

THE EVOLUTION OF CINEMAS IN THE SECOND HALF OF THE TWENTIETH CENTURY IN PRAGUE IN A CONTEMPORARY PERSPECTIVE

Tereza Čivrná

*Czech Technical University in Prague, Faculty of Civil Engineering, Department of Architecture,
Prague, Thákurova 2077/7, Czech Republic; tereza.civrna@fsv.cvut.cz*

ABSTRACT

The article approaches the situation of Prague cinemas in the second half of the 20th century from the end of the Second World War to the Velvet Revolution within the socio-historical background from the point of view of an architect and a cinephile. The entire text is arranged chronologically in four paragraphs reflecting the contemporary political and social situation. It approximates the post-war period full of ideological ideals, when the construction of a dense network of cinemas became a key element of national renewal, not only in large cities but also in the regions. The following decade brought a paradigmatic shift, when local single-screen cinemas gave way to large cultural houses with multifunctional use (film, theatre, gallery, restaurant, sports facilities, etc.). It deals with the socially relaxed sixties, reflecting the synergy of various artistic disciplines, thanks to which Czechoslovakia presented to the world new artistic disciplines based precisely on film projection – “polyekran” (polyscreen) and “laterna magika” (a combination of projection and performance with live actors). The imaginary culmination of the new wave period was the opening of the luxury cinema 64 U Hradeb, which is given more attention in the text below. Furthermore, the text outlines the situation of cinemas in large Prague housing estates and deals with Czech brutalism in the context of foreign architecture and with the only brutalist cinema still operating today – the Dlabačov cinema. The final part of this article gives a brief overview of the total number of cinemas established in this period in the territory of Prague and a comparison with other European metropolises with a similar socio-cultural background. The research has the ambition to understand and approach how to integrate valuable cinema buildings on the territory of Prague into the daily life of contemporary Prague residents through the investigation of the cinema phenomenon, and the development of cinematography and cinema architecture as such, from its inception to the present day. The general logical processing methods are historical and socio-cultural analysis, architectural and urban research including architectural drawings, photographic documentation and a study of the urban development of the appearance of individual cinemas, comparison and deduction.

KEYWORDS

Prague cinemas, 20th-century film culture, Movie theatre evolution, Post-war movie theatres, Polyekran, Laterna magika, Cinema 64 U Hradeb, Czech brutalism, Dlabačov cinema, Prague housing estate cinemas, European cinema comparison, Cinematography and architectural development

INTRODUCTION

The post-war period meant significant social and cultural changes for Czechoslovakia, mainly related to the nationalization of not only film production and distribution, but also the power of projection, which was also reflected in the architecture of movie theatres. In the first post-war

decade, film infrastructure became an integral part of national recovery. More than 500 cinemas were built, which served not only to show films, but became places of meeting and cultural interaction, reflecting post-war hopes and visionaries. The second half of the fifties brought a cultural turn, when the architecture of screening spaces began to slide towards new paradigms. Local single-screen cinemas have been replaced by large cultural houses with multifunctional use, combining theatre, film, restaurant, gallery etc. This transformation reflected an effort to strengthen the collective way of life, corresponding to the social ideals of the time and the idea of collective connection. The sixties bring a certain relief in all branches of culture and above all the connection of individual branches. On the basis of this cooperation, the Czechoslovak representatives presented a new style of projection on multiple screens – the „polyekran“ and the associated connection with the theater and dance arts – „laterna magika“. In this spirit, the long-awaited cinema 64 U Hradeb was created, which will be discussed in more detail in the following text. Furthermore, it will approach the scene of Prague brutalism with the only Dlabačov cinema still operating. In the final part, attention is paid to the cinemas of the Prague housing estates, followed by an analysis of the number of cinemas in Prague during the twentieth century in comparison with metropolises influenced by a similar socio-cultural environment, Berlin, Vienna and Warsaw. The article deals with history and typology, examines cinema as a phenomenon of the twentieth century, its influence on social and cultural discourse, of which architecture is a part, and brings new facts about the specific uses of buildings primarily intended for watching films, their impact on society and their spillover into public urban space. Individual chapters are arranged chronologically.

METHODS

It is a theoretical-empirical scientific work in the form of qualitative research. The methodology of the work is the collection of information from literature and visual sources, visiting objects and examining their current operations, studying and visiting converged projects in the Czech Republic and abroad. Obtaining feedback from the affected community. The general logical processing methods are historical and socio-cultural analysis, architectural and urban research including architectural drawings, photographic documentation and a study of the urban development of the appearance of individual cinemas, comparison and deduction.

THE MAIN FEATURES OF POST-WAR CULTURE IN RELATION TO CINEMA BUILDINGS

The silent era of cinemas definitively ended with the arrival of the Second World War, bringing significant changes to the film industry. After the signing of the Munich Agreement in 1938, Czechoslovakia lost a considerable portion of its border territory, resulting in a reduction in the number of cinemas from 1850 to 1279. With the demise of the republic, the total number of cinemas decreased further, including Slovak and Subcarpathian cinemas. At the beginning of the Protectorate, there were 1115 cinemas in our territory. Despite the long-term stagnation between 1933-1938, there was an increase of almost 12% in the period 1939-1944, reaching 1244 cinemas. It's worth mentioning that cinemas were not exclusive to large cities. In 1944, out of 7775 municipalities, in 930 of them were cinemas (565 in Bohemia and 365 in Moravia). However, most of them fell under German administration. New regulations were issued under the new order, significantly affecting cinema operations. Anti-Jewish laws had a profound impact on the content of cinema programs and the exclusion of Jews from the film industry. Screening of British, American, French, and Soviet films was prohibited, leading to the dominance of Czech, German, and Italian productions. A distinctive feature of the Protectorate's cinematography was the establishment of permanent cinemas for narrow films. From 1941, 77 cinemas were established in our territory. The number of mobile cinemas also increased, which had a declining trend in the 1930s. However, these cinemas did not have a significant impact on the economic situation or cultural significance.

Substantial changes have occurred in the operating conditions of cinemas. The existing licensing system from 1913 was abolished on July 31, 1941, replaced first by membership in the Czech-Moravian Film Institute (ČMFÚ) and later by the introduction of film concessions in 1943, conditional on professional qualifications. Changes also occurred in the structures of cinema operators. The most important operator, Sokol, was stopped in the spring of 1941. In the following year, the Czech cinematographic company was established under German administration, which took over cinemas not only from Sokol, but also from legionnaires. Cinema attendance during the Protectorate sharply increased, rising by 132% compared to 1939 - 1944. This phenomenon was not unique to our territory and was observed in other European countries. Society viewed film as an autonomous phenomenon, an escape from the ubiquitous war reality. The enjoyment of cinema was amplified by the suppression of other forms of entertainment, especially with the closure of theaters in the summer of 1944. After the war, significant changes occurred in the film industry. One key event was the nationalization of cinematography following President Edvard Beneš's decree No. 50 on August 11, 1945. This meant a reorganization of the film industry, later replaced by government regulation No. 72/1948, establishing the state enterprise Czechoslovak State Film. This marked a new era in cinema construction, with the number of cinemas in Czechoslovakia increasing to 1650. In Prague, there were 111 cinemas shortly after the war [1], [2].

The main features of post-war culture were evident even during the Second World War, showcasing Czechoslovakia's political shift from west to east. The idea of social equality and national unity, absent during the national oppression, gained prominence, and the popularity of leftist ideology grew across social strata. The first three years after the war were filled with hope, extravagance, expectations, and visions of the future. In July 1945, the Block of architectural progressive associations (BAPS) was reestablished, led by Oldřich Starý, advocating for the new state's construction with a manifest program of socialist architecture. Architectural society gradually moved away from functionalism, still a predominant architectural style, due to its inadequacy in portraying monumentality and emphasizing the importance of public buildings in the post-war reestablished state. Emphasis was placed on the standardization and typification of residential construction, metallurgy, engineering industry, and infrastructure buildings. The ubiquitous effort to standardize all architecture also led to a competition for exemplary cinema projects at the turn of 1946-1947. Proposals were divided into three categories: "A" for small halls with a capacity of up to 250 seats for 16 mm film projection in smaller communities, and categories "B" and "C" included halls with 550-800 seats and quality acoustic design, reflected in prominent interior elements. In all categories, functionality was emphasized. Therefore, the designs abandoned boxes and balconies, focusing on a unified auditorium space with an arched profile. The winning project, due to a formal exclusion, was the design by František Stalmach and Josef Svoboda (who are also the authors of the Karlín cinema Atlas) [3], [4].

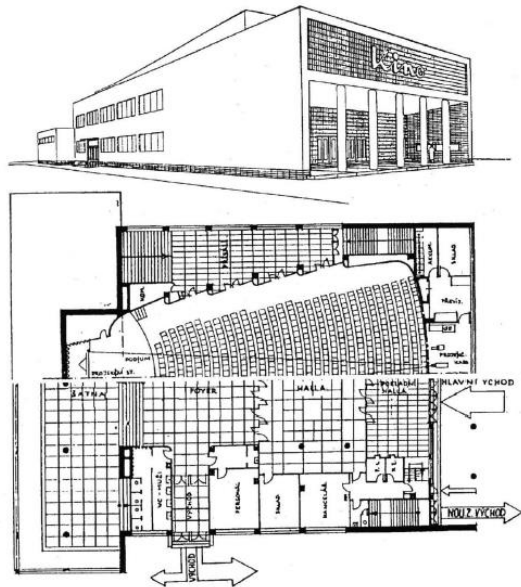


Fig. 1 - Competition design for exemplary cinemas by Edmund Holub and Jiří Michálek, 1946 [26]

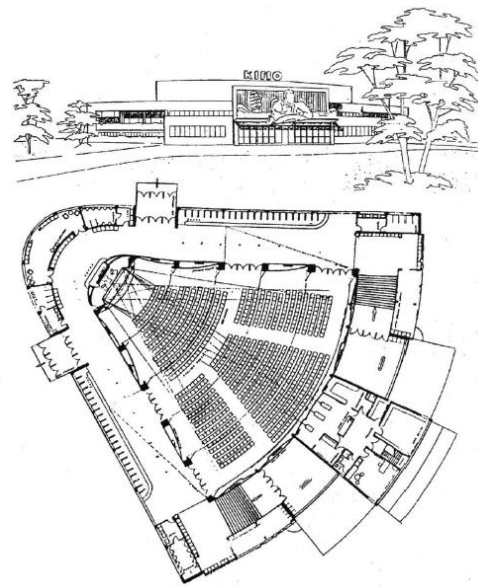


Fig. 2 - The winning competition design (category C) for exemplary cinemas by František Stalmach and Josef Svoboda, 1946 [26]

In the film sphere, the suppression of individualistic art and its replacement with socialist art, more understandable to the working class, emerged in the early 1920s. Czech cinema, with an annual production of 25 films, ranked fourth in Europe, just behind Germany, France, and England. This was accompanied by a growing trend of establishing new cinemas. During the war, attendance increased as people sought to escape everyday worries, letting themselves be carried away in darkened halls into different realities. By 1944, Prague already had 111 cinemas, including 8 premier cinemas (**Adria, Juliš, Kapitol, Lucerna, Passage, Phönix, Alfa, Viktoria**) and 8 second-class cinemas (**Apollo, Atlas, Astra, Kammerlichtspiele, Letka, Mars, Metro, Praga**). The nationalization of cinematography was discussed during the war by filmmakers themselves, believing in the independence of creation from commercial entities. Thus, in August 1945, Czechoslovak State Film was established [5].

Not only film production but also film exhibition was nationalized. All cinemas came under state administration, making the film industry one of the main cultural sectors at the forefront of state interests. People could attend film premieres sitting in the same auditorium with government members or President Edvard Beneš. As part of the two-year plan, a cinema was to be established in every municipality in our territory. Once again, meeting the predetermined quantity took precedence over architectural quality. Consequently, there were over 500 cinemas in our territory in 1948. Cinemas throughout the country were classified according to a 1945 classification based on the number of seats, technical equipment, and the provision of quality films. The act regulating the work of cinemas required the continuous operation of cinemas in municipalities. Exceptions were made only for those cinemas that, due to circumstances, could not operate in normal working hours, such as those without the necessary equipment for screening or where the audience had dropped to a level that could not cover the necessary expenses. Throughout the country, cinemas were mostly constructed in the style of revised functionalism, emphasizing the elevation of individual functional parts and facade articulation. In contrast to pre-war functionalism, these structures were massive and somewhat cumbersome, characterized by natural, earthy colors, as opposed to the white color prevalent in the First Republic, in an effort to create coziness in line with the theory of folk buildings. Brick often appeared as cladding material, leading to a loss of formal diversity and uniformity with recurring patterns. In the pursuit of monumentality, elements of traditionalism and neoclassicism were employed, including symmetry, facades with columns, and sculptural

decoration. Generally, discussions on monumentality revealed that functionalism struggled to meet such demands, as evident in some proposals for the completion of the Old Town Hall or the parliamentary building on Letná. These conclusions contributed to the acceptance of Socialist Realism as the main architectural program. In response to the events of 1948, Czechoslovak architects created the Central Action Committee, which led to the nationalization of individual studios, leading to the creation of Stavoprojekt, the world's largest state organization with 1,200 employees. The idea of own adaptations of socialist realism within the national studios faded away in 1950, when *sorela* became the only permitted style. As a result, architecture also became another tool for the promotion of communist ideology, similar to what happened with the film industry [6], [7].

In spite of numerous competitive standardized cinema projects, only one cinema was newly built in Prague during this period – **Čásek** in Libeň (1951). This intimate cinema with a minimalist interior, located at Zenklova Street 24 in the basement, had a capacity of 70 seats and primarily served for screening 16 mm newsreels. Two additional screening rooms were opened in the outskirts of Prague. A falconry in Jinonice, originally used for film screenings before World War II, was inadequate, leading to the conversion of a hall on the first floor of the inn at Butovická 10 for screenings (1951). In December of the same year, Kino **Pionýr** with 240 seats was established in a former factory hall in Záběhllice. In the late fifties, there was a certain revival in the cultural environment, characterized by a shift away from historicizing forms and a close connection between architecture, painting, sculpture, and applied arts. Cinemas' construction receded in cities, giving way to large cultural centers that integrated functions of theater, cinema, restaurant, dance and concert hall, educational spaces (club rooms, libraries), and, if needed, accommodation facilities. These aimed to strengthen collective living (Cultural House in Ostrov nad Ohří, 1955 – Jaroslav Krauz, Cultural House in Ostrava, 1958 – Jaroslav Fragner, Cultural House in Příbram – Březové hory, 1959 – Bohuslav Fuchs, Václav Hlinský, etc.). These structures tended to be conservative, with simplified symbolism, applying column orders with an inclination towards monumentality in line with pre-war national traditions. The buildings featured excessively spacious halls and entrance areas with cladding from valuable building materials, were non-variable, single-purpose, functioning only as a container for occasional crowds. In response to these megalomaniacal structures, small cultural houses emerged in the sixties [8], [4].

THE NEW WAVE OF CZECHOSLOVAK ARCHITECTURE AND FILM

As in the whole of Europe, in the sixties, the young generation got the main say in the creation, bringing with them a collective and spiritual awakening, optimism and the belief that the course of things can be changed for the better. Political liberalization allowed the growth of self-confident individuals. The rise took place in the whole culture, especially in the field of film, the young generation is making a significant impact on European and world cinema [9]. A similarly optimistic situation prevails in architecture. Czech architecture reaps success with the ironic theme "One day in Czechoslovakia" at the Expo 58 international exhibition in Brussels with a program linking architecture, art and scenography promoted by the socialist regime [8] - *Laterna magika*, a performance by director Alfred Radok and set designer Josef Svoboda, is presented to the world for the first time. This name, after the success in Brussels, carries the whole style, which the ensemble of the National Theater devotes itself to. The reconstructed *Adria* cinema on Národní třída became the home stage of this ensemble, and now it operates on the New Stage of the National Theatre [10]. Another Czechoslovak innovation by Emil Radok and Josef Svoboda presented in Brussels was the *polyekran* projection system. As the name itself suggests, it was a projection of several jointly controlled projectors onto multiple screens at the same time, accompanied by a sound recording. The first *polyekran* production was the performance of *Prague Spring*, where the authors tried to capture the atmosphere of the music festival and at the same time bring closer the history of Prague. After the end of the exhibition, it was possible to see the production in Prague. The success of the *polyekran* in Brussels was followed up by the Czech representation at EXPO 67 in Montreal (*diapolyekran*) and EXPO 90 in Osaka (*spherical polyekran*).

The technology was also used at many important events abroad, e.g. in Australia, Egypt, India, Iran, Japan, Canada, Germany, the USSR, Tunisia, the USA or Venezuela. Both principles – the polyekran, and the laterna magika emerging from it, became the basis for contemporary stage projection [11], [12].

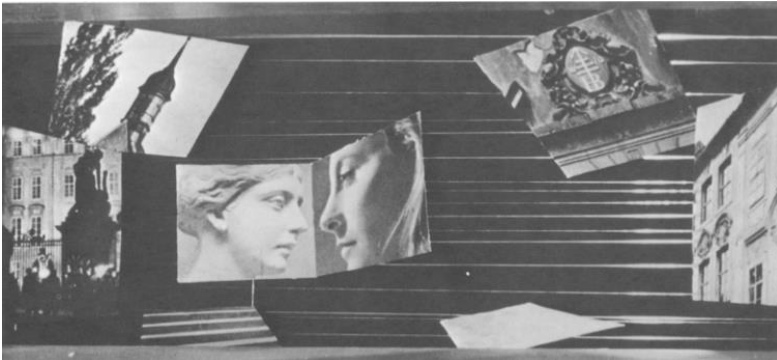


Fig. 3 - Polyekran at EXPO 58 in Brussels. The individual screens shot at different angles were static and placed almost in one plane [23]

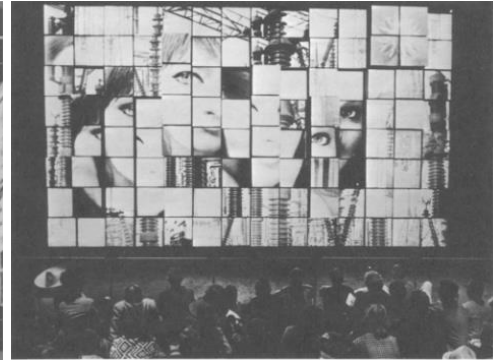


Fig. 4 - Diapolyekran at EXPO 67 in Montreal. The photo shows how it is possible to create rather complex collages using a system of several diapoly screens [24]

Another innovative element was presented in the Czechoslovak pavilion at the world exhibition EXPO 67 in Montreal. In addition to the already mentioned diapolyekran, visitors could see Kinoautomat directed by Radúz Činčera for the first time. The innovative device represented a breakthrough in the interactive movie experience and left a lasting mark on the history of the film industry. The film „Člověk a jeho dům“ (One Man and His House) was projected on two conventional 35 mm projectors. At crucial moments, the film was stopped and the audience, led by the emcee, voted for one of the two options, thereby determining which direction the following story would take. The projection thus enables decisions to be made only at points where both variants must be refined. Činčera's visionary idea of moving the audience from the static role of observers to active participation opened up new possibilities for interactive film experiences. This event showed that the boundaries between the creator and the viewer can be blurred, which influenced the further development of the film industry and its formats. The same principle was used in Činčera's next film „Bláznivá cesta“ (Crazy Journey), screened at EXPO 81 in Kobe, Japan [11]. The first presentation of the Kinoautomat became not only an important chapter in the history of cinematography, but also a precursor to current trends in the interactive art of film and virtual reality. International recognition also affected the situation at home. The previously forced combination of architecture with other spheres of art has turned into a real Gesamtkunstwerk with a lot of unexpected quality connections. Czechoslovak architecture once again follows Western patterns, new technologies and new architectural forms are used [7]. We are talking about the peak of the era of prefabrication. In this sector, we could turn our attention to the west again, to France, which was a model for the whole of Europe, although the Soviet Union was still officially adored. In the area of architecture intended for film consumption, large cultural houses still appear as a residue of the fifties (Cultural house of the revolutionary trade union movement in Jihlava, 1962 – V. Machoninová, V. Machonin.; Cultural house of Joint-stock company for the automotive industry in Mladá Boleslav, 1972 – F. Řezáč). Due to the current culture of mass consumption of new media, culture houses are an almost extinct building type, moreover affected by rising energy prices, the "paraphrase" of which is the shopping center in the architecture of Western capitalism [8]. In addition to the Expo 58 exhibition pavilion and restaurant, the culmination of the Brussels style was also Prague's long-awaited premiere **cinema 64 U Hradeb**.

Preparatory work for the construction of the cinema in Mostecká street began already at the end of the thirties, but the continuation of the construction was interrupted by the complications of the foundation work of the rear section of the building with the cinema space, as well as the war

[2]. The new architectural solution from 1954 preserved the character of the original two Gothic houses with gables and thus the architecture was subordinated to the character and scale of the whole street. Inside, a courtyard with Prague paving was created as a typical element of the Lesser Town's courtyard interiors. The layout was adjusted to 32 apartments, a dairy buffet, a cinema, a wine bar and a library. As it was the first post-war new building in Prague with a focus on the socialist cinematographic scene, the most modern materials and techniques were used. The interior was modern, in the Brussels style according to František Trmač's design, the projection technology and stereophonic sound were also state-of-the-art [13]. The building was completed in 1964, and in September of the same year, the audience could watch the opening film „Starci na chmelu“ (Green Gold) from 540 soft-upholstered chairs. Cinema 64–U Hradeb was successful in every way and became a building model for other newly established cinemas such as Ruzyně (1970), Kosmos on the housing estate Novodvorská (1973) and Vltava (1980) in Prague 15.

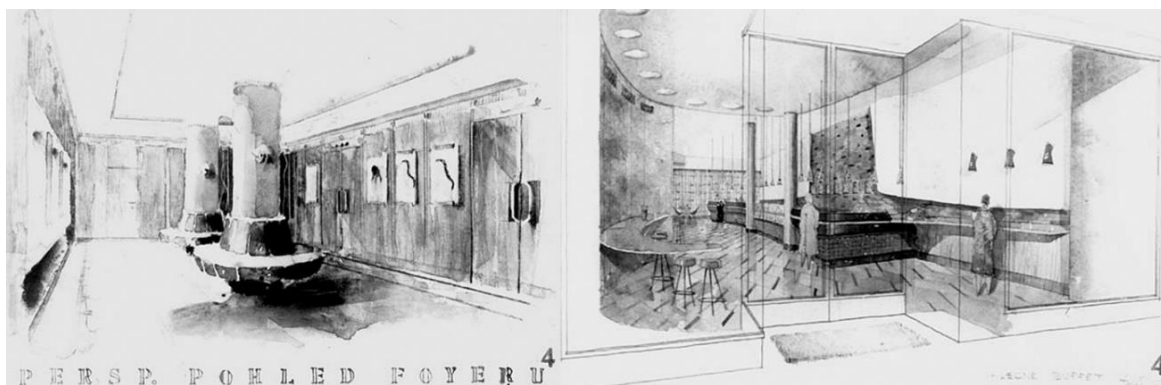


Fig. 5 - Sketches of the interior of the U Hradeb cinema (private archive of architect František Trmač)

Within a few years after privatization, when the cinema was owned by the Barrandov film studio, several Czech films premiered here. The end of the famous era came in the second half of the nineties with the arrival of the first multiplexes, and the final point was the year 2002. The show stopped in May, the screening was replaced by a black theater, an exhibition of spiders and torture objects, and after the floods in August, only concrete pillars and foundations remained in the damaged cinema hall. The object continued to remain unused. The cinema itself has an area of around 3,000 square meters, and part of its foundations is a preserved part of the Lesser Town fortification walls from the 13th century [2].



Fig. 6 - Production of The Trial (Maxim Didenko) [24]



Fig. 7 - Auditorium of the cultural space 64 U Hradeb during reconstruction [25]

Concurrently with the construction of Cinema 64 U Hradeb, a cultural center named 17. listopadu (November 17th) was also being developed in Ruzyně with a cinema hall

in the basement of the building. Since the initial design phase in 1957, the plan included widescreen projection. The hall of cinema **Ruzyně**, measuring 16.6 x 12 m and accommodating 227 seats with a significant elevation, opened in 1968 due to the challenging construction. During this period, several cinema reconstructions took place, such as **Maceška**, **Aero**, **Letná**, and **Adria**, involved significant alterations to the seating area elevation and the removal of balconies to accommodate performances of *laterna magika*. Another public competition in 1960-1961 introduced new trends in cinema design. The competition, divided into two categories, focused on model projects for cinemas with capacities of 380 and 550 viewers. The winning architects in both categories were V. Bořuta and A. Daříček. Conceptually, both projects were very similar, featuring a hall in the shape of a spherical triangle with other cinema spaces arranged orthogonally. The two structures had distinct roofing and facade treatments. New approaches to cinema design were predominantly reflected in the reconstruction of existing cinema halls. The focus was generally on modifying the sightline curve, involving increased elevation of the auditorium, the removal of boxes and balconies, and technical innovations related to widescreen projection. Cinemas like **Alfa** (1967) and **Světovzor** (1968) were reconstructed in this spirit. *Kinoautomat*, allowing audience participation by voting on key plot decisions, was installed in **Světovzor** – viewers could choose between two options at crucial moments in the film. Simultaneously, the projection booth was expanded to the entire width of the hall. Similar modifications were made to the **Kyjev** cinema in Dejvice. Acoustic panels adorned the side walls and ceiling of the cinema hall, while the foyer was transformed into an occasional gallery space [4].

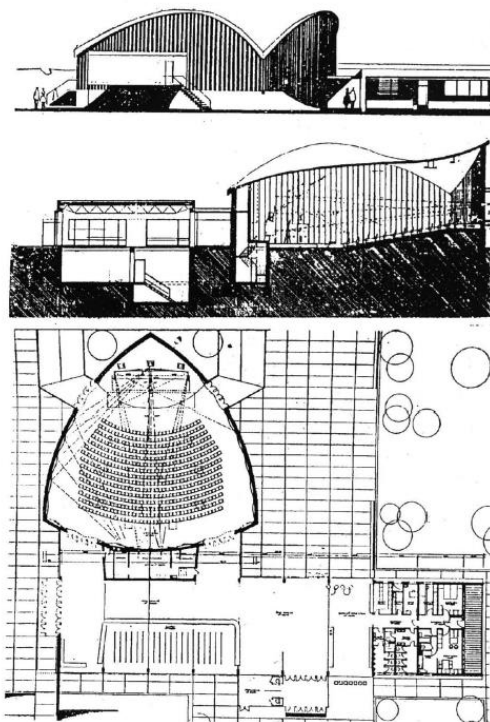


Fig. 08 - The winning project of the competition for model cinema designs (1960-61) by V. Bořuta and A. Daříček [26]



Fig. 09 - Kyjev Cinema – interior of the hall after reconstruction in 1969 [26]

The 1960s are considered a watershed. The last echoes of late modernity are appearing, and following the solution to the ecological crisis, a new phenomenon is emerging - alternative and ecological architecture. At the same time, two new directions appear in opposition to it: high-tech and soft-tech. So it became a decade of trying new ideas and directions. A palette of many looks and styles. The symbiosis of several generations of architects - interwar functionalists (František Cubr, František Maria Černý, Václav Hlinský, Josef Hrubý, Richard F. Podzemný, Jiří Šturza etc.),

the generation of budding architects after the Second World War (Karel Filsak, Emil Hlaváček, Karel Hubáček, Zdeněk Kuna, Věra Machoninová, Vladimír Machonin, Karel Prager, Alena Šrámková, Jan Šrámek et al.), "disciples" of functionalists (Jan Bočan, Miroslav Masák, Zdenka Nováková-Smitková, Dagmara Šestáková, Stanislav Švec et al.) and the generation of architects born around 1945 (Tomáš Brix, Jan Línek, Vlado Milunić etc.) [8].

BRUTALIST CINEMAS AND CINEMAS OF PRAGUE HOUSING ESTATES

The "Golden Era" of Brussels optimism came to an end in August 1968 with the invasion of occupying forces, significantly impacting the situation in the 1970s. The cultural scene experienced a notable weakening due to the emigration of influential personalities from all cultural sectors. The challenging societal climate of that era under harsh totalitarianism is reflected in the negative assessment of the architecture from these years, often leading to the oversight of exceptionally high-quality structures. The prevailing style of the 1970s was brutalism, already widespread in Western Europe. With the mass adoption of televisions in Czechoslovak households in the 1980s, interest in cinema attendance gradually declined. State financial support enabled screenings for a small audience, and new cinemas emerged, including **Ruzyně** (1968), **Kosmos** in the Novodvorská housing estate (1973), **Moskva** (1977) in the Ďáblice housing estate, **Vltava** (1980) in Prague 15, and the **Dlabačov** cinema in the ROH Recreation House (1988) [8], [14], [15].

Kosmos cinema of Lhotka housing estate was opened in 1973 with the film „Tajemství zlatého Buddha“ (The Secret of the Golden Buddha) as the third most important enterprise, out of the ninety cinemas operating in Prague at the time, since the end of the war, right after the U Hradeb and Ruzyně cinemas. The cinema, designed as a part of a two-story modern cultural building designed by Aleš Bořkovec, was the first in Prague to be part of the urban planning for the entire Lhotka housing estate from 1964. The cultural center included, in addition to the cinema, a large social hall for 580 people, a puppet theater with a capacity of 120 seats, a library, club rooms, and facilities. The sloping auditorium of the trapezoidal-shaped cinema, with rounded walls at the screen and behind the last row of seats, had 485 seats. It featured modern audio-visual technology projecting onto a widescreen, which was already a standard at that time. The side walls of the hall were covered with cork panels, serving both aesthetic and acoustic purposes. The rear wall was clad in smaller-sized sandstone blocks. The length of the hall, as well as its maximum width, was 22.3 meters. The structure had a skeletal framework with massive columns. The main volume of the building was on the second floor – on a column base, giving it an airy appearance. The visual lightness was further enhanced by ribbon windows extending to the edge of the facade. The entrance on the first floor level was fully glazed and recessed. Prefabricated elements primarily constituted the non-load-bearing structures. The cinema's popularity declined in the mid-nineties, and from 2001, Kosmos remained unused and deteriorated. The future of the cinema was sealed with the publication in late June 2005 of the tragic incident where an employee fatally fell onto the cinema seats. In a subsequent survey conducted by Prague 4 City Hall, the prevailing opinion was to close the cinema, also considering the opening of the Cinema City multiplex in the Novodvorská Plaza shopping center across the street. Since 1999, the cultural house has been undergoing continuous renovation and functions as a cultural center with a social hall and five classrooms for rent, mainly for the residents of the Lhotka housing estate [2]. In 2013, the cinema premises were renovated at the expense of the city district and reapproved as a relaxation center with a swimming pool, whirlpools and massage parlors on the first floor and a warm pool for babies and a salt cave on the second floor. On the ground floor, there were also two surgeries connected to the neighboring Medical House Jílovská. Even this operation did not last long here. In 2021, a public tender was launched for the reconstruction of the building with use for medical purposes. The new medical center will bear the name Kosmos cinema, but nothing will remain of the original interiors. The order is conceived as "shell and core".

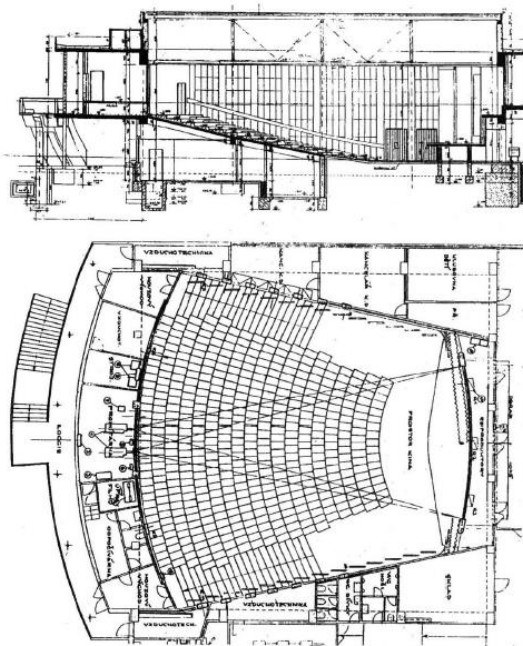


Fig. 10 Kosmos Cinema – Floor plan and cross-section [26]



Fig. 11 –Kosmos Cinema, former interior [27]

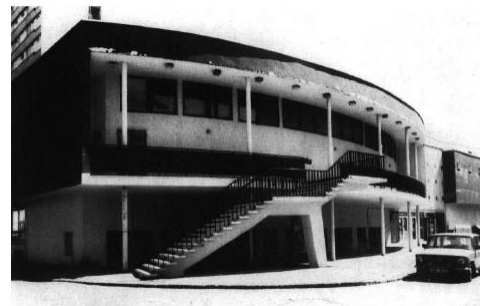


Fig. 12 –Kosmos Cinema – exterior [26]

Prior to the opening of the Kosmos cinema, construction began on the **Moskva** cinema in the Ďáblice housing estate on the opposite side of Prague, based on Jiří Kulišťák's 1971 design. František Trmač designed the interior. The distinctive feature is the amphitheater-style hall, with side walls exhibiting triple expansions resembling rectangular notches, corresponding to the segmental floor plan and the arrangement of rows of audience seats. The stage in front of the screen has a lens-shaped design, similar to the Kosmos cinema, and acoustic wall cladding is similarly addressed. The 23-meter-long hall accommodates 494 seats. During construction, an additional smaller hall with a capacity of 54 seats was decided for the originally planned clubhouse. The two-story facade features prominent glass areas set between tall pillars. The grand opening of the Moskva cinema took place on November 3, 1977, coinciding with the celebrations of the 60th anniversary of the Russian Revolution [4].

Vltava - the only cinema in the territory of Prague 15 with seats for 170 spectators on the grounds of the national enterprise Waterworks in Hostivař was opened in 1980 with great hopes due to its equipment with state-of-the-art Meopton X-5 projectors. After the revolution, the joint-stock company Lucernafilm rented and renovated the cinema, but even that did not attract viewers to the cinema. Within two years, the Vltava cinema disappeared. The Černý Most housing estate opened its cinema named **Sparta** in 1984, according to the design by Miroslav Vajzr from the studio of Vladimír Machonin, Institute of Urban Development of the City of Prague. The floor plan in the trapezoid shape has a capacity of 226 seats arranged in eleven distinct ascending rows. The entire hall is clad in dark wood – with planks of a sawtooth arrangement on the side walls and narrow vertically oriented slats on the back. The foyer and buffet are also designed in a similar style. Twelve non-profit years later was replaced by a multiplex in the Černý Most Center. The premiere cinema of the **Eden** Cultural House, designed by architects Hana and Dalibor Pešek, on what was then SNB Street (today Vršovická Street) screened from 1987 until 2005. In addition to the cinema hall, there was also a multi-purpose hall for 1,500 people and a restaurant. Today, the building is closed due to its poor condition and continues to deteriorate despite the fact that there is no similar building in Prague 10 [2]. The construction of the building consists of a reinforced concrete skeleton with a suspended glass shell. Rolled I-beams are placed on the columns and steel beams perpendicular to them at an axial distance of 1.6 m, which support the corrugated sheet

covered with concrete. Above the auditorium space is a distinctive acoustic ceiling in the shape of a white wave, which has been preserved to the present day without significant damage. The back wall of the cinema hall, separating the auditorium from the projection room, is lined with white and ocher acoustic panels of smaller dimensions. The overall color scheme of the hall is complemented by a blue carpet on the floor, blue side walls of the hall and wooden seats with red upholstery. The backs of the seats were equipped with ocher folding tables at the back, which could be used by the spectators sitting one row away. The side lighting of the hall from several white light bulbs arranged in irregular rows at several height levels is very specific.



Fig. 13 – Eden Culture House, exterior [28]



Fig. 14 – Cinema Eden, interior (Vladimír Lacena) [29]

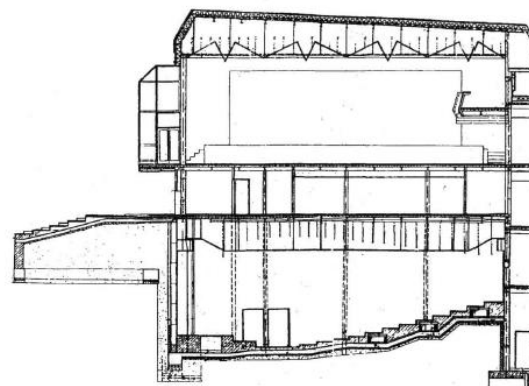
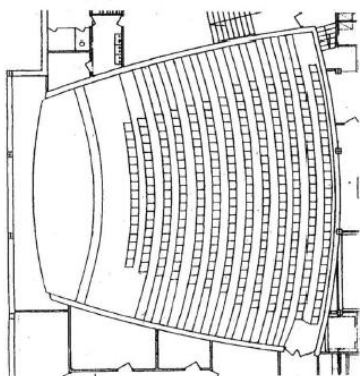


Fig. 15 - Eden Cinema – Floor plan and cross-section, 1987, architects Hana Pešková and Dalibor Pešek [26]

In 1989, the **Sigma** cinema opened on the Spořilov housing estate. Architect Václav Oupor designed a premiere cinema for 273 visitors in sloping rows with boxes with barrier-free access. Although the assumptions of the cinema predicted a bright future, after November 89 attendance was around 24% and the cinema had to be closed in 2001. The effort to restore the cinema under the new name Grand Bio Edison also did not lead to successful tomorrows, and since 2008 it has not been shown definitively in Sigma. The municipality, together with a private investor, occasionally uses the former cinema as a multi-purpose cultural hall. Sigma cinema is an independent one-story building with a reinforced concrete skeleton system. In the interior, noble materials were used - stone paving on the floor of the foyer, tiles on its walls in combination with solid wood. The floor of the hall with an elevation is covered with a beige carpet, including the podium. The orthogonally positioned seats are fully upholstered in an ocher shade and provide high seating comfort. The walls of the hall are tuned to ocher red in combination with mirrors and carry significant side lighting solved by vertical strips. The soffit is flat, undivided, bright. The new cultural center on the border of Ruzyně and Liboc - **Delta**, designed by Jiří Rauch, was opened in 1987. It featured a multipurpose hall

located on the third and fourth floor. The auditorium spans an area of 30 x 15 meters with a total of 200 seats on tiered seating, which can be retracted into the block at the rear of the hall. The cinema operated until 2008. In the nineties, the foyer functioned as an exhibition space, and people from the Pražská pětka exhibited there, for example. In 2017, the association Kino otevřeno succeeded in reopening a music club with regular screening times. The premises of the original cinema are now offices. Not a single one of the original cinema theaters of the panel housing estates from the 1970s and 1980s remains in operation [2].



Fig. 16 –Sigma Cinema, exterior [30]



Fig. 17 –Sigma Cinema, interior (Vladimír Lacena) [31]

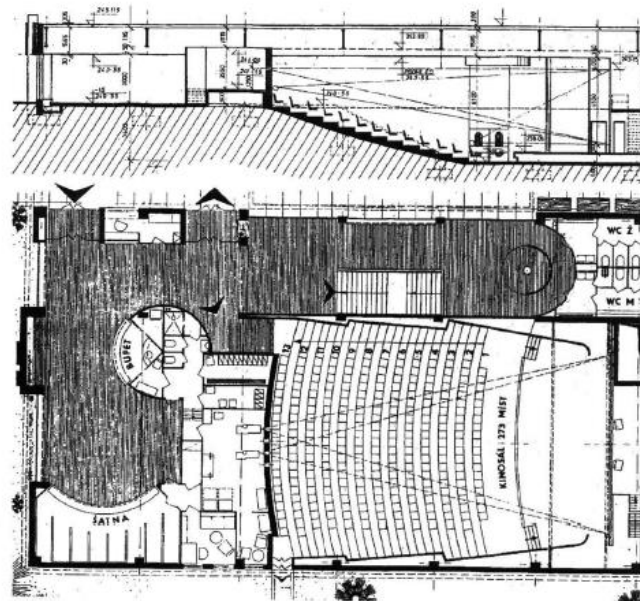


Fig. 18 - Sigma Cinema – Floor plan and section, 1989, architect Václav Oupor [26]

A distinctly dominant style emerging from the urban structure, but fully corresponding to its function, it deliberately appears unambiguous and firmly anchored in space, which is why the architecture of brutalism was often criticized by experts and the lay public. "Paradoxically, brutalist buildings are victims of their own success. The architects managed to perfectly fulfill the stylistic and architectural maxims of the time. However, it is precisely in these criteria that the double pitfalls that brutalism runs into are hidden [16]. When shaping their own architectural statement, Czechoslovak architects based their knowledge of foreign architecture, primarily on the brutalist works of the late works of Le Corbusier, Oscar Niemeyer, Louis Kahn, Alvar Aalto or the practices of the Japanese metabolists with a focus on material and structural innovations.

The light structures of metal shells were combined with raw reinforced concrete with an emphasis on connecting the interior with the exterior. Czech brutalism, characterized by its expressive creativity and connection with other elements of art, high-quality aesthetic and functional rendering, is mainly represented by the work of Věra and Vladimír Machonin (Kotva department store, 1975, Hotel Thermal, Karlovy Vary, 1976 or the building of the Czechoslovak Embassy in Berlin, 1978, House of Residential Culture, 1981 – independent project of Věra Machoninová), Karel Filsak (Hotel Intercontinental, 1974, K. Filsak, K. Bubeníček) and Jan Šrámek (Czechoslovak Embassy in London, 1970, J. Bočan, J. Šrámek, K. Štěpánský) [7]. Brutalism was a whiff of western influence, and the communist regime did not take much pride in it. Unlike the functionalism referred to, it is not possible to mechanically apply a system of rules to it. Brutalist buildings are always highly original, iconic, exclusive and unique. Today, many of these buildings are at risk of demolition, mainly related to long-term neglect of care or possible partial reconstructions.

The Pyramida Hotel (originally the Revolutionary Trade Union Movement (ROH) Recreation House, 1979-1987, Neda and Miloslav Cajthaml) in Břevnov, at Bělohorská street 125/24, is also among the important buildings of Prague brutalism. The Dlabačov cinema was reopened to the public after a thirteen-year hiatus in October 2016. The building from the 1980s, built in the triangular concept of brutalism, hides quality architecture. Already at the time of its creation, the hotel was supposed to become a cultural and social center, which it remains to this day. The cinema hall opened to the public in May 1988, and 387 viewers could see the film here at once. At the turn of the 1980s and 1990s, cinema focused mainly on the "performance art". It is a reinforced concrete skeletal system consisting of 48 columns arranged in an orthogonal grid. The ceiling is supported by beams (the longest spanning 19.7 m) and girders (the longest of which is 40 m). To improve the acoustic experience of the projection, additional acoustic structures in the floor plan shape of sharp triangles are added to the side walls of the auditorium, framing the angle of maximum visibility. Semi-cylindrical acoustic elements are inserted between individual beams at the ceiling level, serving as both a prominent design element and softening the otherwise prevalent sharp angles. The elevated seating area has 14 rows, gradually rising 1.8 m above the basic floor level. Seats are arranged parallel to the projection screen, with every other row shifted by half a seat. The hall also features a stage, allowing for theatrical performances. Backstage facilities are provided in two dressing rooms, each with its own sanitary amenities (one on each side of the stage). Despite being a single-story structure with a dedicated entrance from the exterior, the cinema hall is directly connected to the hotel building, sharing the structural system. Hotel guests can access the cinema directly through the foyer. After the revolution, the characteristic brutalist gray facade was replaced, for unknown reasons, with a beige color [2].

Currently, the reconstructed hall has 377 seats in a theater arrangement. The discreet architectural design of the interior of the hall acknowledges its most famous era in the normalization period with the strict shape of the stage, ceiling and wall panels, underlined by the amber color of the carpet. The retro shape of the wooden armchairs with purple upholstery fits perfectly into this clean composition and allows to maximize the viewer's experience. In the vestibule, the original buffet was replaced by a cafe, and for reasons of sustainability and better use, the foyer now also functions as a small stage. Lectures, concerts, etc. take place here [17].

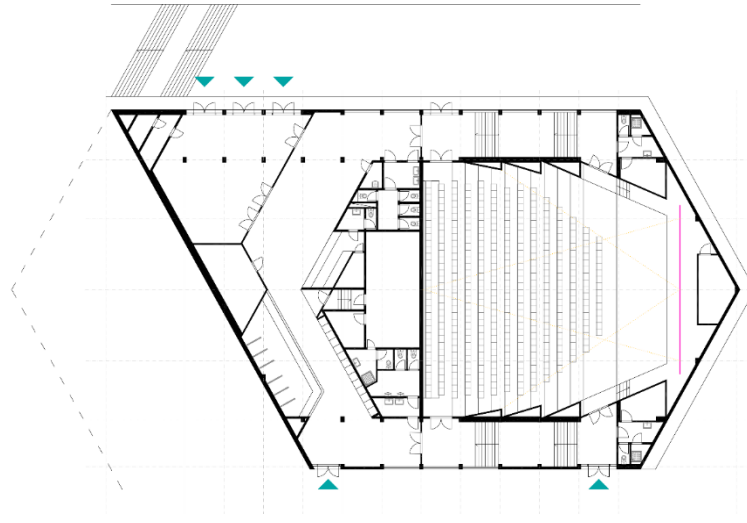


Fig. 19 – Pyramida Hotel, ground plan of the cinema hall, redrawn according to the documentation of the Prague 6 building office



Fig. 20 – The Pyramid Hotel, formerly the Revolutionary Trade Union Movement (ROH) House of Recreation, exterior (Cait Greeley) [32]



Fig. 21 – Dlabáčov Cinema, interior after reconstruction [33]

The golden era of cinemas in Prague ends with the Velvet Revolution. With the opening of the borders, new influences of decomposition and deconstruction began to flow into our territory. Tschumi, Koolhaas, Hadid and others merely adopted a formal language for new intentions. Conflict, fragment, and even non-rational practices are emphasized instead of harmony, wholeness, and reason [18]. The "modern temple of capitalist consumption" - a shopping center and with it the trend of multiplexes - is coming to our territory.

COMPARISON OF THE SITUATION OF PRAGUE CINEMAS IN THE SECOND HALF OF THE TWENTIETH CENTURY WITH OTHER EUROPEAN METROPOLIS.

Between 1938 and 1983, not only Czechoslovakia, but also the whole Europe and European cinematography went through significant changes, conditioned on the one hand by war, social and political changes, and also by urban and architectural developments. Therefore, it is necessary to look at the situation of Prague and Prague cinemas in the context of other Central European cities. For example, the comparison with Berlin, where cinema culture has a very similar history to Prague, is interesting. Despite the fact that in the early days of the Czechoslovak state, the establishment of new cinemas was significantly hindered by a complicated system of granting

licenses to cinema operators, taken over from the legislation of Austria-Hungary (Vienna cinemas were in a similar situation), while Berlin cinemas were not subject to any licensing restrictions, the advent of sound film in Prague to such an increase in the number of new cinemas that, after recalculation with regard to the number of inhabitants, between the 1930s and 1950s it could be equal as the situation in Berlin. With significant support from the national exchequer, during the second half of the 20th century, Prague was even ahead of Berlin in terms of the number of inhabitants of both metropolises (Berlin had three times more inhabitants than Prague at the time) and the number of operating cinemas. In absolute numbers, regardless of population, Berlin had only 156 cinemas, Prague had 71 of them. It is clear from both graphs that the decline in the number of cinemas in both cities was striking [19].

The situation in Vienna mirrored that of Prague in relation to Berlin, as evident from the circular graphs below. The number of cinemas in Prague and Vienna between 1930-1950 was evenly matched. However, when considering the population of both metropolises in 1938, one cinema in Prague served 6,419 residents, while in Vienna, one cinema catered to 14,341 residents. Therefore, the density of the cinema network in Prague was more than double that of Vienna. In the second half of the twentieth century, with the widespread availability of televisions in households, the number of cinemas in both metropolises declined significantly and almost uniformly. In the 1960s, Prague had 101 officially registered and traceable cinemas, while Vienna had 120. By 1983, their numbers had nearly halved, with Vienna having 62 cinemas and Prague having 83. Despite a partial decrease in Vienna's population, in 1983, one cinema served 24,806 Viennese residents, while in Prague, one cinema accommodated 14,337 residents. Despite similar initial conditions imposed by the legislation controlling the number of licenses in the former Austrian Empire and a slight disadvantage for Prague, which received all cinema-related innovations and projections after Vienna, Prague managed to match and even surpass Vienna in the number of cinemas and cultural interest in film projection, considering the population size [20].

Even in Warsaw in the first half of the twentieth century it was similar to ours. The first permanent Bioskop cinema was opened in Warsaw in 1903, and in Prague only four years later. Despite the fact that Warsaw, which was significantly damaged during the First World War, faced several military attacks by Bolshevik Russia until the mid-twenties, the city experienced a very dynamic development during the years 1927-1929, during which many new cinemas were created. In 1938, Warsaw had 69 cinemas. At that time, Prague had 148 cinemas and Berlin, at that time with the more than four times bigger population of Prague, had 466 cinemas. However, the Second World War hit Warsaw hard. During September 1939, the city was bombed, then occupied by the Germans, and within a few days it found itself on the border of the demarcation line between Nazi Germany and the Soviet Union. A Jewish ghetto was created in the center of Warsaw, which became the center of the uprising against German rule. The second uprising involved the majority of Warsawites, to which the German army responded with massive bombing. More than 85% of the city was destroyed. Not a single cinema remained standing. In liberated Warsaw, its inhabitants immediately began to work on the repair of the city, and by the end of 1945 there were already 4 cinemas operating in Warsaw, with a total of 2573 seats. After the end of the war, Prague had 149 cinemas and Berlin 479 [21]. After the war, in the era of Soviet influence, Warsaw underwent a massive restoration with an emphasis on the restoration of historical parts and new socialist architecture. In the 1960s, the people of Warsaw could even see films in 72 cinemas, and in terms of the number of cinemas, the number of cinemas in Warsaw came significantly closer to that of Prague and Berlin. After the construction of new residential areas in the 1970s, the city's population grew considerably. Since 1975, Warsaw has also had a new central railway station, but the number of cinemas in the metropolis has decreased to less than half. A similar situation occurred in Berlin, where the number of cinemas decreased from 379 to 178. In Prague, the number of cinemas remained almost unchanged. In 1989, the communist government fell, and since then Warsaw has experienced an exceptional economic, cultural and architectural boom that has shaped the modern face of the city. This dynamic of architectural quality new buildings for collective film viewing and successful conversions can be an inspiration for Prague. Prague has the opportunity

not only to reflect on its own film history and architectural heritage, but also to open up to new creative directions and innovations in the field of cinematography and the spatial concept of cinemas. There are many possibilities for synergy between film culture and the urban environment [22].

Comparison of number of cinemas in Prague with Berlin, Vienna and Warsaw in the years 1938 – 1983 with regard to population

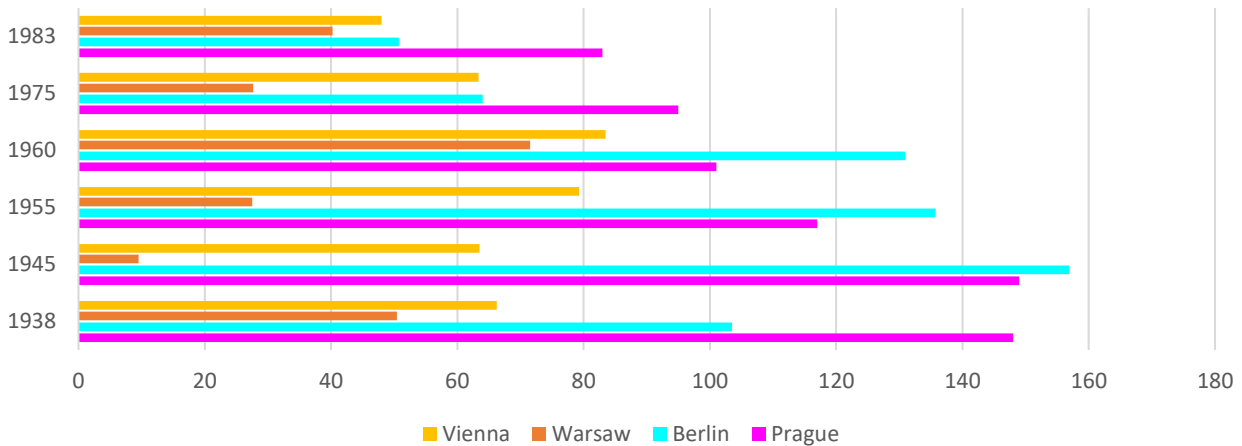


Fig. 22 – Graph comparing the number of cinemas in Prague with Berlin, Vienna and Warsaw in the years 1938 – 1983. The percentages of the outer circle are adjusted by a coefficient considering the number of inhabitants of individual metropolises.

In comparison to currently operated cinemas, Prague is doing relatively well. With a total of 32 cinemas, it ranks third out of four (Berlin – 92 cinemas, Warsaw – 34 cinemas, and Vienna – 24 cinemas). However, considering the population, it closely follows behind the first-ranked Berlin. This analysis clearly demonstrates the role that film has played for the Czech Republic over the years and highlights the numerous and significant group of structures dedicated to screening that has emerged in our territory.

Comparison of the number of currently operating cinemas in Prague, Berlin, Vienna, and Warsaw from 2000 to the present, adjusted by the population coefficient of each metropolis.

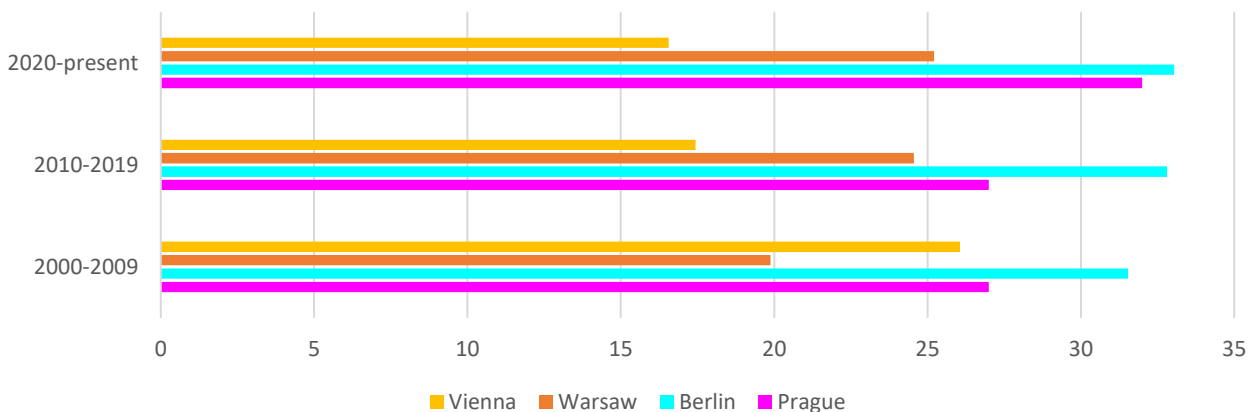


Fig. 23 – Graph comparing the number of cinemas in Prague with Berlin, Vienna and Warsaw in the years from 2000 to nowadays. The percentages of the outer circle are adjusted by a coefficient considering the number of inhabitants of individual metropolises.

CONCLUSION

In order to be able to understand the current situation of Prague cinemas and functionally integrate them into the everyday life of a 21st century Prague citizen, we must first deal with the history and development of the cinema phenomenon and film art in general. We can say that during the 20th century - the century of cinema, there was a solid connection between the art of cinema and the architecture. And through film and our attitude towards it as a communication medium today, we can observe how architecture is perceived by contemporary society. Overall, it can be concluded that the architectural and film scene of the post-war Czechoslovak Republic reflects the complex interrelationship of political ideologies, social aspirations and artistic expressions of that time.

The nationalization of cinematography in 1945 brought about not only changes in ownership but also in the operational conditions of cinemas. The establishment of the state enterprise Czechoslovak national film marked a new era in cinema construction. After the war, Prague experienced a significant increase in the number of cinemas, reaching 111. The pivotal moment came in 1948, when there was a political change and the establishment of a communist government. This influenced not only cinematography, but also architecture. The new ideological direction led to centralization and the introduction of a unified style - socialist realism. Functionalism was discarded in favor of more massive and monumental buildings emphasizing the social dimension. The new buildings were characterized by muted tones aimed at creating a cozy environment in accordance with the theory of folk buildings. Architectural trends in the cinema industry continued to evolve, with the 1950s witnessing a return to historicizing forms and a shift from standard cinemas to larger cultural centers. These comprehensive structures, incorporating theater halls, cinemas, restaurants, and other functions, aimed to strengthen collective life.

The 1960s brought a reaction to megalomaniacal constructions in the form of smaller cultural houses, where greater emphasis was placed on variability and multipurpose use. These structures served as a response to the previous pursuit of monumentality and demonstrated an effort to create spaces suitable for various cultural and social activities. In general, the sixties in Czechoslovakia represented a period of cultural and architectural transformation. In the field of cinema, a young generation of directors stood out, whose work reflected an optimistic atmosphere and experimented with new forms and styles. The architecture of the time reflected a similar spirit of innovation. In Brussels, a program combining architecture, art and scenography was a success. Laterna magika and the Polyekran projection system were introduced here, which was followed by the Kinoautomat interactive cinema and other new possibilities in the field of audiovisual art. One of the architectural highlights of the 1960s was the Prague cinema 64 U Hradeb, built in the Brussels style. Completed in 1964, it served as a multifunctional cultural center and was a model for other cinemas in Prague. The 1960s proved to be a period of experimentation and direction towards new ideas in both spheres - cinema and architecture. Both of these worlds reflected the spirit of the times, when art forms were intermingled and were looking for new ways to express themselves and interact with the audience.

In the 1970s and 1980s, Prague's housing estate cinemas - Kosmos, Vltava, Eden, Sigma and others - were not only an environment for cinema screenings, but also important social centers. These cultural points were not only used for showing films, but also as key meeting places and community life for the residents of the housing estates. At the time of their creation, they helped to create a community spirit and removed the anonymity of the residential environment. Despite grandiose urban plans that promoted modernist ideals, these efforts prove to have failed. Today's non-existence of these cinemas points to the dysfunctionality of these experimental urban theories in practice. None of these cinemas reflected the current economic situation of the market and the declining interest in collective viewing of films due to the mass spread of televisions into households. In addition, it was significantly oversized. Housing cinemas now exist only in memory, reminding us how complex and changeable life in the city can be. Some objects no longer even bear traces of the previous existence of a cinema hall. On the contrary to housing estate cinemas,

the only brutalist cinema in Prague – Dlabáčov, is still in operation. Czech brutalist architecture in general represents a significant phenomenon. It became a popular style in Prague's urban structure through foreign influences, primarily Japanese Metabolists. Although this architectural direction was criticized, some of its works, such as the Dlabáčov cinema in the Pyramida Hotel in Prague, represent today not only architecturally valuable objects, but also cultural centers for different generations.

In the context of the development of cinematography and urban planning between 1938 and 1983, it is necessary to observe the situation of Prague cinemas on a broader Central European scale. A comparison with Berlin, Vienna and Warsaw reveals similar fluctuations and changes in the number of cinemas during periods of war conflicts, political upheavals and subsequent urban renewal. The significant decline in the number of cinemas in Prague, Berlin and Warsaw in the second half of the 20th century reflects both the development of the film industry and complex changes in society and the architectural paradigm. While in post-war Warsaw and Berlin extensive reconstruction and construction of new cinema facilities took place, Prague with its cinematographic activities and urban plans, similarly to Vienna, remains in the shadow of past ambitions. The current state of Prague cinemas is thus not only a reflection of changes in film culture and technology, but also the inability to adapt to the dynamic development trends of contemporary urban life and the cultural scene. The presented historical comparisons show not only the decline of modernist cinemas in large housing estates, but also the need for new approaches in connecting film art with the contemporary urban environment.

As the examples of cinemas mentioned above show, in order to ensure the sustainability of cinema operations, it is not possible to isolate the film screening from other functions. The location of the cinema hall as a part of a multifunctional building with other commercial facilities is ideal. Even the hall as such should be used for other activities than just the projection of full-length films, for example theater and dance performances, *laterna magika*, broadcasts of important concerts or even as a digital gallery of visual and audiovisual art or a museum. In the future, thanks to virtual reality, we could also look forward to tours of very distant places in space. Despite all the conveniences of the digital age, we should not forget contact with living people. Spectators should not be left alone in dark halls with only technology. Even now, social interaction is needed to consume art. Maybe even more than in the past.

This partial research will be followed by a more complex treatment of the topic in the form of the author's dissertation thesis - Cinema architecture as an interface to the relationship to film. Another possible topic to follow up on this research is a more detailed treatment of cinemas in Prague housing estates, which were created or were only designed as part of large urban complexes and garden cities.

REFERENCES

- [1] Klimeš I., 2016. Cinematography and the State in the Czech Lands 1895-1945, Prague: Charles University, Faculty of Arts.
- [2] Čvančara J., Čvančara M., 2011. The Vanished World of Silver Screens: In the Footsteps of Prague Cinemas, Prague: Aca.
- [3] Janů K., 1946. Socialistické budování. Publisher of Architecture of Czechoslovak Republic, Prague.
- [4] Hilmera, J., Vočadlo K., 1998. "Architectural History of Prague Cinema Halls. Part IV – Post-war Half Century." *Iluminace* 10, no. 4: 75-101pp.
- [5] Dvořák T., Rousek J., 2016. Prague Cinemas, The Fleeting Charm of Darkened Halls. Museum of the Capital City of Prague.
- [6] Sedláková R., 1994. (ed.): *Sorela: Czech Architecture of the 1950s: Exhibition Catalog: National Gallery in Prague. Architecture Collection: Kinsky Palace: April 14 - May 22, 1994.* Prague: National Gallery.
- [7] Biegel R.. Overview of the History of Czech Art. Architecture 1945-1989, lecture: Faculty of Arts, Charles University in Prague. [online]. [cited 05.07.2019]. Available at: <http://duoppa.ff.cuni.cz/shared/files/prehled%20cz%20sylaby/51%20Ceska%20architektura%201945-1989.pdf>

- [8] Ševčík O., Beneš O., 2009. Architecture of the 1960s: "Golden Sixties" in Czech 20th Century Architecture. Prague: Grada.
- [9] Březina V., 1996. Lexicon of Czech Cinema: 2000 Films 1930-1996. Prague: Cinema.
- [10] National Theater, Laterna magika, History and Present [online]. [cited 16.06.2019]. Available at: <https://www.narodni-divadlo.cz/cs/laterna-magika/historie>
- [11] Stýblo Z., 2014. Spaces for Film Projection: Cinema as a 20th Century Phenomenon, Česká technika, Prague.
- [12] Burian, J. M., Svoboda J., 1970. Theatre Artist in an Age of Science in Educational Theatre Journal, Vol. 22, No. 2
- [13] Hudec M., supplemented by Veselý J. 2004. Bulletin of the Club For Old Prague (New face of the U Hradeb building in Mostecká Street in Malá Strana) [online], [cited on 28.12.2017]. Available at: <http://stary-web.zastarouprahu.cz/kauzy/mostecka/mostecka4.htm>
- [14] Lukeš Z., 2013. Invisible dog. (Architecture: Ambiguous legacy of the normalization era.) [online], [cited on 06.07.2019]. Available at: http://neviditelnypes.lidovky.cz/architektura-nejednoznacne-dedictvi-normalizacni-ery-pps-p_architekt.aspx?c=A130217_234304_p_architekt_wag
- [15] Michna J., 2016. Claim to Respect. Some Notes on Socialist Architecture. A2 cultural biweekly. Prague, 23. [online]. [cited on 07.07.2019]. Available at: <https://www.advojka.cz/archiv/2016/23/narok-na-respekt>
- [16] Doudová H., 2017. Transgas or the pitfalls of one's own success – an architectural notebook. A2 cultural biweekly. Prague. [online]. [cited on 07.07.2019]. Available at: <https://www.advojka.cz/archiv/2017/6/transgas-aneb-uskali-vlastniho-uspechu-architektonicky-zapisnik>
- [17] Dlabáčov, technical equipment for projection, MC Dlabáčov, cited: 05.07.2019, available online at: chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.mcdlabacov.cz/pdf/DLABACOV_techicke_vybaveni_PROJEKCE_ZVUK.pdf
- [18] Ševčíková J., Ševčík J. 2010. Texts. Edited by Terezie Nekvindová. Praha: Tranzit.
- [19] Bähr A., 1995. Alhambra-Lichtspiele. In: Sylvaine Hänsel, Angelika Schmitt (Hrsg.): Cinema Architecture in Berlin 1895–1995. Berlin.
- [20] Official website portal of the city of Vienna, History of Vienna – Cinema section, [online]. December 9, 2022, [accessed on January 31, 2024]. Available at: <https://www.geschichtewiki.wien.gv.at/Kino>
- [21] Bartoszewski W., Brzeziński B., Moczulski L., 1970. Chronicle of Events in Warsaw 1939–1949. Warsaw: Państwowe Wydawnictwo Naukowe, p. 122.
- [22] Krzyżakowa K., 1987. Statistical Notes. in: Warsaw Calendar '88. Warsaw: Krajowa Agencja Wydawnicza, p. 140.
- [23] https://www.jstor.org/stable/3205717?read-now=1&seq=1#page_scan_tab_contents
- [24] https://www.facebook.com/pg/64UHradeb/photos/?tab=album&album_id=1250019801779272
- [25] https://www.lidovky.cz/ln_lidovky/foto.aspx?r=ln_kultura&c=A170228_152010_In_kultura_jto&foto=JTO698651_Kino64_interir_macha.jpg
- [26] Hilmera, Jiří, and Vočadlo Karolina. "Building History of Prague Cinema Auditoriums. Part IV – Post-war Half Century." *Illuminace* 10, no. 4 (1998): 75-101.
- [27] Dudek, M., 2014. Vzpomínka na kino Kosmos. Tučňák. Praha, vol. 01. [online]. [cit. 24.08.2022]. Available from: <https://docplayer.cz/107767226-Vesele-vanoce-a-stastny-rok-2014-leden-2014-tema-mesice-co-nam-preji-cestni-obcane-do-roku-2014.html>
- [28] <https://mapio.net/pic/p-82589608/>
- [29] <https://www.a489.cz/kulturni-dum-eden>
- [30] https://commons.wikimedia.org/wiki/File:Spo%C5%99ilov,_Hlavn%C3%AD,_kulturn%C3%AD_centrum_a_kino_Sigma,_panel%C3%A1k_v_Choratick%C3%A9.jpg
- [31] https://www.metro.cz/sporilovsti-uz-nejbudou-odkazani-na-multiplexy-kino-sigma-se-po-letech-otvira-188-/praha.aspx?c=A141207_192910_co-se-deje_mpe
- [32] <https://www.builtheritagephotography.com/>
- [33] <https://mapy.cz/zakladni?x=14.3802357&y=50.0858873&z=17&source=firm&id=13024517&gallery=1&sourcep=ffoto&idp=1964371>