, he became involved in Cubism and was one of the first artists to apply the principles of Cubism to sculpture. Following his return to Prague in 1911, Gutfreund became a member of the Group of Fine Artists and a co-editor, with Janák, of Umělecký měsičník; he also promulgated the ideas of Cubism through his personal contacts with French artists, organization of exhibitions and, above all, his own work. "Plocha a prostor" [Plane and space] was published in Umělecký měsíčník 2 (1912-1913), 240-243.

11. Ibid., 241.

12. Gutfreund, "Plocha a prostor", 243.

13. Ibid.

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14. For a more detailed discussion of Riegl's investigation of relief sculpture, see Michael Podro, The Critical Historians of Art (New Haven and London: Yale University Press, 1982), 73-76.

15. Ibid., 75.

16. Ibid.

Chapter 3.

PRISM AND PYRAMID. THE TRIANGULAR SPACE.

"The sight of stairs moves me so today. Early in the day already, and several times since, I have enjoyed the sight from my window of the triangular piece cut out of the stone railing that leads down on the right from the Czech bridge to the quay level. Very steep, as though it were giving only a hasty suggestion. And now, over there across the river, I see a stepladder on the slope that leads down to the water. It has always been there, but it is revealed only in the autumn and winter by the removal of the swimming pool in front of it, and it lies there in the dark grass under the brown trees in the play of perspective." The Diaries of Franz Kafka, 1910-1913

Trans. Joseph Kresh

The issue of form and its apprehension through visual perception permeates the early work of Pavel Janák and was central to his theoretical writings. In an early essay on the subject, he examined the modern methodology of generating form in architecture and its determinants in the light of the teachings of his former professor, Otto Wagner.¹

The space-creating possibilities of a triangular form preoccupied Janák for much of his Cubist period, leading him to examine them in various contexts, but particularly in that of perception. Early in his journal he made the observation that since "architecture must have a base of physical length, [then] into the circle of vision, one can place a tetragon, but the highest possibility is a triangle, a pyramid." (J5) This form not only determined the spatial articulation, but was "something constructive in relation to space." For the architect, the analogy with the pyramid consisted in its "being both the core and the minimum of corporeal dimension" (J26). Urban spaces such as Michelangelo's Capitol, Scala Regia or St. Peter's Square in Rome testified in Janák's eyes to the "reappearance of the triangular space in the Baroque," to the "higher type of vista square (pohledové náměstí)," as did other, domestic, examples (J38).

For Janák, the triangular asserted itself both in its perceptual manifestation, and in the terms of proportions, of ratios. Through observation and tracing of a variety of plans of disparate cultural types, Janák concluded that it was the triangular, rather than the square, ratio that dominated the formative stages of architectural history and, most particularly, that of medieval architecture. Ultimately, he concluded that it was primarily the "triangle square which is both the base and the constructive probe - a circumscribed equilateral triangle." (J26)

For Janák, the essential qualities of a triangle were clearly related "to the possibilities and the optical qualities of the eye: the ability to see an angle and the side within that angle." The idea of a simultaneous containment emerged from these possibilities as one of the most compelling attributes of a triangular space. "A triangular space is the only space which I can fully contain and completely penetrate (seize) by my eye if,

for instance, I am at the edge. If I am at the edge of a square, then what I contain of it, is the triangular part..." (J41) It was the absence of this containment, which at the same time signifies the absence of an internal unity, which Janák criticized in the work of Berlage, whose elevations displayed many characteristics of the triangular scheme.² "His architectures," Janák wrote in his journal, "really do not have this [internal unity] at all. They are truly networks of multiples but they lack a single great structure." (J41) This statement contradicted Berlage's own interpretation of the theoretical foundations of his work, particularly as it was expressed in his <u>Grundlagen und Entwicklung der Architektur</u>.³

Another compelling characteristic of the triangle, which Janák emphasized in his journal, was its connection to movement and the rhythmicity implicit in its perception.

The triangle is connected to rotation more than any other [form], more than the square. Isn't the eye used to moving along the outline here, that is horizontally and under a 60 degree angle? If so, then the perfection of A. lies in that the eye, having run the horizontal line in its entire length, reaches within the same time (time in A.!) a different constructive point (C). This is like a 3/4 time [in music]. (J29)

The exploration of the triangle beyond its aesthetic meaning as a basis of a building scheme (J27) repeatedly led Janák to contemplate both the actual pyramids of the Egyptians and the later structures of Gothic cathedrals as well as the centrally planned buildings of the Renaissance. His reading list provides

ample evidence of how painstakingly Janák sought to understand the issue of triangulation. Georg Dehio's Untersuchungen uber das gleichseitige Dreieck als "orm gotischer Bauproportionen (J108), Roeber's Beitrage zur Erforschung der geometrischen Grundform in den alten Tempeln Aegyptens (J104) or the work of a Prague Benedictine monk, Odilo Wolff, Tempelmasse (J106) are but a few examples of works that directly addressed this issue at the turn of the century. Paul Frankl's article on the secret of the medieval masons, which discusses 19th -century interpretations of Roriczer's Buchlein, draws attention to other important 19thcentury sources that were perused by Janák: principal among these, in addition to Dehio, were Alexander von Heideloff's Die Bauhutten des Mittelalters (J104), Sulpiz Boissérée's second German edition of Geschichte und Beschreibung des Domes von Koln (J111) and Carl Schnaase's Geschichte der bildenden Kunste im Mittelalter (J109), among others.⁴

Villard de Honnecourt's sketchbook (J112) and in particular the work of Mathias Roriczer, <u>Über die Fialengerechtigkeit</u> (J104,111) were among the medieval precedents which Janák read in modern editions and which influenced his thinking on triangulation.

The secret Masonic implication of the triangular scheme in the medieval conception of taking the elevation from the plan was certainly not lost on Janák and it was further amplified by his probing of the formal means to abstraction.

Cesariano's edition of Vitruvius (J110) with, among other illustrations, the cross-section of the Milan Cathedral and employing (in disregard to the actual proportions of the building) the ideal proportions of the equilateral triangle, seems to have been particularly influential and significant to Janak. The direct experience of the medieval cathedral by the Renaissance archaelogist seems to incorporate aspects of <u>genius</u> <u>loci</u> embodied in Janák's own experience of architecture that surrounded him at home. "How handsome, how advanced are, by the way, the gables and the gable-ness of Bohemian towns" he remarked in his journal in July 1912. (J41)



Earlier in the month, having examined the work of Palladio and Vasari, both of whom he had found "very helpful" in determining triangulation, he stepped out, "with bated breath, to have a look at Prague, to see how she would fare. She came out well, particularly in the portal of the Týn Church, the Vladislav Hall, the Waldstein Loggia and the Kinský Palace..." (J31).⁵ The juxtaposition of the theoretical and the empirical to which Janak referred in the same entry, clearly was at the very centre of his attempts to achieve a synthesis of both through making.

Out of these many-sided contemplations originated Janák's essay "Prism and Pyramid,"⁶ perhaps the best known of his writings from the Cubist period.⁷ Ostensibly simplistic in its thesis, it explores two archetypal shapes as linking the local tradition of domestic architecture to that of the two principal streams of influence, the "Southern," "naturalist" stream exemplified by Greek Antiquity and the "Northern," Christian, "abstract" stream exemplified by the Gothic.

Only if one attempts to understand these forms as metaphors does Janák's seemingly reductionist thesis reveal his underlying desire for connectedness and for continuity of the local with the universal, of the past with the present. Janák posits that the architecture of the "Southern" group was naturalistic in the sense that it was a natural way of building, i.e. the placing of stones and, later, posts and beams in a basically trabiated construction of prismatic shapes, which, while beautiful, i.e. poetic, spoke little of the pressures and tensions born by it. The "Northern" group, on the other hand, aimed at abstraction of the pyramid, "the transnatural beauty, where the constitutive

elements of the building disappear in the ensemble while [the architect] penetrates the mass of stone and under its surface boldly and exploringly carves into its corporeality. The goal is a building as if made of one mass, with all its members **alive** and active, even tensed."⁸

Due to its basic simplicity and its "natural and general" character, Janák perceives the "Southern" stream as easily transplantable in a broad geographical and chronological spectrum. In contrast, the Northern group..."developed and realized itself in a direct line of one style because its final aim was to embrace abstraction, to totally overcome materiality."⁹

Czech architecture, Janák would have it, belongs to both archetypal families. He sees the first six hundred years (9th-15th c.) of Czech cultural history and national consciousness as tied to the influence of the Northern group while Cisalpine Renaissance influence permeates the last 400 years (16th -19th c). Czech architecture, however, for Janák, "developed both in scope and depth above all through the Baroque, that is, the period that is once again governed by abstraction which is characteristic for our national spirit."¹⁰ In the chronology of Czech architecture, Janák postulates, a greater span belongs to the effort to penetrate above and beyond the limits of matter, that is, to the Gothic and the Baroque period.

It is at this juncture that Janak feels again compelled to describe "the so called modern architecture" of Wagner's precepts as belonging to the materialist world view of the Southern stream and as aiming away from true spiritual form. He compares Wagner's proposed "return to modern life" to the "return to nature" and attacks his "what is not functional cannot be beautiful" thesis.¹¹

If we consider contemporary architecture as too materialistic and not poetical enough "(in the true sense of poesis)," if we find it flat, that means simultaneously that all these inner qualities exist, that they demand expression and that we miss them in architecture... If "prismatic" architecture until recently empathized historically particularly with Greece and Renaissance Italy, we now tend more towards the Gothic and the Baroque, formerly remote from our thinking. They appeal to us by the power of their spirit which penetrates matter and by the dramatic quality of the expressive means that had given birth to their form...they have become the essence of what had enriched our feeling. Simultaneously we find that the prismatic scheme and its means are not fully adequate to the new expression. It seems that we are called by the spirit and will to abstraction for which we in the North have had both the background and understanding.¹²

Janak proposes to investigate the natural building form in its connection with gravity, as the force that, "were it not opposed by friction," would result in an endless succession of horizontal layers, an infinity of alluvial deposits, to which many natural forms testify. The resulting form, as he sees it, is orthogonal, bi-planar. In contrast to a paradigm of the tranquil surface of water, Janák evokes other, more complex forms that have originated with the help of a third, diagonal, force : "...snowbanks, wash-outs, ravines, caves, earth depressions, volcanoes, are carved out of the matter by another pervasive force which deforms matter and displaces it."¹³ Janák sees crystallization as the most beautiful example of this second process: "... the force of crystallization is so much stronger than gravity that one can almost say that the latter has no influence on the former. It seems to be so self-centered inside the mass and so strong that it prevails over other circumstances." It is the diagonal force of internal tension that personifies for Janák the essence of creative making.¹⁴

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"Artistic intentions, however psychologically complex, are basically represented by that third, dynamic force which pervades the natural matter and the natural form. If matter is to be overcome artistically and imbued with spirit and action, it happens with the help of the third plane which penetrates the union of the bi-planar system."¹⁵ Janák, intent on the idea of making, draws here an interesting parallel between this form and the form of the tools that help to shape it: wedges, stakes, knives and levers. Returning to his archetypal comparison he charges the prismatic form of the naturalist building with being too accepting of its materiality.

A feeling and thinking spirit desires animation and elucidation of mass in keeping with its ideas, it collides with the corporeality of the mass as a penetrating force and seeks equilibrium by hewing corners, edges, by penetrating into the depth of mass where it does not **empathize** with it. These changes, introduced by artistic feeling, are mostly nonnatural in character. As a rule, no longer derived from the bi-planar system, (for then they would be merely a correction of dimension of the prism in the sense of length, width, etc.), they dramatize the mass with the help of a third element, the diagonal plane. The body that is formed out of these dramatically ordered diagonal planes is the **pyramid**, the ultimate form of a spiritually abstracted matter, based on natural prism. For if we think of a prism into the base of which we inscribe a pyramid, then the pyramid is a philosophical replacement of prism. It reaches the same height with an identical base, has its three principal dimensions, but it is less material, for it carries no excess mass and it is more focused in the sense of height.¹⁶

This statement recalls Plato's definition offered in Timaeus: "So to sum up, the figure which has the fewest faces must in the nature of things be most mobile, as well as the sharpest and most penetrating, and finally, being composed of the smallest number of similar parts, the lightest."¹⁷

The Baroque captivated Janák's imagination for its rich register of means to abstraction, "turning and moving entire forms into positions diagonally and dramatically placed in relation to the core of the building...as if the mass came alive and boiled over or as if it retracted, taking the flat surface composition with it in the process. This in principle is a highly abstract idea which reshapes facades through lifting and pressure from the inside and again back into the core of the building."¹⁸ Where the Baroque achieved abstraction through "the thickening, animaticn and shifting of mass," the Gothic, in Janak's view, acted in reverse.It overcame the calm and corporeality of mass by penetrating into it and removing mass in the sense of the third, diagonal plane. The pyramidal shapes "culminating the Gothic

building in the saddles of roofs and the apex of spires" give, in Janák's opinion "the appropriate abstract definition of a building. The pyramid is "a plastic heightening of the upper part of the prism, as if lifting up and out of it."¹⁹ The overcoming of gravity is fundamental to Janák's conception of spiritually conceived architecture.

Even so, Janák's interpretation tends to stress more the finite confirmation of the spiritual world, unlike the neo-Platonic pyramid hailed by Michelangelo and emblematic of the shape of flame aspiring to transcendence, or the mysterious "piramide terribile" of Poliphilo's dream. For Janák the maker, it helps to articulate both the sense of movement and of the plastic expression of his ideas.

While, in the body of his journal, Janák clearly concentrated more on the space-generating capabilities of a particular geometrical form, the triangle, it is primarily in his essay that he fully linked it to his aim for abstract expression. Among Janák's projects, his competition design for the Žižka monument, which he developed with the sculptor Otto Gutfreund, as well as his remodelling of the family house in Pelhřimov, both elaborated in 1913, come perhaps the closest to his conception.

1. Pavel Janák, "Od moderní architektury k architektuře," (From modern architecture to architecture) Styl 2 (1910): 105-109. The first Czech translation of the third edition of Wagner's Moderne Architektur was published the same year, shortly before Janák's article appeared.

2. For a discussion of the influence on Czech architects in the first decade of the 20th century, of Berlage's work and his geometrical theories, see Petr Wittlich, Česká Secese (Praha: Odeon, 1982), 335. Wittlich refers in particular to a critical review, in Styl 2 (1909-10):115, of Berlage's book Grundlagen und Entwicklung der Architektur (Berlin: Julius Bard, 1908), which questions Berlage's assertion that "the existence of style is guaranteed by a specific geometrical form, which becomes the basic unit of construction both of the whole and of details" as well as his interest in geometrical ornament which Berlage saw as a "guarantee of the renaissance of modern architecture". Dehio's books, particularly his Untersuchungen über das gleichseitige Dreieck, figure prominently in Berlage's argument.

3. H.P. Berlage, Grundlagen und Entwicklung der Architektur (Berlin:Julius Bard, 1908). See also Note 1.

4. Paul Frankl, "The Secret of the Medieval Masons," Art Bulletin (1945):46-60, part. Notes 5,7,8,11.

5. Church of Our Lady before Týn (Kostel Pany Marie před Týnem), Old Town Square (Staroměstské námeští), Prague. Built by the masonic lodge of Peter Parler after the middle of 14th century. The front facade incorporates a late Gothic gable (1463).

Vladislav Hall (Vladislavský sál), Prague Castle. The largest hall of medieval Prague, built 1486-1502 by Vladislav Jagiello on the second floor of the old Palace of the Castle. Benedict Ried designed and carried out the famous vaulting with ribbed stars.

Valdstein Loggia (Valdštejnská lodžie), Garden of Valdstein Palace, Mala Strana, Prague. Salla terrena built 1624-1627, reputedly by Giovanni Pieroni da Galiano, a Florentine fortification specialist known for his broad range of interests and his friendships with both Galileo and Kepler, who was recommended by Cosimo Medici II to Emperor Ferdinand II. Pieroni who died in Prague in 1654 worked extensively for Albrecht Valdstein. Andrea Spezzo is given in some sources as the alternative architect of the Loggia. For detailed discussion, see Pavel Preis, Italšti umělci v Praze [Italian Artists in Prague] (Praha:Panorama, 1986), 144-159.

Kinský Palace (Golz-Kinský palác), East side of the Old Town Square, Prague. Built 1755-1756, presumably by Anselmo Lurago to plans by Kilian Ignaz Dietzenhofer. For detailed discussion, see Pavel Preis, Italští umělcí, 380-381. 6. Pavel Janák, "Hranol a pyramida," (Prism and pyramid) Umělecký mésíčník 1, (1911)-1912: 162-170.

7. Pavel Janák, "Hranol a pyramida," (Prism and pyramid) Umělecký měsíčník 1, (1911-12): 162-170.

8. Ibid., 162.

9. Ibid.

10. Ibid.

11. Cf. Otto Wagner, Modern Architecture (Santa Monica: The Getty Center for the History of Art and the Humanities, 1988), 82.

12. Janák, "Hranol a pyramida," 165.

13. Ibid.

14. Cf. for instance R.H. Bletter "The Interpretation of the Glass Dream: Expressionist Architecture and the History of the Crystal Metaphor," Journal of the Society of Architectural Historians 40 (1981): 20-43 and E.A. Santomasso, "Origins and Aims of German Expressionist Architecture," Ph.D. diss., Columbia University, 1973. Unlike the expressionists, Janak was not preoccupied with the qualitities of material, transparency, or reflection, but in the dynamic possibilities of the inner tension.

15. Janák, "Hranol a pyramida," 166.

16. Ibid., 168.

17. Plato, **Timaeus and Critias** (Harmondsworth: Penguin Books, 1977), 79.

18. Janák, "Hranol a pyramida", 169.

19. Ibid.

Chapter 4.

RENEWAL OF THE FACADE.

"There are artists who want to tell all, but I feel it more shrewd to tell little. My paintings are sometimes described as facades, and, indeed, they are facades." Mark Rothko, Pratt Lecture, 1958

"The Gothic realized an equilibrium that was often perfect between the play of curves and of straight lines; it even arrived at that astonishing thing - a mobile architecture. There are Gothic facades that vibrate like a dynamic painting." Fernand Leger, <u>The Aesthetic of the Machine</u>, 1924

Janák's essay "The Renewal of the Facade," was radically influenced by two sources in particular, Heinrich Wolfflin's book, <u>Renaissance und Barock</u> and Alois Riegl's <u>Spatromische Kunstindustrie</u>.¹ According to Wolfflin, the most monumental manifestation of the Baroque spirit "was the abandonment of the centrally planned church for the longitudinal one."² Riegl's analysis of art in terms of how it was articulated according to two basic perceptual and epistemological criteria, the haptic and the optic (a thesis further elaborated by Wilhelm Worringer), provided a powerful ground to which this concept could be linked. Janák clearly seized upon such ideas as central tenets of his own thesis.

In "The Renewal of the Facade,"³ Janák explored, again from his position as maker, the relationship between perception and creation and its effect on architectural design. To this end, he

postulated two different approaches to conveying an intelligence of space to the observer: "the centralized, best represented by a dome structure and the column, and the frontal or longitudinal, represented by the basilica and the pillar."⁴ The perception and definition of architectural space and volume in terms of a central, versus longitudinal, plan seemed almost obsessively crucial to Janák:

Before architecture can embrace one of the two types (if, by architecture we mean all intentional formation of matter by spirit), it has, while it is still an idea embodied in spirit and not in matter, no boundaries. It can be endless, float without gravity and foundations in the infinite, fill space and the universe, begin, end and repeat itself in a way similar to formations of rocks inside the earth's crust or crystals growing in a solution. At this moment, of a feeling born, it exists merely in our imagination and resembles a world similar to the world of myths, ideals and legends.⁵

By contrast, as soon as architecture has to cope with its own becoming, "as soon as **feeling becomes creation**, it happens of necessity in the world of matter and of sight." The architect has to contend with the weight and possibilities of materials and a host of other factors and limitations; these resemble

openings through which architecture must pass from the reservoir of unlimited imagination into reality, by which it is simultaneously transformed: it assumes a concrete form, it is bound to earth, it must deal with gravity, with material. It becomes a logically articulated expression in the realm of perception.⁶

In an effort to integrate perception as the ground for making, Janak felt compelled to stress the role of perception in the creative process. Of special interest to architects were the senses of sight and touch, "indivisibly present between the

creating subject and his work." Janák postulated that their coexistence and co-activity "truly represent the way through which the work is realized... Each elicits, according to its possibilities, perceptions in which a common idea of things is apprehended."⁷

A comparison of intuitions of space based on sight and touch, and originally elaborated in the Journal (J67), provided the ground for Janák's argument: the eye perceives the whole within the reach of its cone of vision, and almost simultaneously; it perceives a picture (image) of things; it perceives even if the subject is passive; the immutability of the subject's point of view towards the object is both physical and ethical; due to the opacity of matter, the eye perceives unilaterally, spanning only that part of space and of volumes which are turned towards it; its picture of things is a subjective image. Touch, on the other hand, perceives through a succession of detailed information, but only as fast as the haptic movements of eye, hand and body permit; it gives partial impressions which combine themselves as knowledge of things; touch can perceive only after the subject decides to make a gesture towards the object and this decision again entails both physical and ethical meaning; unlike sight, touch informs us of the parts of things inaccessible to the eye, and in doing so, gives some objective knowledge of the reality of things. In summary, "the eye is analogous to the subjective and one-sided point of view, the touch, to the objective and many

sided."8

Unable to transcend his own position in perspectival space, Janák perceived the world optically as a "spatial plane to which everything is attached as to a base and in which each thing is ordered and signified by accents of light, colour and plasticity appropriate to its weight and position." If visual perception were a starting point of [artistic] creation, then Janák saw its result as "fully oriented towards the eye of man and tied by a certain ratio to the plane, be it material or imaginary. It becomes either a picture, a relief or an architecture of the longitudinal facade." What these different types of artistic creation have in common, Janák claimed, was that "they are bound to man as the creator and the observer, by a form of imaginary axis which links the work and the eye and further that they exist only in relation to man as subject."⁹

That perception and creation connected with touch operate within different parameters Janák had also elaborated in his journal (J66-69). A sense of touch, which surges from the entire body, can explore an object from all sides.

Even though it is not possible to separate them from perception through sight, the images which originate from the perception through touch are threedimensional, truly spatial; the world appears as an unlimited space in which things float. If creation were possible in the world of touch (that is, separate from the world of sight), then the field in which a work [of art] could originate would be the same unlimited, three-dimensional space in which the world appears to touch.¹⁰

The resulting work, in Janák's reasoning, would be akin to crystals, centrifugally experiencing the same tensions in different directions, existing independently as an object, not tied to man as the creator and observer, self-referential and self-sufficient. Three-dimensional sculpture, architecture of the central plan and such an applied art as pottery were identified by Janák as examples of this process.

Not surprisingly, Janák considered the world of the eye as more relevant for the times and for the aspirations which had guided essay. He proposed sight as the means to an active his participation of the observer, "exemplified by the relation between a longitudinal plan and its facade."¹¹ In doing so, he searched for relevant historical examples : the facade of San Michele in Lucca with its blank arcades that involve our visual perception by suggesting the nature of the space behind, or those of San Marco in Venice, or even the rock-cut tombs in Petra, represented for Janák an ordering of images in superimposed storeys. A different approach was sought by the Baroque "which seeks its expression by allowing the images to overlap and pervade one another and achieves gradation through tilting of the plastic elements directly into the plane."¹² Such an approach was prefigured, according to Janák, in Michelangelo's Porta Pia in Rome: "layers are spread out and the entire plastic scale of ledges and arches, which would otherwise protrude, is articulated

into the plane, pulling and pushing everything to greater density. Here we understand the significance of the outline of the building which comes alive particularly in a [longitudinal] facade. Outline means a dramatic quality expressed in a plane."¹³

Important for Janák's own work and for that of the Czech Cubist architects in general, was his contention that the eye with its capacity for abstraction helped to foster a particular form, e.g., longitudinal facade in architecture, and furthermore, that the styles which originated from the eye's viewpoint turned their interest and energies primarily towards it, "as if the entire content of the building was embodied in its facade, its gable." The closer we are to the subjective and the abstract, the more the longitudinal type asserts itself, maintained Janák in his conclusion:

So far we only know that to make cubic, threedimensional space does not mean, in our opinion, creating space, because that merely corresponds to reality, but that to create always means to extract more than what was already there, i.e. to create volume and space through spatial interpenetration of the surface planes: [that is why] we tend to express matter not as concentric, but as longitudinal.¹⁴

In his journal, Janák also explores the idea of the facade, often comparing the Gothic treatment of the facade to the Baroque. What he particularly admires in the latter is the ability of the Baroque architects to "sacrifice everything to build the idea of the facade (not the facade). The facade is blind, windowless, that is inconsequential to the interior. The members here already

have a psychological effect on the [sense of] the whole. The ensemble already has an appearance, not only the proportions so highly prized in the Gothic, an expression, that is, an overall intention." (J43)

This view best summarizes Janák's feeling that, even in a perspectival world, one can both experience and express depth differently, i.e., conceptually as well as kinesthetically, and render it visible through the medium of the facade. The relationship with Cubist painting lies within this feeling.

It is perhaps appropriate at this point to review, albeit briefly, Janák's designs from the Cubist period in order to assess to what degree he was able to reconcile his theories within the body of his own work. Perhaps the most successful, and the closest to his theoretical goals, is the reconstruction of a Baroque house no.13 in Pelhřimov (1913), a historical city of medieval origins in South-Eastern Bohemia. In the word of a contemporary Czech art historian, "The Pelhřimov house in Janak's realisation validates the aspirations of the Cubists to achieve a dynamic animation of mass in the manner of their historical antecedents. By following analogous princ.ples, the Baroque appearance of the house not only was not disturbed by the contemporary addition, but rather enhanced and complemented by it."¹⁵ Less convincing seems Janák's project of reconstruction for the town hall in near-by Havličkův Brod (1912-13), in which

the rhythmically articulated elements of the gables, windows and doors impose themselves as decorative rather than dynamic. Other projects from this period include a co-operative housing scheme for the town of Pelhřimov, the design of a family house in Pelhřimov (1913), and a project for a family house in Jičín, another historic Bohemian town, (1911-12). All are emblematic of principal dichotomy in Janák's work between the the conventionality and regularity of the cotemporary ground plan, on the one hand, and the intended dynamism of the facade, on the other. The ideal of internal unity in the relationship between plan and elevation, of invoking the architectural content through the medium of the facade remained unfulfilled in Janák's work of this period. Exceptional in this respect was Janák's competition proposal for the Žižka monument in Prague (1913), as elaborated in two alternative schemes in collaboration with his friend, sculptor Otto Gutfreund. This compelling pyramidal structure of crystalline forms comes the closest to the ideals of spiritual abstraction expressed repeatedly in Janák's journal.

1. Heinrich Wolfflin, Renaissance and Baroque (Ithaca: Cornell University Press, 1964) and Alois Riegl, Spätromische Kunstindustrie nach den Funden in Oestereich Ungarn (Wien: K.K.Hof-und Staatsdruckerei, 1901).

2. Wolfflin, Renaissance and Baroque, 63.

3. Pavel Janák, "Obnova průčelí", Umělecký měsíčník 2 (1912-1913),85-93.

4. Ibid., 85.

5. Ibid., 86.

6. Ibid.

7. Ibid., 87. The section on sight and touch is adumbrated in detail in Janák's journal in December 1912 (J65-69). Of particular importance is his reference, December 19, to the work of Riegl and Schmarsow and their complementary interpretations of the optic/haptic nexus and its creative role. By contrast, Janák deliberately separated "the act of creation" which he considers "internal", i.e. spiritual, from its execution which is "realized in the world of the eye and of sight and is executed through the force, the achievements of touch" (J65). For the seminal role of Riegl's methodology and its impact on the reevaluation, in the work of the Czech cubists, of the relations between optic and haptic forms of expression, see also Tomáš Vlček, "Art Between Social Crisis and Utopia," Art Journal 49 (1990): 30, 34 (Note 10).

8. Ibid., 88. An interesting post - WWII study offering a retrospective of some of the principle events leading from metrical geometry to perspective geometry as traceable back to the differences between the tactile- muscular and the visual intuitions of space is a book by William M. Ivins, Art and Geometry. A Study in Space Intuitions (Cambridge: Harvard University Press, 1946). The first chapter of Ivins' book ("Eye and Hand") is a disquisition into these differences. The ability of the tactile mind to operate in space without a contingent feeling of relationships differs sharply from the visual intuition for which space is "a quality and relationship of things" and for which it "has no existence without them". In contrast to Riegl who saw Greek culture as one governed by optical intuition, Ivins maintains that the Greeks were tactile-minded an that this intuition apprehension and knowledge.

9. Ibid., 90.

10. Ibid.

11. Cf. J. Vokoun, "Czech Cubism," The Architectural Review 139 (1966), 229.

12. Pavel Janák, "Hranol a pyramida," 91.

13. Ibid.

14. Ibid., 93.

15. Marie Benešová, **Pavel Janák** (Praha: Nakladatelství československých výtvarných umělců, 1959), 12.
CONCLUSION

"It may be impossible that there should be men such as Zeuxis painted. Yes," we say, "but the impossible is the higher thing; for the ideal type must surpass the reality." Aristotle, <u>Poetica</u> Trans. S.H. Butcher

Janak's theoretical ideas, both as developed in his journal and in his essays written before World War I, were primarily influenced by the 19th century German critical tradition, stemming from the philosophy of both Kant and Hegel, and represented in Janák's journal by the writings of Carl Schnaase, Alois Riegl, Heinrich Wolfflin, and August Schmarsow, among others. As Michael Podro points out in his book, The Critical Historians of Art, the two central concerns associated with the century of German writing about arts and aesthetics between Hegel and Panofsky, namely, the concern with showing how art exhibited a freedom of mind and the concern with exploring the ways in which the art of different and past cultures could be integrated into that of the present, became gradually outmoded in the decade after the first World War.¹ Both these concerns are clearly present in Janák's writing from the Cubist period, often concurrently.

With his gradual maturing as architect (and possibly under the influence of Riegl), Janák's desire for integration became more progressive in the period under examination and he was able to envision contemporary architecture as rediscovering its own idea

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of a dematerialization embodied in the pictorial space. "If we compare the Renaissance to the Baroque and observe the journey of the latter and our own, we see that it denotes an ongoing departure from the material and from the nature of the material. Baroque already builds pictorial space, and we will probably go still further." (J81) In keeping with the various writings that influenced his thinking, Janák believed that artistic intention should engender a reciprocal relationship between matter and its representation and that this relationship could be made visible in his architecture. That his belief was never fully materialized should not diminish his contribution to architectural thinking in Bohemia at the beginning of this century. 1. Michael Podro, The Critical Historians of Art (New Haven & London: Yale University Press, 1982), xxi-xxii.

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APPENDIX II.

FACSIMILE AND TRANSLATION OF JANÁK'S JOURNAL



27/X 1911

the elements are concentrated according to a single central axis and they turn towards it

the elements are arranged along an axis without an additional relationship, because it [the axis] goes past them

matter becomes more concentrated within an octagon than within a square, the corners of the square — one feels - are less surely connected with the core — they could break off

"Deformation" as perceived by the eye (a purely visual principle) [exists] already as a penetrating, but incongruous element which asserts itself quite independently from the formal style of capitals, etc. For example, the superimposition of cupolas, the inclination of attics and geometrical figures, the [geometrical] sphere of a cupola is de-formed in the sphere of the eye — a nongeometrical body.

The optical correction already exists (in the capitals) in the essence of antiquity in bases, cornices, consols, architraves and archivolts

2 16 Aunde - C.

In Gothic architecture, the entire pinnacle system can be explained by this Pinnacle architecture is always superimposed so that one can see it in its entire depth. One could push them [the elements] back. This means that for the eye they are shifted forward.

is this different with the helm crested Baroque towers?

| || || || || || || || -- ||----||----||

Das Kunstgewerbe in Munchen Bruno Rauecker--J G. Cotta Stuttgart-Berlin NY

In Nature, in its initial formation, regular masses are found in horizontal surfaces. All oblique breaks were born of secondary events through the application of weight, normally from a dramatic intervention of force in the stillness of matter breaking of layers, sinking, undulation, volcanoes, washouts, alluvia, crystallisation. It is only here that angles are introduced, as a sign of a secondary creative activity

On mood

A mood of sentimental colour in mod[ern] interiors B[ailie] Scott

Putting the audience in the mood through the interior of a theatre, its significance

What about the grotesque quality of <u>pure</u> colour in a cabaret

Remarkable Gathered, piled matter has been given great significance for ages tumuli their place was honoured by concentrating more mass in them = whether in one's mind or in reality, something significant took place there and therefore more mass is evident

a mirror

The first and unique force is weightidentical to mass; if it is present, the conditions of formation are simple, falling, settling, simple forms (formless) are generated layers of matter Only when, in addition to weight, another force becomes active, a dramatic thrust takes place and then form begins

7 1 ... 14

The heightening of contrast goes so far that we prefer to choose the more pronounced form of it we abandon the more balanced form for the more effective one, rhombus over square

29/I 1912

The dramatic quality in a pyramid is contained in the vertex, in the uniform convergence of mass and of planes in a single direction, in rotating the cube, the dramatic is contained in the fact of rotation The intention and the act of turning [the cube] to achieve the greatest effect precedes here the rays of visual perception

- - - - - -

there is no difference here, signifies the gathered mass, so that it can accentuate visibly for the eye the place, the surface, the same here,

The "force" of the "weight" does not affect it

It is pyramids, whatever they may signify, envelop, terminate the mass on all sides The field of vision for the eye is a circle. Architecture must have a barr of physical length, into the circle of vision, one can place a tetragon, but the highest possibility is a triangle, a pyramid

Volume 30/I 1912

which triangle has the most sympathies, which rate ∂ . When we speak of ratio, we mean the ratio between the base and the median <u>height</u>, not the side. This is characteristic

If we insert trees into the space of a {town} square streets, etc., we are losing the initial spatiality

> Town square in Noney The architectural review No 176 a very nice photo

6/I[sic, in effect 11] 1912

Two contrasting systems, each having nothing of the other

In this case, in each of them there is a c_{ij} ordinate element of the other

Ł 1 •1 L 10.61

7 11

the decorative element is based on confidence in the tranquility of the surface, in the feeling that nothing happens to it, only then is it considered in itself, without interference

in this system of plasticity of architecture the lower horizontal members assume a role of clarifying guidelines in them the eye sees how the architecture grows, they <u>write</u> the line of growth

Here on the other hand the eye doesn't understand because it lacks a guideline

A partial rotation of prismatic members in the Baroque can

be explained also by the growth of the core of the mass, its volume There has been such an increase in the direction of <u>A</u> that the mass boils over The overall mass is in effect a pyramid once again

In this case we see two planes of the object, which were formerly only one; now we see more of the object Also the space is more visible. The space beyond exists behind the planes in the direction of both co-ordinates and the direction of both is more visible.

10, II

Architecture is a visible, permanently active force When something is <u>more</u> visible, it is due to this force, when something should be made more visible, the force ' is to be activated Gothic architecture is closer to this principle in that it originated in the taking, cutting away of mass; it grows in such a way that all excess mass is taken away except for the essential sustaining arches, portals, buttresses, it is known that, on the whole, the development of these elements proceeds from the stronger to the weaker ones At the same time, profiling and modeling takes place <u>above</u> the envelope of tangential planes The Renaissance, on the other hand, adds mass, constructs, and the Baroque especially depends on the accentuation, reinforcement, the increase of mass, fortifying weaker mass so that it becomes stronger, it is a reverse process from the Gothic

13/2 12 The basic system is formed by gravity and water surface There are two natural forces the perpendicular system is a natural system, the oblique direction of rain in the wind, the obliqueness happens in Nature through the influence of another intervening force.

A modern articulation of the ground plan /facade is only this

we have no confidence in the assumed profiling there is a supply. . [illegible words] we are for .. [illegible word]

11. 1 1 Je. .

Architecture is not always concerned with the articulation of weight, force and pressure, portals= the entrance of Man, towers

20 II Joints in furniture, etc., are penetrations, as are edges, they should be made visible

The square and the golden section have a geometrical continuity

2/all the while Van de Velde not only secures the balance, but he strengthens it and increases it by increasing the pressures and directions in their tendencies for example he adds to <u>n</u> to strengthen it and adds to <u>b</u> to keep the balance of the whole

"Deforms" figures from their geometrical origin into shapes made out of a single rotating and changing rod (which, for instance, might consist of four sections so that it forms a single coil)

3/ There is no break in his work, i.e. no. ero points there are fortified knee joints, i.e. once again forms, mediating in this case

4/ He introduces into the cube and the formal whole certain linear references to their origins. The hasnothing to do with their three-dimensional argin, but everything with the genesis and continuity of lines. This is where he, in view of our position, whicking

this is one sided

He succeeds relatively best with tables, chars, wid's poorly with wardrobes and capboards in general

21 /2 Setting [elements] on edge is a new principle, which originated in the Gothic period and was unknown in Asia and the Mediterranean region

19

....

20/2

Van de Velde one could speak about 1/ "deformation" because in his style the cubic state is transformed in a state of curves and masses inclined towards each other The "deformation" takes place in the sense of the whole

J8

011 1

In Antiquity, it appears for instance in the Corinthian capitals = made as a sculpture, a contrasting square with outstretched corners is led out of a circle

Antique temples are situated outside the axis, they are not clearly [legible] from up front, although the mass is penetrated in this case by the columns placed in the forefront, so that their depth is visible through perspective * The same is true of Egypt, where the disposition of temples was based to a large degree on the perspective of the court interiors, columnar temples, rows of sphinxes = that is, all was developed in relation to the depth of the viewing axis. By contrast, such facades originated as planar solutions in rocky walls

27 H Isn't certain "sharpness" characteristic for the present

2 III The antique pism is matter with a beautiful perimeter just for the eye, as soon as I start thinking about it (* to <u>doubt</u> matter) if I have given matter too much, I take some away, I give direction to thought, to God, to strength, or I only put it there where, in my epinion, it is really needed

29/II 1912

3/III Part of the world view consists in what we ourselves see in history and what we can use from it The third plane is what we see now, most recently It has become our world view The eye has become sensitive to it, needs it and that is why it will be created

7 III Primary building

surface of the earth's crust

a part of the earth's crust is lifted and suspended in the air Shelter belongs to the crust, it is lifted out of it. People dig into the Earth, they bury themselves in it

where primitive people didn't learn about prisms directly from nature (quarry stone), where they didn't take direct technical advice from Nature, there natural building

1 ... rolo

has a different look. The Eskimos But this is no longer construction and building, but more the way roads are made These are shelters that do not represent any spatial recording of life

The antique temple and Antiquity in general are [rep resented by] a prism hollowed out inside, the remaining elements are only then characterized

14 III The vault One cannot overcome the mass of the ceiling in a straight manner - matter cannot be overcome that way One can however overcome it in an oblique way = and that is the vault The vault is internally, constructively alive against the ceiling which merely weighs upon it its weight is changing into pressure as with the upright walls

19/3

This is what art does to matter first it limits it by its will. "ratios", etc. Then it "deforms" the matter within the limits of these ratios

20/3

Sculpture, in spite of its three dimensions, should be abstracted into surface vision and appearance. In the same way, drama, which is always three-dimensional in life, is abstracted into the limited plane of the stage, defined as a picture frame. Then there is the same effort as in visual art¹ to place. every essential thing in an essential ratio sequentially next to, or rather, behind each other so that everything would be visible. Dramatic is that which stands out of it all

20/3

What is the use of time, what is motion 'In architecture, time and motion are recorded proportionately to the difficulty with which matter is overcome and how much of it is subtracted. Isn't it perhaps also contained in the <u>height</u> of buildings? Interesting

Abstraction has to do with irrationality only to the extent that it comes after the experience and is based on it.

27/III 1912

This surpasses, covers, extends over, that is without a relationship with the lower (parts)

this comes from below as a higher degree

1/4 The dramatic quality consists also in that we ourselves



D Werkstätten, founded by Bertsch as [die] Werkstätten fur Wohnungsrichtung Karl Bertsch, then added A Niemeyer and Rich Riemerschmied, Bertsch is now the manager 64 Action is inscribed in it

........................

8.4 Drapery is something very interesting and suggestive Drapery for us is something more then ment material spread out [before us]. It something happens with the material, if we move it, gather it, it becomes drapery. Drapery is material visually transformed by movement, into which action has been integrated. The same amount, the same surface of material is contained in the drapery, but what is visible for us are only the parts and folds which are essential (attention??) and which carry action. Drapery represents the most dynamic possibility of material, the degree to which the material can be imbued with life. Drapery stems only from the latent possibility [of material] and is determined by it,

it respects the laws of and even more it is the realization.

2.4.

shope Ny LIYZ In H. 10 date to a ##111 m 11 £ (**4**) ... int lul ble 1.0 11 44 .z/ 6 an tot a Sie 31 . . / ۶. 1 + maybei π SHIME M 17 "man Til studio have det

of the potential of both form and movement of the material, inherent in the inanimate surface ------We know now how to acknowledge and accept the surface as draped in contrast to our earlier understanding of the surface as inanimate

.. - - - -10 /4 1911 [sic,1912]

11 29 Artel baskets and curtains

14/4 1912

Early Gothic and Romanesque furniture is similarly materialistic, popular furniture as well Likewise Van de Velde cuts everything out of planks and so that he maintains [the original form of] them as to both scale and shape

18/4

..... ------

27 4

It is natural that, in one-sided views, the deformation is one-sided

not

Here best of all one could differentiate two possible solutions objectivization and abstraction

would abstraction want this?

would objectivization want this

a mere 45 degree slanting is in itself decorative , introduced

5/5 When reading about the Renaissance, one often finds the word "noble" Does this mean that if something is "en-nobled", it was first coarse? ------

21/5 In future architecture, as a natural outcome of things - architectonic elements as special, separate entities will disappear - there won't be, for instance, a column or a cornice There was a tendency towards something like this already in the first "modern style"= which degraded members and their conventional classification, disapproved of cornices, etc. - went directly on top of them

25 5

When fabric is gathered, then its movement carries over in the direction perpendicular to the direction of force The surface remains the same The whole movament is recorded in the folds

-----25 Only Naturalism is afraid of [the use of] drapery they paint bodies

A #41 Trapene to god go doing blace value of alternan +pis Inve 461. America nl m4 1. - 1 ...le . Jak. der er 1 40 . 4 Vij maky .. & Hopens y nazio mini plastida soci pordido Arranzi meni plastida soci pordido plastiles i'm mitour hunde A rep mint 16.0 r po Mich lahorton opt le lolypor ×ч

and drapery then covers them, dresses them from the top With a nude, they don't know what to do It's because they don't think Nature is alive

Drapery, however, is as active as an arm or a leg= it moves or is moved by the action of the body

25 5 An analogy to drapery is a sculpture placed poorly on a base with which it does not form a whole Sculpture is matter that grows and its growth becomes an optical value The quality of movement is transformed into an optical quality

26 5 I beg you. [illegible]

26 5. On the contrary. Only when the architectonic expression appears as a clean decorative one, unconnected with the old system of construction - only then is it a clean new expression

26 5

This is a continuous closed cycle activity stems from [the heart this is crossed out] Will to Nature, transforms it by its action and this action is then manifested by optical phenomena, which are apprehended and comprehended by the eye, so that they can be re-introduced in spirit. What the will gives to Nature, what is accumulated in it, belongs to hie, therefore it has a motional, temporal character. This in Nature can be manifested only in one way—always as a plastic manifestation, i.e. so that on the surface of things, more is visible than in Nature

28 /5 sculpture abstracted

31 /5

Conversation with Gutfreund

It occurred to me that what we discussed representasome common points with the same thing in the Baroque, when the Gothic in the 15th century and denly moves outside the established architectural plans, e.g. the bent noses of pillasters or, much in the same way, the hanging statictites of values, or when it starts using naturalistic branches [Astwerk] instead of ribs, perhaps because the branches by then liber do f growth (in the third dimension!) are more plastic

In contrast, it is also true that architecture should remain within the plan, that its activity should be abstracted towards and into the plan, as soon as it goes perpendicular to plan, as soon as it uses the real third dimension and not the abstract one, then it is reality and not architecture. Here

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it is no longer the idea, or separation from the idea or thinking around the idea, but reality

In keeping with this, there are two categories of aitistic activity (are both aitistic activity? not sure at this point) one is

concreteness objectivity three-dimensionality roundness	abstraction two-dimensionality relief
here all dimensions	here all dimensions are "as if"
really " <u>are</u> " so that we	they hold different depths for
su them and fuel them	the eye, greater than :n reality
Growth, movement	the idea of movement,
the events themselves	idea of events
315 Draped fabric is d	rainatic

1.6 Something about that internal unity means unity of material, content and form which means perhaps that the characteristics of the work= i.e. material, content and form come from the same matter, therefore (and this is important for the transition from the decorative form to the so-called constructive form, that term is perpetuated in content (perhaps) and finally in material So, form, content and material are not merely some stages of matter

36

Salome with Gsovska [sic]

- - -

on account of Kvapil and his [games of] darkness and light not only bad, but a question of character

In literature and art a ln Wilde, the question of character lies in the tasteful silence, this is always pleasant and interesting-but never tragic, or profound or fundamental

The performance of Gsovska is everywhere and in every way pleasant and beautiful The entire thectre <u>likes</u> it The gradation of nuances, of finesse, the enrichment with the decorative Not that much different from Kvapil Never a new thought, new feelings

3/6 New discoveries in or out of feeling come from the field of abstraction, of invention, this is why they possess the simplest dimensions of this sphere - they are planar, linear and do not yet carry - cannot yet carry anything,

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they are carried because they are still emerging, they cannot construct, because they are still being constructed On the contrary, construction of real things conforms to their image- even if they become constructive, it is nothing more than that material things are added to them. One could say perhaps that they never become constructive

4 /6 What could one derive from thinking about this that the Gothic is mainly interested in the nave system, whereas Naturalism in the centralized one Isn't this the relationship between the abstract relief matter and the effort to make the final [form] concrete

6 /6 It is certain that art approaches things from the outside, rather than from inside It is imprinted into them (relief), doesn't grow out of them It will be primarily and above all a relief

7.6 Conceived that handles in furniture should grow out of the wooden plane as if one with the matter?

6.6. The sense of beauty is a proof, and a result, of the connection between people. It is directly part of the human fabric, not just a property of individuals. Even some very ugly people sing and dream for instance about opera - the sense of heauty penetrates and springs from the human well through individual people - they are the conduits = the true reasons are far and deeply removed [from them]

.

66

If I say that the mass of the prism has been pushed out into the pyramid through internal expansion or because of the eye - in both cases it happened in the same way, through movement. What if I said the following = the eye sees the expansion. That the eye

is a causal organ is evident, the mass itself would not boil over, it erupts under the hand commanded by the eye

____ ----

--- - - - -

10.6 The importance of drapery consists in that e. .. can see how the movement in it fluctuates and separate rates



Roman draperies are still characterized by the direction of the form as is Antiquity, Baroque already works across the form

17.6 A visit to Plečnik. His opinions are always more nationalistic and Slavonic

19 6 I am starting to think that our architecture is not so very Gothic, it will be somewhere mid-way between Italy and the North That is why Gocar's house would probably represent it [best]

19.6 Here it is a three-dimensional reality

here it is being pulled into the two-dimensional plane, which is curved

in fact

.....

18 ; 6 re 4/6 It occurs to me how the centralized system resembles botanical forms, e.g. stalks, flowers. Here it would be

interesting to deal with the ratios and causes - between the regular flower [image] and an asymetrical one, an orchid, or the papilionaceous ones which are, in effect, relief forms Also the difference between an apple which is at least axial and regular and fruits with stones, such as the apricot, which have a furrow on the side

21 G Impression is something like a negative imprint of things, an imprint in the air, in perception For instance, in a cornice, if we see and perceive instead of the consoles their shadows, what they leave behind

21.6 A novella of Dubrovnik

Individual feelings follow in succession, they are layered without being mutually aware [of each other's existence] They are often unconnected, separate An event suddenly breaks through them, welding them together in such a way that feelings are constructed and given a relationship to the whole thing An event comes from the outside, from the outer world

An intuition from the inside, the inner world An event penetrated the depths, it broke through the layers and I saw through the opening how they are arranged in relation to each other, how strong they are and how, peaceful till then - they are now bleeding The event was strong, it didn't just lie on the surface



the way the others did, it probably had so much weight in it that it broke through, weighed them down, bent them, broke them, so much so that they fused, that they hurt The entire spiritual agering was afflicted

23.6 Let us consider that in Gothic architecture we discover triangular squares [image] among which one could perhaps also find the classical type, more about the visual cone below. And not only that, but also

which proves that, next to proportion, also their form*, that is some sort of a triangle, is something constructive in relation to space. A certain analogy with the pyramid - in being both the core and the minimum of physical dimension.

Continued 17 7

37 Having traced a number of Egyptian, Greek, Roman, etc plans (it will still be necessary to look through them and sort themout), but especially Italian Christian and Romanesque, I have found that basically the triangular ratio returns There is almost no evidence of the square as ratio, but there is of the square as form Instead of a square ratio, it is the triangular square which is the base and the constructive element = a circumscribed equilateral triangle

It would be possible to contemplate various possibilities

(image)

1 It is taken away from the genus of square, from which

one side is subtracted, the square is then tolde 1 into itself 1t has the properties of a square and the family characteristics and it is less than a square, it is the core [of w]

2 Perhaps this is related to the possibilities and the optical qualities of the eye, the ability to see an angle and the side within that angle. A triangular space is the only space which I can fully contain

(and here is, so it seem — do the beginning of the optical requirement of obliqueness, that the eye sees at an angle, in two plane tilted towards each other?

and completely penetrate with my eye if, for instance, I am on its edge. If I am on the edge of a square, what I contain of it, is the triangular part (a triangular space, as far as the number of sides is concorned, is the minimum). This triangular space, however, has also other characteristics. In its sides, its depth equals the width and the freedom of its base \pm it is, is for as my eye is concerned, the same everywhere — the width of vision is equal to the depth of vision.

...

4.7 When we follow to what extent the triangle is a basis of a building scheme, the relationship to the Egyptian pyramids must be of interest to us. Other building types strive in different positions and directions towards a pyramid.

Gothic cathedrals Renaissance centralized structures

d Zda

1 Couldn't one say that T is the area of a circle

and in such a way that I see all sides in their dimensions (a,b,c) as equal 2. It is as if I tilted the sides and the edges towards my eye and as if the heights b,c were given such dimensions as stems from the real size of b,c, and from their position towards the eye b a id c are derived from a c

3 If a structure has a skeleton T, it means that the eye executes in the perception of the image the same distance a,b,c that it needs to cover the distance, and the same time and effort to understand it. One could say that the same goes for the square, this isn't so but so far I do not know why Perhaps because the square dresn't have the roundness whereas here the eye circulates around the structure. The square has no primacle, whereas T is both the base and the pinnacle encode One can always build additional things atop is square bit not atop a T. T is the scheme of a degree, open and unfinished, it might be necessary to complete it with a triangle on top and again replace it with a T.

The square can always be replaced by a T and the latter contains the characteristics of the former But one cannot replace T with an S

inscribed into it, because the latter is already different, not identical

T is connected to rotation more than any other [form], more than the S Isn't the eye used to move along the outline here, that is horizontally and accustomed to moving at a 60 degree [angle] If so, then the perfection of A lies in that the eye, having run the horizontal line in its entire length, reaches within the same time (time in A !) a different constructive point (c) This is like a 3/4 time [in music]

Perception, that is the understanding of the process seems to me to consist not just in that the eye can merely see the planes and absorb them through a plane, but that it measures them out and this can happen ("touching", no') by determining the coordinates of the planes The base and the height are always important here - two sectional elements. One understands again through means a notch lower than that which is measured = we measure the plane in sections. We always look with our eyes beyond the movements. We see through the inovements of the eye and we form an image probably in such a way that we measure the internal movements of the eye inside the visual organism. It is as



when the physical values are measured by instruments on the basis of changes that these values effect on the internal organism

If this is not valid, then perhaps one could assume that things are arranged in such a way that they are understood as triangles - which is the same as with circles "[insert from p 31, bottom] according to the [following] definition to take architecture into the cone of vision in such a way, that all of the base and all of the height, that is, two characteristics of a plane are contained within it [end of insert], because one can inseribe a circle with a triangle. On the circumference of a circle in which the visual cone intersects the plane of the object, is a/ the same intensity of vision, b/the same speed of perception.

On the other hand, the dramatic quality of conic or pyramidal parts and planes that stand out stems from the fact that that we see the fore edge a/more intensely (or with a different intensity in general) than its sides and b/ earlier than its sides The view of a sphere is for this reason highly slippery and uncertain

"Proportions" is a concept and a characteristic that stems out of all this Proportions and in proportion is something that can be measured with a perceptual organ - the eye

In this sense, the triangle as compared with the square has weight because it is related

to the nature of architecture through the very imagining and binding of gravity, of gathered matter. The square, on the other hand, is a neutral, manimatefigure, indifferent in the sense of direction, it is in ornament and in ornamental form, the substantial organization of matter.

.

4 /7 Yesterday and today, I worked on determining triangulation Pallidio was very helpful (Bisilica Vicenza, Rotonda) and so was Vasari (Uffizi). The two in particular are theorists and I found that their writing is truly more theoretical = that is, has a more substimtial structure to it.

I also went, with bated breath, to have a look at Fragne, to see how she would fare. She came out well, particularly the portal of the Tyn Church, the Vladislav Hall, the Waldstein Loggia and the Kinsky Palice. So far I haven't had time to see more. I also tried to astablish to what extent the theoretical gains corresponded to the empirical practice and I found that if the eye regards something as not quite right and firm (higher, lower) - then the fault is always with construction. The LandMuseum and the Municipal museum even more



6 VII

To think about whether this cutting across and casting of forms across the layers of the building has anything to do with abstraction

6.7 [cont'd] Surely it has something to do with the manner of construction. Also the interest in perspective in the early Renaissance is related in some way

6/7 As an aid to triangulation one can follow architecture, when it is extended in a plan, ground plan, is realized above all in the simplest geometrical forms plan and ground plan belong in the realm of architecture, therefore it [the architecture] is realized and perpetuated in its simplest geometrical forms, this could be rationalized in such a way that it concerns a different ratio and a different position vis a vis the eye, which has more difficulty perceiving here and that is why it needs the simplest forms. But mature architecture always attempts to [create] stylistic relationships in a ground plan there is no difference here, here planar ideas are perpendicular, here all of a sudden they are t.lted into the ground plan

With this latest activity in which architecture in a plan behaves as architecture in an elevation, I assume that architecture in elevation must deliberately keep to clear geometrical forms a geometrical structure, which otherwise would not be there

Real ground plans of the Greek period have the same ordering spirit in the elevation in the ground plan, there are rectangles of courtyards and halls, in the elevation rectangles of walls ordered freely and independently behind and above each other (best exemplified where a slope is involved, Acropolis)

The same with Palladro, where the ornament of the elevation and section is of the same style even in the ground plan Egyptian temples, by the way, have their own architectural style mainly and above all in the ground plan

Baroque cloisters

Escorial

the star-shaped ground plans of churches, chapelsthese one cannot derive from the elevation, from above, and this demonstrates that there is interest here to think identically but separately in the plane of the ground plan

7 7 The bases of all architectonic forms are geometrical forms for the column, dome, pillaster, plinth, nave, etc Why is this? And further why, if there is a certain causality involved, would it cease to exist in the disposition of architecture in the elevation



97 The system of our times is probably different than the system of Antiquity and Naturalism. This system forms and encloses things which are round, grown, stalk-like, plant-like such as columns, capitals, it crystallizes, whenever the matter is formed, in a natural way, in three tangible dimensions, in which there is no difference between the way we see them and the way we can measure them through touch, they do, after all, resemble beams, etr., albeit beautifully shaped

In this system the causes and laws of the form stem as if from the mass itself * The new system is more of a relief system. The matter does not change and its material has no influence on the formation, because the formation comes now from the outside, from decisions of feeling and is communicated through optically, the matter undergoes deformation, the surface changes (without becoming a new surface, it retains the old surface of the material), the quality of the material is lost

If on one side, there is this art of relief, then on the other side there is Nature, Naturalism, flora, technology

* That is why "material" and its properties play such an important role in the iormation [of objects] The plant quality of Naturalism has a morally natural character and [so do] machines. These two [plants and machines] in particular are a form of expanded Nature, an expansion and organization of natural forces, then growth and development. Machines are a certain form of nature made intelligent and are given the awareness of the force which was released.

Stressed here in particular are the optical laws

the roundness of matter

A further division between Nature, its continuation and spirit is necessary*

not to 'ransform matter into a symbolic column, according to some idea or image of carrying some moral [responsibility] of ennobling matter, or to express its force*, but to leave matter be, to draw and to impress one's thought into it

* we are indifferent to the <u>forces</u> and the pressures

it will all be unobjective!

The Naturalist system denotes overcoming Nature in its own sense, but within its limits and quality $\label{eq:sense}$

the relief system [denotes] enrichment, animation

10 7

When we thus reflect about a triangular content, we can conclude what architecture would like to [image] realize but the technology only allows it to embrace (its goal)

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returns to it, attempts to realize it in degrees, in arches which represent the difficulty and the overcoming of difficulties

wall vault

peace courage

Schinkel in the monograph on p 13 has some very bad architecture, like an elephant's trunk, with winding, unapprehensible space (i.e. invisible for the eye) and imperceptible. One has to

remember to look at contemporary German temples, etc., national monuments, which are also bad, for the same reasons. They captivate and surprise us by their exaggerated dimensions (verticality), but not by their clarity and the sense of a "hole (unity). Must remember some analogies - caves, chasms - which horrify and surprise us, but which we do not see from one end, which are not concentrated whole.

 Should we take into consideration that in this system the same angles are repeated everywhere? That is that the structure is clear and homogeneous. Continued 17 "

..................

10.7 * to the previous page. The division between us and Nature is only this, we and everything that we do belongs to Nature in general, when we observe others and are ourselves observed, but what separates us from Nature] is that we alone see it,

. . .

As subjects, we are part of Nature and we differ from it only by being able to see it

11 7 Even painting falls often victim to the system of corporeality [in two ways] it portrays truly plastically conceived things (Picasso) and it isn't optical enough

117 <u>T</u> eprincipal of transition of a material plane into an edge and a point, disappearance into the edge and the point. In naturalistic architecture, the material planes are simply cut off

127 According to this, one could even dara to speculate that the triangle represents a certain peaceful equilibrium of contents and a limit on which architecture differentiates the essential A preliminary judgement T should always bee fully contained in architecture -- if it is not (as is the case with Schinkel), the architecture looses - as evident from this - its equilibrium

If we contemplate a tower, a centralized structure and a longitudinal one, etc. without this, there is nothing with which we could compare and limit their special nature, if, however, we confront them with T, then their character and type of equilibrium are suddenly ascertainable



147 If we say= ratio, does this necessarily contain (perhaps?) a certain degree of something (absolute? as with "density", "temperature"?) and if so, a certain permanent ratio perhaps?

17 7 We can think about the Baroque as the reappear-

ance of a triangular space Michelangelo's Capitol (Durm 187), also Scala Regia, St Peter's square where on the whole one finds triangles and that in opposite positions

Small town examples the Little Square in Prague, the Jihlava square

Squares that conform to visual perception are a higher type of square.

Couldn't one derive some significance from the fact that the Greek tympanum and its low shape were in Rome and in the late Renaissance (Palladio) corrected and transformed into a hexagonal shape?

187 Based on Palladio's works, San Giorgio [Maggiore] in V[enice] - one needs to notice the importance of the contrasting line. They used to think that extending the architrave and the central dature had a purpose, namely to link and connect the building mass. When, however, we must assign even to traditional forms a certain psychological value, such assignation must have a meaning that is simultaneously psychological and plastic as are its effects, origins and causes

Therefore the simultaneous penetration of two volumes and objects, and perhaps the purpose is to create a mixture of both, the more complex and more profound content. The same means is involved in the placing of aperture architecture and particularly in itlowering and cutting across the main design. Through both means we can a hieve in the plane two or more plans -- Different sizes of columns and orders - is thus Antiquity or artistic creation? Rather the latter?

S Maria in Carignano in Genoa represents something similar, but differently again. If a corporeal central structure once used to be an ideal, it has grown into a gathering of members, the dome, httle cupolas [image] and campanili, all centralized — an attempt to express the central plan in a plane in such a way that all members of the central plan are pulled up and placed into a relationship with the facade. If Corignano this effort is beautifully expressed. The ground plan is rigorously central and its rhythm, that is the spatial sequence and the mutual relationship are conceived even in the facade.

campanile little cupola big cupola little cupola campanile


The word <u>conceived</u> and its meaning is an important term here, we mustn't use the word <u>evident</u> since this does

not concern reality, but a transfer and an ideational relationship

By comparison, St Peter in from the back part is a corporeal central reality, whereas here it is a facade, frontality The front facade of St Peter's is already better

Palladio was in the beginning concerned with something similar to S. Giorgio [Maggiore]

17.7 Whenever an external and overall abstraction was involved, architecture was always placed in a grand axial solution, into planar views. It is a fact that planar perception is easier, earlier, even higher than spatial perception. For example, it would otherwise be peculiar that the pyramids lying in unbound positions have kilometres of axial roads leading to them from the Nile, therefore they should be visible only as a flat triangle. The same [goes] for the temples pylon columns, porticos, rows of sphinxes are on the whole an effort to (create¹ a plane

Antiquity lacked axial solutions = in the forums and the old building system of towns, they reappeared only in the [Roinan] Baroque thermae, imperial villas; earlier, architecture was always exposed corporeally and to corporeal views. The same [is true] of the Remassance Palaces stand in the streets, in diagonal views, without axial views, the Italian cities are without vistas. Vistas and new solutions are found again in the Baroque the perceivable square, the vistas, perceivable goals

the central idea is that of beauty, of ordered beauty but I would suddenly like to contain it in the plan

197 Incorrectly, Berlage attempts to give architecture a trianguier network, that would be finally possible only in his architecture, otherwise as far as one can see, it is more a question of one figure, or sometimes one composed from a subseries of figures

His architecture does not really have this at all, it is truly a network of multiples, so that it lacks a single great structure. The same is true of Wagner

There is o evidence here of attempting to seize everything with one movement

The Antique temple neither has nor is represented by a facade, it is a reality, a frontal cut (section) through the temple, nothing more happens in it than what normally happens in construction, there is no conclensation, no transposition into a plane, only reality in its place

how handsome, how advanced are, by the way, the gables and the gable-ness of Bohemian towns

/ سکد. 75

After the flu

28/6 It seems that in our case it will not be a question of movement, because in order to set something in motion, one has to have a form which exists, but we do not have forms at our disposal in the same way as the Baroque did, in Gothic, I do not know so far how to talk about movement, the Baroque set in motion not only the plasticity of form, but also the compositional figures, i e new relations in the same plane But this still took place in the plane

30.7. From our point of view, the so called invention [ingegno?] is more advanced in the Baroque period than in Gothic, that is if we always refer to learning from both If we think, for instance, that the exterior of a Gothic cathedral is always somehow created by construction and this process has a considerable influence on it For example, it imbues the members with the tectonic significance jambs, transom, tierceron, rib, etc., are beautifully expressed. One could simplify by saying that individually they come in a linear and vertical succession in the whole of the structure, in layers, or in an order, without being in summary and on the whole just marginally active elements.

the facade of the Gothic cathedral is most advanced in this respect. Primitive and yet decorative means (the Royal Gallery) are used in the composition, means which again have a tectonic origin (triforum). The Gallery for instance does not act through the weight of its significance as a factor related to others. The individual elements of the facade are divided and distributed through the facade without forming a geometrical figure. By contrast, the Baroque sacrifices everything to build the idea of the facade (not the facade) The facade is blind, windowless, it is income quential to the interior. The elements here already have a psychological effect on the whole. The ensemble already has an appearance, not only proportions (so highly valued in the Gothic), an expression, that is an overall intention

3.8 It is obvious how in our times there exists simultaneously a strong interest in the hard linearity and an uncertain groping for curves (the Germans, villas) The solution lies between the two

* more beautiful than a castle really built is a castle in the wind. More beautiful than a tower one can touch, an impossible one, so conceived that it cannot be constructed, that it would not stand.



7.8 To what extent is it correct that the Renaissance repeats proportions (diagonal) in mass in the same way as in openings. Is it the same for perception, if once it appears in $-\epsilon$ full and once in an empty [space] of ratios 1 2, 1+2 =3, three is [unfinished sentence]

20 Architecture aims in the end and above all in its clearer periods to achieve simple [geometrical] figures. However, I would like to say that the opposite is true as well.

gathered into each other no longer an active course causal images not just a mere mechanization

From the trip 17/8/12

It is important that the rays, which are directed towards the principal points of the figure are reflected at the same angles and that in the same planes the sections of the same unit correspond to them in the multiple of only 1, 1/2, that is in the ratio of 1 2

One could say that individual sections of architecture are in the same angles related to the same centre. This system, which contains in it the the division by three of the right angle consists of the simplest combination San Marco - don't forget that the spatial composition there is made very simple for the eye

it is composed of arches in two directions in which each one represents one and a different direction of space

Tellader back Ben a math At Jost je Called .. - - -The tak stars or pathe ~ . . . interes it als some the Anoshie be me ---- K, mehan notest 10 strate , it publicate at the ʻy. •• , ,... for the To in inter my teres 41 * C . -.... . . . 7 . sele , . . 1... r new games is nearth 1.. 400 -• • 4. 1 by man at Take 1.4 4 post pressed in some . , , AL M a alterna and registerne 1 . 1.1.1.1.1 ++++ . . 1 ++++++ 1. ¥ 111 metere i la alla -vale ~21north 2 a lot Vaix . n d . . al 11 1 the to part 1 . allatory Jak his san 1:1 1 11/1 -- - da . the jakoly eaples John 624.6 10 a so to a All hills and the Aleky visiting per sale point - anote the A own tyme to To silve to sugisher a provot

20/8 If Palladio suddenly turned away from [image] to more

complex internal structures which in turn engendered a more con plex outline, we can say that the outline was one of the causes

He also wants the columns to replace matter and its life Bas [ilica] Palladiana [Vicenza] The remaining surface is covered with or rather transformed again into relief In effect the entire surface of his structure(s) is a single relief

- -

218. The Gothic had a prominently protruding(?) formal potential: it transformed everything and introduced its elements everywhere (yes!), e.g. the stairs, base, etc. in Venice they have this profile

It is a material edge [was able] to form everything in an objective way, but not to give it style

23/8 On the subject of the new proportions of Palladio's equipoise it seems in general as if it were the task of architecture, if it carries something, to achieve the inpression that it is carried in the lightest possible way Palladio in his Basilica and other projects reinforces this situation his buildings appear to carry more weight than what is really involved, so that he could prove even more forcefully how easily he can bear it with his system

There are two kinds of architecture - bearing and nonbearing

Perhaps one could consider also how much is architecture characterized by proportional geometrical figures

how with every style comes a certain ratio or a tendency towards certain ratios

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In San Zenno [Zeno?, Verona] the question of the relationship between reality and painting arises Behind the architectonic altars, entire walls are covered with frescos, sometimes even architecture. One could discuss what is better or just look at the relationships

architecture constructs certain figures as knowledge pinnacles, tympanums Should architecture work in a painterly way or in the reality of objects?

This is somehow the process of making art with the wall We never like mass in these tasks and if we look at an altar, we would like to see everything in depth and so that it contains ideas

26.8 The limitation of proportions by triangulation is particularly evident in those cases where the object stands in a single visual cone and can be contained without movement of the eye and in one swoop. Then the profile of the visual cone is a circle and a [T]inscribed within it. To perceive a tower, one has to move the eye

In Palladio's palaces there is a will to progress, there is progress Isn't this dangerous?

29/8 It is impossible that that which is inside the building could be perceived from the outside, because a building is always in a different relationship towards the interior and the exterior, finite in the former case, infinite in the latter. Or could that which I live in be turned inside out? This occurs to me in the striking case of Ravenna

After the trip

9/9 In general, one can say that buildings can have (according to their purpose and sense) 2 directions. one perpendicular to our forehead, the other parallel with it Architecture has to take both into account and has to transform both And here it is governed in both cases by the following optical demand in the first case, it tilts into the picture plane, as if we saw the straight line of this direction from below, so that the corresponding form is a perpendicular line, i e the architecture grows upwards in a perpendicular axis

image of direction! projection of direction!

The second direction, we see it as is and even if it is physically horizontal, there is no need to transform it(?), this is why architecture in this direction doesn't change anything <u>Abstraction</u> is needed only in the first case, not the second, which completely agrees

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with real architectural practice

24 9

13.9 Preciousness in relief and that which makes it different from reality is that if I look at it, it is as if made for my eyes There is no other relationship than that of my eyes

13.9 Triangulation is also justified

in such a way, that the eye has commonly to do with three elements 2 supports or limits and 1 load or termination. Certainly the eye does not run along the entire length of these elements, but rather it touches their centres - it is more of a diagonal, which in effect is involved in the process of forming a triangle

20.9

Investment of money and ideas into furniture and houses is a positive phenomenon, it signifies the strength of the era, a blossoming of spirit, which can already afford it, this tendency is sufficiently strong and is aimed against colonial conditions, against import One could say that "space" originates as a reflection of matter, a reflection of "rays", certain rays, because only after it is constituted as a work [of ait] out of the whole infinite space (cosmos), only then "space" is extracted out of cosmos. For us, for the eye, space exists when it is crossed by a ray from our eye and the more the eye approaches the space in the direction of the [visual] rays, the clearer the space is. For example, we do not see space from B, it does not exist for us

4 X A onesided (bound) view is a generic condition of relief Relief exists only in relation to our eye

Higher degrees of real things, statues, columns always appear where in or out of them and on them a relief begins

Relief is a reduction of reality for the eye, whereas reality has yet to be transposed into relief

Relief stands midway between reality = matter and the eye, in relief the two meet and confront each other by their activity and inflexibility

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11 X Ornament is the best of life principle

13/X The profile nature of the basilica is evident in that in the early Roman basilicas the space itself is not related to the wall of the apse, neither directly ("tectonically") nor spatially. On the other end, it is only terminated by the wall, here we are talking about the proportions of the length and width. But how far is it from [the idea of] hall space.

Is this a space-forming element? Perhaps because [in this way] we contract the plane and the space most completely

If spatiality lies also in the accent of the plans because 1 characterize them as different through different elements, then in the case of the basilica it is something similar, but realized

14 X excerpt 27 27

272

20 X It is quite certain that in basilicas both rows of columns create <u>three</u> [different] spaces, but they exist because of the central nave = because only by creating a certain depth before the peripheral wall, can they create the space of the central nave, i e they reflect the space of the central nave The aisles are not therefore

more than a sculpted image of the side walls

they are o 'y columns, which have separated from the wall, or their original position and have been pushed inside b = because the space had to be widened

The transition from A to B demonstrates best the nature and manner of enlarging space B is definitely a larger space (physically) = (surprising¹), artistically, physically the whole space is greater from any point, artistically only as seen from the central axis

In this [realization],

Because the elements are in different planes, they turn as πu^2 ual contrasts into plans

4 Ļ n pai nata at (.) *.*.... 1 1. nort sh. tree

the Romanesque crypt is something altogether different. The image of the ceiling is not important

To imagine space in architecture, we have two starting points the plan and the elevation. We see an image of the ceiling and the wall and we compose both into <u>planar</u> spaceforming figures which form <u>an image</u> <u>sequentially above and next to one another</u> * This is why axial views are the primary views in architecture

Or, for instance, the road leading (in a Baroque disposition) to a castle (manor?) If this is to be [perceived as a] whole, it is necessary that the figures be pictorially related, so that in their planimetric reductions they again represent a structure (building), or that their equilibrium be complemented and maintained through additional elements 26 X It is remarkable that old Christian basilicus have a completely antique structure. The individual spaces are in effect by their form prismatic volumes and also structure. To have them superimposed orthogonally in such a way that their axes are perpendicular to each other, is in fact an old principle of Antiquity. One cannot avoid comparison with the Gothic how Gothic spaces are formed and ordered or whether they are. The prominent thing about old Christian basilicus is that the individual spaces are finished (self-contained) wholes in themselves (not artistically, but physically)

27 X It is possible (9/9) to explain also the arches as long as they are used as a form, as an abstraction of depth they are the depths tilted (rotated) into the picture plane. The niche is the best representation in this sense

opening side elevation section through the opening

3 XI I am of the opinion that on the whole (in the special case of furniture), roughly 3 stages are involved

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1 the movement of mass along the planes the mass glides behind visual planes (i.e. the so called reality principle)

2 the reduction of mass into profiles, e.g. perpendicular to one another

3 the substitution of mass by the linear representation (system) of what we know

9 XI 1912

Taste is not enough It cannot run the course of the world, sometimes we would be tasteless when crying Art is a non-partisan state

9 XI Overcoming matter with technology signifies an effort to deal more quickly with it Isn't dominating matter an admission that we consider a pursuit of matter to be a higher pursuit?

Allerts, in the handling of their materials, have certain aspects which are quite utilitarian, serving a practical purpose mere techniques, illustrations of [illegible word] leaves, or in natural sciences, journalism, scientific casts

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9 X I

It is erroneous to consider constructive or "typically period" taste to be the style of the 19th and 20th centuries, as if machines were [to be] a source of style let us remember that machines always existed to a certain degree (astronomy, construction, 18th century factories), that artists even treated them in their work without the course of art having been transformed by them

21 XI

Conclusive for the 'pro-relief' decision is also the natural fact creation occurs between man and the object Man in this is guided in a single direction = by his eyes which can only look in one direction and by his hands which are extended and acting, tactile eyes in the same way that the eyes see the hands The thing can grow in this one direction because it is nourished by the moisture from the eyes and



the sun of the feelings, whereas nothing comes from the other directions

22 XI 1912

I would like to say that in effect the orthogonal system of construction is a system of two plans/profiles which are also mutually perpend cular the ground plan and the elevation In this respect, Antiquity is clear What is important here is that the associated profiles must complement each other, that each must have a different and special value and that these then combine into a whole That is to say that if we want to represent a niche in plan, then the elevation must not be a circle again, but a rectangle so that the two [qualities] ie the curving and the vertical extension are contained in both For example, without the plan of the niche, based entirely on the elevation, I cannot understand the diagram of the niche longitudinal where something cuts in I cannot clearly perceive it spatially, without the profile orientation

26.XI. The extent to which architecture is pictorial, how it aspires to and is reduced to a plane is evident in the tendency towards superimposition Each part is pushed up and above the other. This therefore is something completely different than the serial linear ordering of placing each part behind the other, which is merely corporeality.

Ramps, perspective representation of roads, stairs are also elements [leading] towards abstraction. So is the "picture" of a city where the cathedral grows above the houses. It is always all the more complete if we first see the facades of the houses, then the roofs and finally the cathedral.

here it is superimposed here it is linear

·····

26 XI Symmetry occurs only in those objects which represent a relationship to the plane, it stems from them, it is born there

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27/XI

What is the meaning of erect?

The facade must not be understood as an outer extension of the interior but as erecting the content in a [vertical] superimposition. The growth is not from the inside out, but somehow from below to above!!!!

Which is best demonstrated by the Baroque (see *)

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church facades

Greek [architecture] on the other hand is more of a <u>section</u> through the building. We are not concerned here with the artistic cut through the object, but with tracing of that which is behind

But this "below to above" [direction] is not yet in any way gravity but it seems like this in the longitudinal [scheme] I can leave the content of the building the way it really is, but I will erect the idea of its content everywhere and in front

in the centralized plan, it seems that the building and its content are erected to signify the execution, the termination

In the longitudinal [scheme], the rows of profiles are ordered one behind the other Perhaps this means something indicating the movement of walking through it

With the basilica, the real is horizontal and the imaginary is contained in the vertical

30 XI

Out of the fact that the human eye finds itself in the street at a given height stems the observation that, in the street in perspective we see the rather planar side walls, whereas we see the base in tight abbreviation and so the figure (representation) doesn't have the foundation which would underly it all It is therefore understandable that progressive architecture uses a raised base (foundation) which is more prominently realized as an image = where this was not possible, a preference was given to deepening the base (the Trevi fountain, the Spanish steps, other Roman fountains, etc.) just so that pictorially [the elements] would be <u>superimposed</u> with sufficient clarity into the overall composition Architecture is also on the ground!

When another (usually planar) object A appears on the top, it represents [the act of] <u>situating in space</u>, because this is a form of framing Dealing with the surroundings also means situating in space

1 XII

It is peculiar and questionable that both Gothic and Baroque architecture reach, in erecting their facades, the same [conclusion] that the window and the window architecture for instance are erected in a plane. The plane = the foundation (base) of the facade is in this case the basis of abstraction and a proof that the windows

R . ĥ Re. 41 mon solohu to obraha

have [their own] architecture [It follows] that it is not merely about breaking open the wall, that the wall here doesn't have a merely constructive significance. If that were the case, then the windows would not be architecture, but only openings. However a certain idea of architecture is raised here instead. Pisa Cathedral

Contrary to what Riegl says, it is certain that between the centralized [plan] and the longitudinal plan are still further differences which are generic. The centralized plan shows things as they are (in centralized space it is evident on the [exterior] skin or in a concentric object this already exists¹) whereas in the case of the longitudinal plan = the Egyptian temple, or the Baroque or Gothic facade, it is different outside than inside. This comes first

1 The principle of the centralized [plan] is that there is no difference between the content and its perception, there are not even two entities, only one The center is organized in such a way that you can see it in the same way from everywhere

2 In the longitudinal plan there is a difference This already stems from the fact that we cannot contain its entire reality In the front view, for instance, we see only the plane, a two-dimensional form, while on the other hand, the diagonal views do not indicate the ratios

5 XII It seems that the centre is not a space in man's imagination. Let us think about the possibilities (relationships) of man to centre either he is outside of the central axis and then

there is no link between min and the axis (- centre), because the visual rays merely cross the central axis and the axis goes past lim, or he is on the central axis and therefore identifies with it in such a way that (because he is surrounded by it), he doesn't see it once again because the visual rays have a centre identical with the central axis. But merging with it or just identifying with it couldonly be done in ivertical view, upwards - that way, seeing would contain all rotation, all centrality. Space in this case is not the space of our imagination, but the space of reality, a broader reality of man

In the case of the basilica and the longitudinal (plan), the relationship is as follows

The visual (and imaginary) rays are parallel here with the sense and manner of space, they follow the same path, i.e. of the same character and they can be perceived because of their position. Furthermore, the abstract picture is situated as a culmination of the content



of the horizontal against the visual rays and as their substitute

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* 5 XII to add to 27 XI

"Electing the content" is of course something different than "growth" This does not happen just through the masonry construction of one above the other (as it exists e g in the late Renaissance in Venice= Palazzo Pessaro [sic] but through a certain construction in spirit and this doesn't nave to be just Lyering, but <u>penetration</u> of ideas sequentially one after the other (it reminds me of the Baroque which contains more than the possible reality- overlapping and again transparency

castles in the air which are built without foundations, without support, without gravity

17 XII

Something very important in a chitecture - the outline, and let us see what it is e.g. the column and its capital for me, the sculpture is transposed in the system of light and shadow (a)-here I cannot really see it, unless I cover it with profiles that would in turn give orientation to the ey+ whereas there it is tilted in its true size into the picture plane as an outline and there the plasticity is revealed to me as a Line. In this position the light no longer exists for me as a communicative miedium. In both positions it is communicated through d fferent means and both positions are <u>connected</u> by rotation. Plastically "speaking" therefore, the column represents 2 possible means of communication in order for me to discover one thing (the capital), two methods, two plicnomena are combined

More important is how the <u>same thing</u>, i e a sculpture in 2 different positions means something different to us, or rather something communicated differently The direction of light is some kind of a coactive circumstance, depending on its relationship to my eye

19 XII

Riegl and Sch. harsow proceed from the assertion that perception is based on [the sense of] sight and touch From their point of view, these are complementary organs, according to Schmarsow, touch in particular (walking around the pyramid) is important. I think, however, that the act of creation itself is 1/internal and 2/ it is realized in the wor'd of the eye and of sight and 3/ it is executed through the force, the achievements of touch. To summarize, both the eye and touch are merely the executive organs which by their nature engender a special organization of the work [of art] I would add that both the eye and touch have entirely different roles and powers

19 XII 1912

It barely comes into consideration that we can discover art through touch Perhaps it is possible without sight, blindly, to appreciate the art of a goblet Beauty and the appearance of the goblet in general are probably connected with spatial comparison. This we could perhaps achieve in a small object because, by training the faculty of imagination,

mlen 10 ₫.

we could produce an image from the tactile contact However, how would this work 1/with whole big things exceeding our dimension and reach and 2/ in things extremely fine, exceeding the capacities of touch Here touch would not suffice In the same way, painting is also beyond the reach of touch

In general does not it enter into consideration that beauty and the form of things are so much one with the essence of things that they require an integral perception? Shouldn't the spatial value of things be compared with the values and in the values of the surrounding spaces and other volumes?

Finally, sight and touch do not share the same direction in execution Discovering things by sight happens passively the eye is exposed to the rays reflected by objects, whereas touch is an active relationship between the perceiver and objects Receiving rays is an ongoing process, it is a broader and more general state of things, it is durable Receiving sensorial impulses through touch is dependent on the subject and his will

The cosmos is filled with rays among other things, it is flooded by their existence Touch is a specific act, should it become universal, it will transform itself again into a radiating, visual state It is certain that the different constitution of touch and sight leads to different standpoints and different activities

union of visual elements

union of tartile elements

hand movements

Here we understand the relationship here the lack of it

Here we understand the appearance here the state

Here we understand the idea of [things] here the reality

Here the one-sidedness

here the roundness

For touch the following are typical pottery-making and its movements, where what is being created is whole, independent and self-contained. The vesses has handles where it relates to man, [this is] the only fixed thing about it

Of all things in our hands and [made] for our hands, the smaller ones belong in the world of roundness or reality, which we can ascertain, which we can apprehend

All things outside of us, greater than us, the ones around which we cannot turn, the ones that have the upper hand over us

л A In' Ku 17 XI 2 1.12

towards which we can only assume one position, are in the world of sight

Buildings consist of both [realms] the columns inside a cathedral, facades

the plane corresponds to the union of sight

the round matter corresponds to the union of touch

The world of imagination has planar possibilities and planar dimensions. This is why the reality of things is subordinated to its laws and requirements

The longitudinal scheme corresponds to sight, the centralized one to touch Hasn't the central space originated from the rotating human movement, this human movement has been as decisive here as the maintenance and realization of the planar imagination in the longitudinal plan

Is there a difference between a pot and a common centre a column and a tower

*Strange when a tower exists as part of the longitudinal plan, i.e. facade-type buildings, it has a principle of roundness even actually round towers as in Raverna Applied arts, glasses, tables, walking sticks are round, but canes and sceptres are no longer so and neither are standards and banners

Spatial requirements are different in both systems. In the longitudinal plan, I want to see the space and the means that I calculate and read from the plan, in the centralized plan, I should be able to feel the space by touch

therefore not crystals They are in the world of Nature, of reality, they are principally contractions, out of the core

19 XII to add to 17 XII

It is certainly interesting when a column is visually substituted by an appropriate pilaster Or when, in the simplest imagination of a peasant, a dilettant, all that will be left [of the column] is an outline on the wall.

20 XII

Finally the standpoints of the eye and touch are differentiated especially by the following

that 1/ in the case of the eye, I remain stationary in place (as a viewer) and I receive and formulate an image [of things] 2/ in the case of touch I move around the object, I want to be convinced of my discovery



21 XII. For the idea of superimposing the facade San Marco in Venice

This facade I have never understood until now, because I was looking for reasons based on structural logic Now, however, it is evident that the facade is a certain paraphrase (not by its contents!) of what is behind it, i.e a transposition of the real content behind into the plane in such a way that each part is superimposed not on, but above the other This above signifies perhaps the sequence of things for the imagination, not the fact that the higher one should be based and rest on the lower * How is this related to the fact that as the confirmation of Antiquity, in the floors of columns, there was first the Doric, then the Ionic, then the Corinthian order The awareness of gravity, or the lack of it, or rather also the narrative, all that is richness Or when the Renaissance put the heaviest floor on top Then it is also important that each form (e.g. small columns, spires) be finished and merely placed, that they [the forms] do not support anything, that they be without function Especially in case of small columns in the portals where the system is directly anti-constructive because the panel on which the groupings stand cannot even be sufficiently linked. Coherent with this arrangement is the special origin of these architectural parts it was the richness of material and form which was intended to be shown and applied here

There is an analogy [between the idea of the fac ade] and the overture not intended as giving the content, but as reduction [to the essential] (a still further simplification into a single plan). Also the angels on the top of pinnacles and crosses, further reflects the disposition of freecos, rehefs, etc., inside. Where could one come with the requirement, that each thing would have an echo and consequences (for instance a statue which is a termination of something) all the way down to the base and plinth. Also the cupolas and bulbs of the Janterns superimposed above one another, all of which represent an independent repetition.

The facade definitely does not convey the content But it says "a lot of arch[itecture]" (i e cupolas, inside)

This hinting upon the content of the church in its facade exists in all styles E g the facades of Pisa, the centralized Baroque facades

Also Sansovino's Logetta [sic] is something similar The high Attic, epic with reliefs, is something unusual



Also in the courtyard of the Doge's palace, Raphael's facade of della Spada, [??] grotesques, incrustations 21 XII How different it is when a single ratio is used across the whole facade this means a return to reality, materialization This is Antiquity, this is the Empire style, (the Baroque is something different and yet*), this is Wertheim

* Pailadio really felt a certain pressure to materialize if he wanted to justify everything as weight. The greatest realism [is found] in classical forms

Since the pillasters are built all the way to the ground and windows and niches fly between them, the Baroque facades attain the two most extreme contrasts - reality and impossibility - in the same object [building]

21 XII

The horizontals converge at one centre This would mean a simplification of the image and perhaps this would be good But what happens when Baroque architecture suddenly artificially changes the convergence, adjusts it or even abolishes it Whatever the reason, it is certain that this introduces other centra' points, other lines in the representation than what would really be, that the Baroque wants them in certain places, where they would not otherwise be This is one of the most emphatic reasons for the assertion that architecture wants to incorporate a planar representation

..

24/XII

It seems to me that the close dependence of architecture on plan stems from the nature of architectural proportions

perhaps in this way proportions as well as the area and structure of the composition are most simply possible in their unifying entity, the plane (Attention, perhaps this could be space in a more general way)

In general, this could really happen in space, but it does not allow for the poss bility of undertaking a contrasting standpoint to that (of the eye), from which it [the space] could be visible and perceptible without changes The eye has to see space in an abbreviated form from which the plane isn't obvious or in which it cannot achieve the intended balance

24 XII

It is remarkable to see how in the Italian Gothic style the sense for onesidedness is visible even in centrally [planned] buildings How, for instance, the pillar is felt as if composed of sides, not as an axis, that is one feels its surface where this is happening, not the content Siena in the chapel of the Palazzo communale, possibly also in India?

This and the constant framing of pillars, or even the transformation of pillasters in the facade into a frame. This last statement lacks logic in accordance with our thinking - for the frame is by its nature planar, but it is not an element of the plane.

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If vie say here, that the pillar is eliminated, it is not whole, because simultaneously something positive takes place

Groult, Mare, Sue, Jaulmes, [illegible] Majorelle, Gaillard, Bigot, Dufresne, Selmersheim, Tollot, Duchamp Villon

1913

11.1 It is interesting that even in the different functions and standpoints between eye and touch there is a mutual correction and influence between the two. So the image which originates in the eye's retina is reversed and yet touch and the materiality of bodies taught us and convinced us that the reality is reversed vis-a-vis our image [of it]

22 II The high relief of Baroque architecture The facade front (of a castle), originally in a single plan, is deepened, or strong, plastic wings in relief grow out of it

This no longer has a body!

On the whole, 5 layers of depth This could be best compared with the plans of a Renaissance palace

Remarkable how the house has 2 different faces, that is from each side the same thing has a different face. The plan of the Versaille park even abandons all beautiful, absolute figures and instead consists of <u>relationships</u>, vistas, Trianon, a small detail of the whole, apprehended as a whole, but has its [own] ordered universe

The ground plan of the Belvedere nothing but a strong central axis, one next to the other, no other type

Direct axes are on the whole becoming stunted

23 II

Bays, also, are spaceforming elements

Symmetry is not derived from Man, the disposition [of his parts] and their arrangement. That would have to be visible in all works [of art]

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And yet it appears only in certain epochs, certain works

16 III The human face is a relief Expand this One has to take into consideration the fact that [direct] consequences for art cannot be deduced from this But in itself this idea might act as an example of creation. The head is a sphere, containing in its interior (briefly said) functioning organs and yet their limits are onesidedly summarized on the surface of the sphere What can one derive from how arms and legs are ordered, from the way they move and how they are distributed [what is their disposition] in the likeness of man

16 III

By proclaiming sequentiality in the disposition of things and forms in the work of art, its constitution is perhaps getting close to music, which also develops forms and ideas in sequence

13 IV Contained here is the whole difference between the central and the longitudinal plan, how differently it is an terstood and expressed around the corners? and outside, the duality of things and space

San Pietro in Montorio

here arch longitudinal, of the facade type Here the architecture

is round, the space which belongs to it, surrounds it

Sansouci (engraving in

Dohme-Gurlitt

the space which belongs to it is before it

The most perfect, most beautiful ornament of the centraized plan is for instance the church of Les Invalides in Paris Gurlitt-Dohme



The plan of Versailles Dohme-Guilitt

1 The area of the plan and its form does not mean anything [in itself], all depends on what we can see in it and through it Let us look at how what is in it, the many views and (visual) spaces have nothing to do with the plan area, how the space is only then being created The plan area itself is flat, we wouldn't see it, but if we erect perpendicular targets within it in order to see it, we see its extent. It is irregular, but filled with regularity (individual views), so that it makes [the space] look most regular. It is organized above all according to a strong main axis. Everything within it is transformed into spaces. It has no body, we cannot see it, but what exists are visual directions and these I can see

2 Directions and spaces intersect, the area is so thoroughly exploited that one achieves more by employing the ideal, artificial spaces than what its real space contains and can achieve

3 The importance of these directional views is obvious from how

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the peripheral parts, which are not subject to garden architecture are left in a natural state and alleys are created instead. The creation, therefore, does not take place in a horizontal plane at all, but rather in vertical views

4 In the area [of the plan?], independent spaces with their own world (Trianon) are created, this last example developed purely on a visual, optical, artificial basis

5 Here something else happens to the basin If in the Renaissance it was

now it is transformed into

that is a transformation in the principal directions of (two) views The Orient (Arabia) also already knows basins, vistas Isn't this perhaps a remainder of the central scheme, or rather a crossing of two spaces From the square before the city side remain only 3 directions views

What is then the difference between the Renaissance which inserts into its ceilings paintings done in the same way as if they were intended to hang on a wall, and the Baroque which continues the space of the observer onto the ceiling Perspectives

274

If we compare the Renaissance to the Baroque and observe the journey of the latter and our own, we see that it denotes an ongoing departure from the material and from the nature of the material The Baroque already builds pictorial space, and we will probably go still further

Wagner represents the ultimate in formlessness, a moment of sobriety after the attack of the Secession on [architectural] orders "Movement" which was wanted by the Secession

27.4. Now we doubt the impenetrability of matter. Did past epochs look inside matter?

In the present works [of art], spirit and matter will be adjacent, spirit will penetrate matter.

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10/5

 $T_{\rm D}$ what extent are the window openings in the facade about pulling something in something else into reality

20.VII

Perhaps this sounds strange but I could invent a table, or another body, formed in such a way that its volumes would be substituted by others, half-rotated against each other, antipodal but connected only by the structure, around which they would be spiritually organized 6 X When considering a church with a tower and a nave. I am tending towards the conclusion that, in accordance with today's feeling, the two will not be [built] on an axis, they will not be axial If we want to create axiality now, it does not happen by the means of geometrical axiality. The tower will be to the side

when it could look like this

6 X But at the same time it will not be painterly in any way and also not growing on a diagonal Perhaps St Nicholas is something similar The cupola and the tower which together form the whole of the church stand next to one another like this

4 9.13 There is no need for the pillar and the column (in effect there is no more column) to look like this



It can't be like this it's overlapping

not like but a transition this either between the two

6 X I am now also very interested in [the possibility] that the building could be some sort of a [mutually] penetrating composition of volume mass and outlines, into which it had been separated earlier 10 X And again this [principle would apply] in doing the church if I were making a tower, maybe I would make it like this

and anyway that would be the end (the fall) of all symmetry

29 7 14

When there is an opening, I think, form has the following relation to it. The two are together, positioned next to each other, but not on the same axis From this it is clear how we would do (if we did do it at all!!!) perimeter

6 X What I have to know about all things [involved] in architecture is that this is the way I want to have them and why Until now it has been difficult to say that about all those things and parts traditionally accepted

· ·· ·····

8 X Other certainties

it would be something like this The portal maybe like that

297.14 A = maximum mass The modern form in general is transformed

5. 14 N X ⊕ Ħ Ð 10 1. 1 - 4 ù.

into a bearer of will, it is not something independent It is where I want it, in the way I want it, it is a relief of my will Hence its onesidedness, its uniformity and the two facades

29/7 14

(earlier knowledge)

Formerly there was a column, a table leg, etc, now I wish however that these be entirely my expression It must be entirely visible that their length, and their axes are [formed] by my will contrary to their [original] cylindrical, prismatic form It is I who made them out of prisms These prisms were already independent, they are independent here, but it is I who made them -----

1814 A recent fact There will be forms developing in architecture to express certain functions without being bound by the ratio or measures of these functions. For instance, concerning a house with a portal, the portal will not be limited by the height of the entrance, an opening and its place. But I can make it big vis-a-vis the rest of the house, where it will be necessary. I know at the same time that this idea might not even be about portals, that they might not be the task of

architecture, but it can serve as an example Hence a definition the measures and ratios of architectural plastic forms do not have to correspond and be identified with the ratios and measures of functional data

The Baroque was interested in something similar

317 Today, I was able to work out something that had remained unsolved for a long time Namely how should a cornice look when it wraps around the building, and in general how should two facades meet in a corner

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in its portals in Prague, next to the Korpskommando, also in Vienna, where the form of the portal goes across the functional form of the window without attempting to be architectonically unified with it, as was the case earlier

5 8 14 [entry deleted]

12814

Already in January-February, when I was working on the plans for the villa in Ljubljana, I was very preoccupied with the question of the unity of the plan and the building in general I made the plan really quite unified, but it didn't stein from my doubts about how it should really be Today I am quite certain that the same plan should look rather like this

or growthe Uniready considered then)[like this]

Remarkable Plans like these existed already But to what extent have they already followed this path? Also the hall gave me a lot of trouble Orginally I tried to shape it like this

ın a diagram

this was something already that is a central space, surrounded by a gallery which is in our opinion expressed by pulling, placing the two things, one next to the other That is if earlier, in the Renaissance and Antiquity, this space was expressed like this

the columns here are interesting, where do they come from?

then today the same space is expressed in this way

this can already be found in Palladio¹¹¹!!! Especially important is the fact that space thus created is <u>accept-able</u>, that it corresponds esthetically to our needs, that is that we no longer feel the necessity for the middle [columns]

In reality I went further with the hall in Ljubljana. It was an awfully hard work and I did it more out of intuition, but I see it well now

it is somehow a transformed space of what used to be a basilica, everything next to each other



15 8 14 to 27 7

In effect I am already more advanced in this respect What is given by the spirit for architecture to be born is so different from the spirit of matter itself and of its function, that this creative spirit can not only demand the deformation of natural material volumes (as emphasized earlier), but directly their separation, disturbance of their natural structure. I thought many times about making a table in such a way that its legs would be somehow beside it, next to the place where they should have been At the same time [it would be made] in such a way that the whole would be adequately stable, which leaves a broad margin Furthermore, I would like to conceive a table, the legs of which, contrary to the natural scheme, would not be equal 25 /9 Re Palladio in the courty irds the implication of a free-standing column in front of the wall as a spatial form

Spatial complexity, richness, lack of coherence beween the columns and what is in between (behind) them on the wall - these things are opposite to each other (in terms of height), so that there is a greater depth

Projection of windows in relation to the side

often we find a nakedness of window openings 1/ where it is not appropriate, [Palladio] doesn't force himself to make a form out of them

2/ he likes to let them penetrate as a reality among forms

a liking for round, cylindric d architectonic parts next to the straight ones.

the leg is placed next to

Sample pages from Janák's readings, Journal 1911-1914

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Sample pages from Janák's readings, Journal 1911-1914

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Sample pages from Janák's address book, Journal 1911-1914

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Sample pages from Janák's address book, Journal 1911-1914

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APPENDIX III.

BIOGRAPHY OF PAVEL JANAK

Pavel Janák was born March 12, 1882 in Prague. In 1899, as a seventeen year old high school graduate, he enrolled at the Czech Technical University in the class of Professor Josef Schulz (1840-1917), the architect of the National Museum and the Museum of Decorative Arts in Prague. Schulz was also a co-designer, with Josef Zítek, of the House of Artists (Rudolfinum) and, following the destruction by fire of the National Theatre, the man who restored and completed what was perhaps the most cherished public edifice in Bohemia. Simultaneously with his studies at the Czech Technical University, Janák also enrolled at the German Technical University in Prague, in the class of Josef Zitek (1832-1909), the original architect of the National Theatre and arguably the most significant 19th century Czech designer in the classical tradition. It is possible that it was the Vienna-trained Zítek who encouraged Janak to leave his Prague studies unfinished when, in 1906, Janák left to pursue further training at the Vienna Academy in the class of professor Otto Wagner. The two years Janák spent in Vienna were highly formative. He was exposed to Wagner's conception of modern architecture, as well as to the broader cultural context of early modern Vienna. Upon his return to Prague two years later, he quickly became an influential presence in Prague architectural circles. In 1908, he helped to

found ARTEL, and in 1912 the Prague Artisan Workshops, both modeled on the Wiener Werkstätte. In the first year after his return, he continued his training as architect in the private studio Wagner's former of student, Jan Kotěra, where he collaborated with another Czech architect interested in Cubism, Josef Gočár. While his formal studies at the Czech Technical University were not completed until after the end of World War I, he briefly became a contractual architect for the city of Prague, all the while pursuing his other multiple interests. These included his involvement with the Club of the Friends of Old Prague, documented by numerous contributions to the Club's Bulletin; his articles and later, his editorial involvement in Styl, the architecture and applied art forum of the Society of Plastic Artists Mánes; his seminal role in the founding of the Group of Plastic Artists whose members seceded from the more traditional Mánes in order to pursue the teachings of Cubism; his subsequent editorial leadership of the Group's new journal, Umělecký Měsičnik (Art Monthly); and his involvement in design, be it of exhibitions, applied objects for ARTEL, residential buildings, public projects, etc. Following Janák's return from service at the Balkan front and after the departure of Janák's friend and mentor, Jože Plečnik, from the position he occupied in the Prague School of Decorative Arts, Janák became a professor of the School in 1921 and continued to teach there until 1942. In 1925, he was awarded the order of the Chevalier de la Légion d'Honneur for the exhibition of the work of the School of

Decorative Arts at the World Exhibition in Paris. Continuing to walk in Plečnik's footsteps, in 1936 Janák accepted the position of the Architect of the Prague Castle, a position held by Plečnik from 1921-1937. His projects from the inter-war period include the Praque building of Riunione Adriatica di Sicurta; the Škoda Works Administration Building, also in Prague; an airport in Marienbad; the reconstruction and extension of the Černín Palace in Praque; the Juliš Hotel; and his own residence at the experimental Baba Estate, also in Prague. After World War II, he primarily involved with a series was of important reconstructions: that of the Hvězda Palace; of the Ball Game House and later, of the Theresian Wing of the Prague Castle; and the Belvedere Palace in the Castle district. of Widely influential in Czech architecture of the first half of the 20th century, Pavel Janák died in Prague on August 1, 1956.

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