

INTERNAL AND EXTERNAL IMAGE OF HRADČANY AND PRAGUE CASTLE

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ABSTRACT

This contribution deals with the urban development of the Hradčany area (it is a district of the capital city Prague, surrounding Prague Castle), within its position in the capital city, but especially within the area itself. Great emphasis is placed on historical development, as it significantly affects the current situation. Prague Castle, perceived as a historical and architectural complex, is unique in its complexity and size, we do not find a similar example in any of the surrounding countries.

Prague Castle, as an important part of Hradčany, was and still is the seat of the monarch, or today the president of the Czech Republic. The development of Czech history influenced the appearance of the Castle (alternation of royal families, growth and decline in the importance of Prague, i.e. the Czech Kingdom in Central Europe). The combination of secular and ecclesiastical power in one place is also remarkable. At the same time, it is possible to find evidence of development in the field of culture, technical conveniences, architectural and engineering arts, over the course of ten centuries.

Based on archival research and the study of references, the reader is acquainted with the gradual change in the formation of the current plan of the city and the Castle. The connection between morphological assumptions and the location of first a Slavic fort, later a stone castle, is pointed out. The castle area was followed by a settlement in the sub-castle, which in the 14th century became a serf town of Hradčany. The alternation of artistic styles over the centuries and the related change in the structure and scale of buildings, but especially the panorama of Hradčany with the silhouette of the Castle, is discussed. In the end, the potential of the Hradčany area and the possibility of modernization interventions are also evaluated.

KEYWORDS

Hradčany, Prague Castle, Town planning, Urban development, Panorama of Hradčany, Silhouette of Prague Castle

INTRODUCTION

The appellation Hradčany is not entirely clear. It is often used for Prague Castle and adjacent places - especially for the originally serf town of Hradčany (area from the Castle to Strahov), Nový Svět and the Royal Garden connected to the Castle by the Powder Bridge. In earlier times, this concept was probably perceived in a broader sense of administrative division, as Prague as a royal capital was made up of four units - Hradčany, the Lesser Town, Old Town and New Town. Today's administrative division (cadastral territory) is limited approximately to the territory defined at the beginning of this paragraph. For an unambiguous determination of the investigated area of Hradčany, a picture (Fig. 1) based on a map application from the company Google (<https://www.google.cz/maps>) is attached. In common parlance, Hradčany is often confused with Castle, as evidenced by the famous term "Hradčany Panorama," which points to an important terrain

massif above Little Town, ending with Prague Castle with the unmistakable protruding silhouette of the Cathedral of St. Vitus, Wenceslaus and Adalbert.

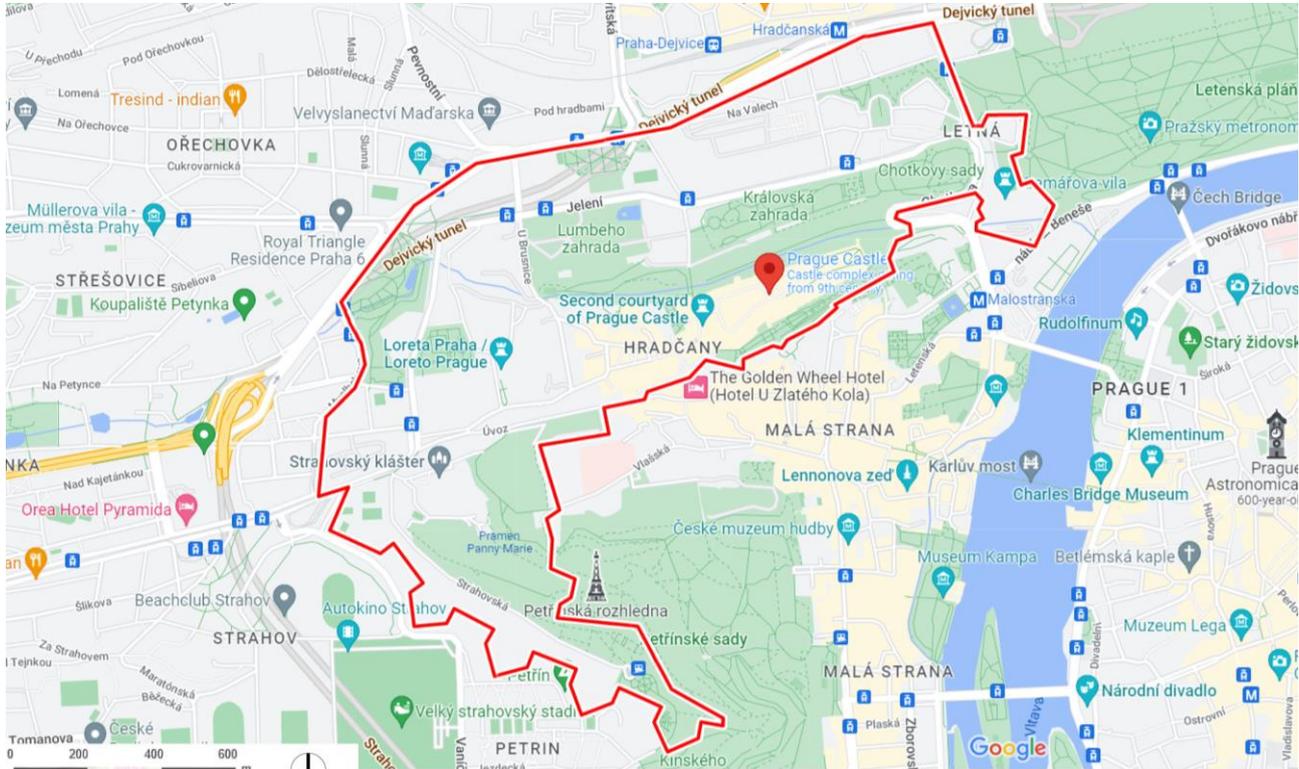


Fig. 1 – Marking of the Hradčany area (red line = border) [1]

The Castle and Hradčany are a remarkable unit, which combines morphological assumptions with the result of the work of a huge number of people. Several foreign artists also worked here, reaching world standards and understanding and supporting the local genius loci. That is why there is a common art base in Hradčany, consisting of a selection of used materials (work with stone, fired clay or plaster), rhythm and height ratio of the windows. On the other hand, there are many contrasts - political even construction. For example, the imprints of the monarchy and the republic, the church and secular power, old and modernist architecture, the opposites of the smallest buildings of houses and the largest palace buildings. In the Hradčany area there are intricate streets, variously wide, curved, small spaces, as well as squares and courtyards, small nooks or beautiful viewing areas, stairs, walls, accessible and only emotionally sensed gardens, freed spaces, but also plots with high-density of buildings; palaces, temples and houses of various sizes and styles.

URBAN DEVELOPMENT OF HRADČANY AND CHANGES IN THE PANORAMA OF THE CASTLE

Romanesque period

Already in the second half of the 9th century, a wooden Přemyslid princely palace was built on the site of the Slavic fort, which acquired the appearance of a stone castle in the Romanesque period. On the Hradčany ridge, it is possible to assume a market settlement in Pohořelec, which in the 11th century approached the Castle. The original simple fortifications of the fort were replaced by a new rampart fortification under Prince Břetislav I. The area in front of the castle in the west was reduced and new walls (up to 5 meters high) were built, and a moat was dug in front of them. The strengthening of the walls consisted of towers, which also served as gates. A stone bishop's palace with the chapel of St. Morice was built and the St. Vitus rotunda was rebuilt into a basilica. Already

at this time (1145-1150) the monastery church of St. George as a three-aisled Romanesque Basilica with two towers was built, and these two towers remind us of the Romanesque period to this day. Soběslav's new two-storey stone palace was seen at the head of the walls. The castle probably also housed the dwellings of a castellan and canons, the houses of the prince's retinue, courtiers and servants and, of course, the relevant economic facilities, warehouses and weapons repair shops. The palace consisted of a large rectangular hall measuring 50 x 10.5 m, supplemented by a heated princely living room. On one side, a castle chapel was added, dedicated to All Saints, on the other side, the southern border was formed by a tower. During the construction of the palace, an effort was made to show the importance of the Czech monarch and to equalize or overcome the level of the imperial Palatinate (Pfalz). Therefore, the facade facing the city was artistically conceived and had a representative character [2].

Prague Castle has preserved the spaciousness and complexity of the old fort. It could be said that it was more of an urban space in which there were several fenced or separate complexes of buildings. There were Basilica of St. Vitus, Basilica George with two towers, with a nunnery with a garden of paradise, the building of the bishop's palace with the chapel of St. Moritz (Mauricius), Church of St. Bartholomew, burgrave's building, chapter of St. Vitus, the court of canons, servants' houses and farm buildings.

In front of the Castle, on the area of the Hradčany ridge, there was probably only a small settlement at that time. Also, in the area of today's Hradčanské Square there was a settlement, but probably not too large, because even after 1300 this square was almost empty. The hills and plateaus around the Castle were forested and after 1140 the Strahov Monastery "in the Black Forest" was founded.

In this epoch, the Hradčany panorama could be observed for the first time, as the Hradčany hill was crowned by the castle palace, the monastery of St. George, and especially the block elevation of the Basilica of St. It welcomes, with its considerable overall length and magnificent mass. The scale was relatively small, but the mass was concentrated and divided only in detail.



Fig. 2 – Hypothetical view of the Slavic fortified settlement of Prague (9th century), the predecessor of today's Castle [3], page 72

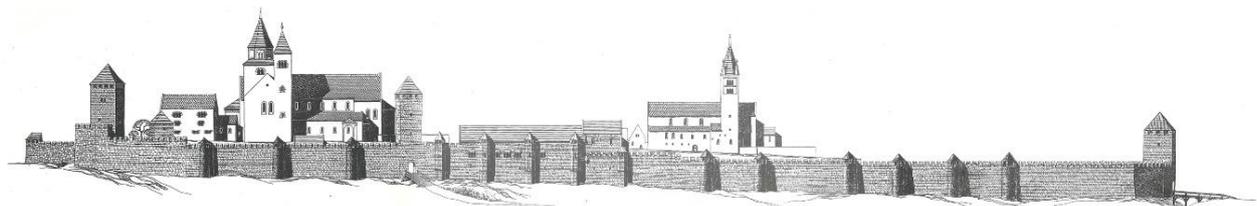


Fig. 3 – Reconstruction of the view of the Romanesque Castle during the reign of the last Přemyslids (13th century) [3], page 72

Gothic period

Přemysl Otakar II. tried to strengthen the walls and partial reconstruction of the Castle and its own seat - the palace and other buildings. On the west side was an undeveloped plain, which was used to build a large fort and restore two moats according to the principles of the Gothic fortification system. Another defensive fortification tower and a new episcopal tower were built on this side. At the other end of the Castle, the entrance through the Black Tower was cancelled and a new fortification gate to the Na Opyši road was established. An open corridor with arcades and nine Gothic arches was added to the Romanesque palace on the upper floor and opened into a new

courtyard. A smaller wing was newly built at the corner of the south gate, and a new chapel of All Saints was added to the chateau. Two short new wings then ran into the north courtyard [4].

A fire in 1303 severely damaged the old royal palace, the accession of John of Luxembourg to the Czech throne meant decay in the area of the Castle, on the contrary, the rule of his son Charles IV. represents a famous chapter in the history of Prague and the Czech lands. On the remains of the ground floor of the Romanesque palace and the building of Přemysl Otakar II. he had a two-storey gothic palace built, there were two halls on the upper floor. This palace was located north of the old Romanesque south tower, and a new court chapel of All Saints was built east of it according to the design of Petr Parléř. The construction of the cathedral began in connection with the promotion of the Prague diocese to archdiocese in 1344. The construction was first led by Matthias of Arras and after his death by Petr Parléř and later by his sons Jan and Václav. The bell tower - the large south tower - remained unfinished due to the Hussite wars. A new wing was built next to the old palace on the site of the transverse wing, and a fortified front courtyard was built. Both towers (White and Black) were rebuilt and the castle fortifications were repaired [5].

Sometime around 1320, the highest burgrave of Prague founded a serf town near the Castle. It was the third city in today's Prague and it was called Hradčany - this name meant in Old Czech a settlement of people who lived around the castle. When the town was founded, one of the oldest town plans was used - the wedge layout (we also observe it near Bechyně or Mladá Boleslav, for example). This disposition opened up towards the Castle and an important part was a long marketplace surrounded by houses and walls, which led to the edge of the hill to Petřín and the Brusnice valley. The area was further divided into two streets (today's Loretánská and Kanovnická) and their transverse bridge (U Kasáren). In addition to the perimeter walls, the city was protected by castle moats in the east and a moat running parallel to Kanovnická Street in the west.

At the time of Charles IV. the seriousness of the Castle grew, but also Hradčany, and therefore craftsmen working for the Castle, as well as many people of lordly and spiritual status, moved to this area. The canons settled on the northern side of Hradčanské náměstí, while the south belonged to the Parléř family. Between the Hradčany walls and the fortifications of Prague Castle, there was a space where people who could not find a place inside the city began to build their homes.

During the reign of Charles IV. the old Romanesque castle, similar to the German Palatinates, was transformed into a castle built according to the principles of French Gothic. Its horizontal design of the walls, the palace and other houses of nobles and church leaders was completed by a vertical in the form of a cathedral rising to the sky. On the contrary, the government of Wenceslas IV. and the Hussite period brought stagnation, cessation of construction activity, and even the relocation of the monarch to the area of the Royal Court in Prague's Old Town.

The Jagiellonian accession to the Czech throne was associated with a new boom and construction activity in the Castle area. First, the Vladislav's bedroom was built, then a short bridge crossing between the castle and the cathedral, in which a royal oratory was built. At that time, the excellent builder Benedikt Ried (Rejt) worked at the Castle, under his leadership a beautiful airy hall with an intertwined ribbed vault in the late Gothic style was created on the floor of Charles Palace, but the windows foreshadowed the arrival of a new style - the Renaissance. The access to this hall was also specific, on one side, riding stairs were created for tournament riders, because knightly competitions took place in the hall.

This time brought a more artistically successful outline to the panorama and the scale of the old royal palace increased. The vertical effect of the cathedral under construction was added.

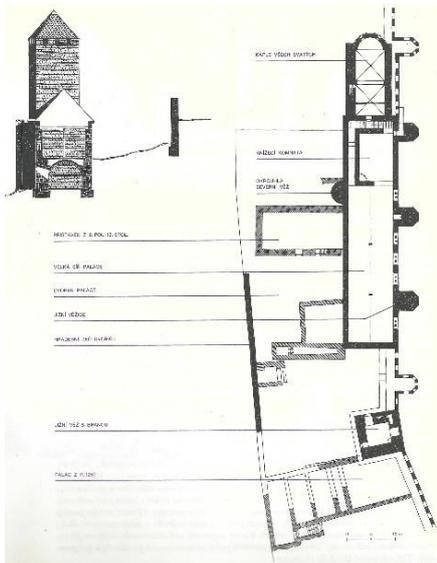


Fig. 4 – Reconstruction of the first floor of a stone Romanesque princely palace [3], page 71

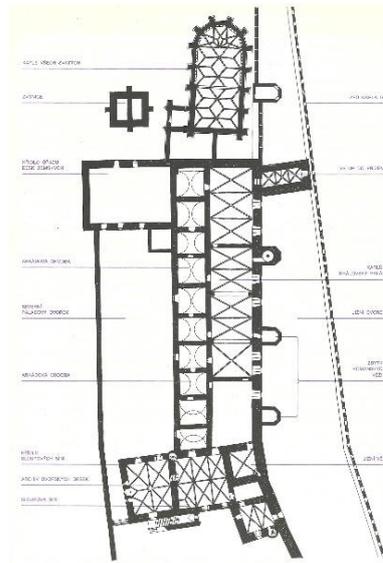


Fig. 5 – Reconstruction of Prague Castle in the time of the Luxembourgs around 1400 [3], page 82

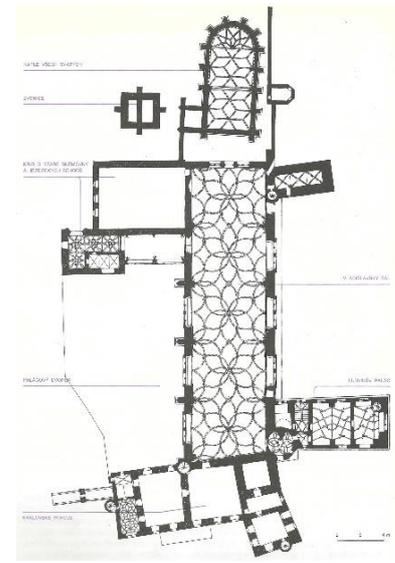


Fig. 6 – Floor plan of the royal palace after reconstructions carried out under Vladislav II. [3], page 83

Renaissance period

Benedikt Ried built the Ludvík's Wing, oriented towards Prague, perpendicular to the Vladislav Hall. The siege tactics also changed, and therefore the construction of several cannon towers (Daliborka, Bílá věž = White Tower and Mihulka) on the northern side, with a significant wall thickness and areas for storing gunpowder and plenty of space for operating cannons.

Hradčany was slowly recovering from heavy wounds during the Hussite wars, the development was made possible by the royal decision so that the village of Hradčany could sell the desolate plots to foreign settlers to build new houses. The aristocracy is trying to get to the Castle at this time, followed by courtiers, servants and craftsmen. In Loretánská Street, land was being merged for the construction of large aristocratic palaces. A Renaissance town hall was built in Hradčany behind the square.

The beginnings of the Habsburgs on the Czech throne were connected with the arrival of Italian artists and craftsmen who brought the Italian concept of the Renaissance to Prague. There was an effort to add, rebuild and modify the castle wings and rooms for the purposes of a comfortable and representative palace. In this respect, the Castle could only expand westwards towards Hradčany. The second goal was the construction of an airy summer residence surrounded by a Renaissance garden with relevant period buildings (Míčovna = Ballroom, Jízdárna = Riding hall, Lví dvůr = Lion's court and other) and equipment. There was no more space for this event on the promontory, and therefore a garden was established behind the Deer Moat, where until then there was a slightly sloping terrain with vineyards, which ran parallel to the axis of the Castle. The Queen Anne's Summer Palace was built in the garden (the beginnings of the construction were connected with Paolo della Stella, the completion of the construction with Bonifác Wohlmut) [6].

The Great Fire of 1541, which occurred on Malostranské Square and spread across the Lesser Town to the Castle and Hradčany. This catastrophe essentially destroyed the Gothic appearance of the Castle and paves the way for the Czech Renaissance. The repairs first focused on the castle fortifications - bastions, gates, the White Tower. Under the leadership of Hans Tirol, a new robbery, a private royal room at the Old Palace, were built, and the queen's rooms were rebuilt. After him, Bonifác Wohlmut began to work at the Castle. He took part in the construction of the new

Chamber of Deputies, the completion of the Renaissance choir loft in the cathedral and the Renaissance helmets of the large south tower, and the construction of small and large ballrooms [7].

The spatial demands of the nobility and church representatives grew and they could not be satisfied in the area of the Castle, but at the same time there was an effort to settle as close as possible to the king, and therefore attention was turned to Hradčany. The aristocracy bought and merged the burnt places of several houses into one plot and built magnificent Renaissance palaces - the Lobkowitz Palace with sgraffito decoration, the Gryspek Palace, and the Sternberg Palace were built on Hradčanské Square. However, the opposite procedure also appeared, when some gardens and larger plots were divided into smaller building plots for the construction of houses - for example in Horní Úvoz, from the Castle to Kanovnická Street, on Loretánské Square. Apart from the palaces and new houses, Hradčany did not change much, or only changed in detail and on the facades. Walls and gates from the time of Charles IV. they were desolate and severely damaged. Other city amenities such as city water supply or paving were in a primitive state. The other streets were not modified at all. Of the whole city, the Renaissance was used the most in the Castle, examples being the Rosenberg Palace, the Lobkowitz Palace, the new burgrave's office and helmet on the cathedral bell tower.

The fate of Prague and Hradčany was greatly influenced by the reign of Rudolf II, who transformed Prague into a European metropolis with great artistic, cultural and research activities. At this time, the imperial residence expanded to almost all sides, private houses were demolished, the third courtyard was paved, water was distributed and several fountains were built. The king moved west from the old castle, where he had a new apartment set up - the summer room of the emperor and empress. A large new stable was built (stable with two floors). Ferdinand's and Rudolf's stables created a plinth for two new halls - the two-winged Spanish Hall and the Gallery (New Hall) for collections of rarities and curiosities. In the middle wing, Rudolf's corridor, which connected the northern and southern parts of the Castle on the first floor, became an important part of communication. The number of courtiers and servants at Prague Castle was also increasing, which is why the development of houses in Jiřská Street (rebuilt in the Baroque style) was increasing. The Great Tower of the Cathedral of St. Vitus received an astronomical clock with a double dial. Rudolf II. was also interested in spaces outside the Castle. A large and long greenhouse was built in the Royal Garden, and an orangery and greenhouse for fig trees were established. On the south side, the Garden of Eden (Rajská zahrada) was established in front of the monarch's room on the site of old vineyards. His successor, King Matthias, had a dignified gate built (the first Baroque building in the Castle).

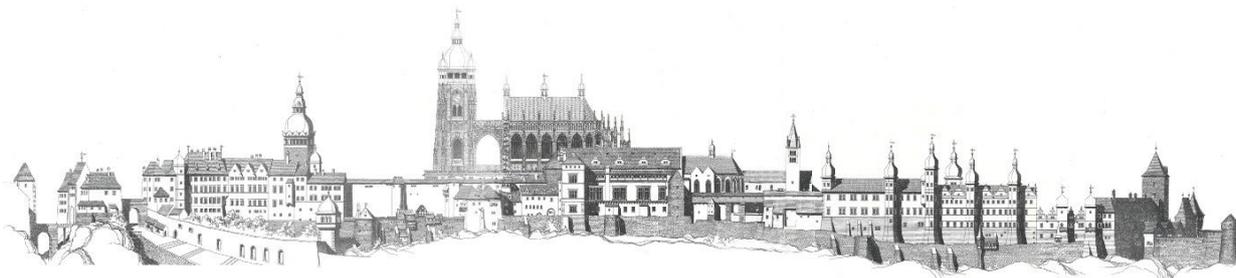


Fig. 7 – Reconstruction of the view of Prague Castle under Rudolf II. A dominant feature of Castle is the unfinished Gothic Cathedral of St. Vitus, whose tower is finished with a Renaissance helmet. (After 1600) [3], page 72

Hradčany became a royal town in 1592, the town hall was rebuilt with sgraffito decoration. Hradčany and Lesser Town became residential towns, where rich domestic and foreign nobles, courtiers, various specialists and court contractors bought land and houses. The social regulation, which stipulated that every nobleman living in Prague lived in their own house, also contributed to this.

The Renaissance brought the city of Hradčany and the Castle to the image of Prague as a compact mass, basically from Strahov to the Belvedere. Compared to the past, a change in the character of the panorama was observed, which was caused by many architectural details, colors, attractions in the silhouettes of some buildings - especially the motif of towers at Rosenberg Palace, almost all castle buildings used beautiful sgraffito decoration, multi-storey volute gables, with two lanterns and colourful roofing.

Baroque period

The Thirty Years' War brought stagnation and war damage - first the Saxons invaded Prague, then the Swedes. Vienna became the capital of the Habsburg monarchy, yet Prague still had a significant position and strategic position, so the construction of a Baroque fortification was started and it was based on a complex system of high brick walls with star bastions and reinforced deep moats. In 1670, all Prague cities were fortified, and the Castle became a separate administrative district, delimited by old fortification walls with five gates and three drawbridges [8].

In 1673, the foundation stone was laid for the completion of the cathedral in a new Baroque concept according to the architect G.D. Orsi. In 1760, a Renaissance helmet was struck and damaged by lightning and acquired the Baroque form it still has today. At the end of the new ramp leading to the Castle, the Church of Our Lady of Einsiedel was built with a facade facing the Castle. The Church of Our Lady Help of Christians in Chances (soon demolished) was built near the Bruska Gate. The Santa Casa, later the cloister, the jewel box and the church of Our Lady were built in Loreta. K. I. Dienzenhofer built a new facade with two side chapels, a square with a staircase, and finally a floor above the cloisters.

In the Baroque period, the Royal Garden was modified according to the rules of the period, supplemented with sculptural decoration, grew and new buildings were built in it - a riding hall and a farmyard. The garden occupied an area approximately as large as the Castle's own area. Another baroque garden was found by the Černín Palace, had an axial connection to the palace's loggia and was finished by a pavilion [9].

Even during the Thirty Years' War, a certain construction activity took place at the Castle - there was a reconstruction, expansion and connection of a part of the Castle along the south side of the third courtyard. Until this time, the second courtyard was perceived more as a place in front of the castle, which is changing and thanks to the Matthias Gate was clearly defined. In addition to palace and large church buildings, several chapels and artistic sculptures were built at the Castle.

In the Hradčany area, the situation was repeated to a certain extent, as it was after the fire in 1541. The nobility buys land ravaged by the war, consolidates plots and builds beautiful palaces. Humprecht Černín of Chudenice had a magnificent palace built at the highest point in Hradčany, the Lobkowitz Palace was rebuilt, and the archbishop's palace was also rebuilt. The Tuscan and Martinique palaces were also built on Hradčanské Square.

Later, the archbishop's palace was rebuilt (this time in the French Rococo style), the Sternberg Palace was built, in Loretanska Street there was a whole front of aristocratic palaces on the left - Dietrichstein, another Sternberg, Kolovrat, Wroclaw and the palace of the imperial court office. The presence of these palaces led to the expulsion of the townspeople on the outskirts of Pohorelec, and gradually this area was also controlled by the nobility and the church, so that the townspeople settled in the New World area.

It was not until the 18th century that the Castle and Hradčany became a building unit with an external optical unity. The old spaces also became squares (conscious urban units) - Hradčanské, Loretánské Square and the whole Loretánská Street. The medieval character was disappearing and Hradčany even stands out over the streets of the Old Town and New Town in certain respects.

Although the above-mentioned spaces are architecturally designed, their surface was rather untidy with mud and dust.



Fig. 8 – An excerpt from an engraving depicting Prague, surrounded by Baroque walls, in an axonometric view [10], page 104

Prague was in the time of Charles VI. one huge construction site and has undergone a huge change in whole and detail. Baroque construction erases the Gothic character of the city and gives it forms that last to the present. Perhaps only due to a lack of funds, some significant medieval buildings were not transformed into a Baroque form. In the panorama, the Castle and the town were united into one building unit. The castle is already gaining a large scale similar to today's state.

Classicist period

This period was characterized by a major reconstruction of the Castle caused by war damage during the battles for Habsburg heritage. The first and second moats (from the time of Přemysl Otakar II) were filled in and a new wall was built above the former third moat at the archbishop's palace. During the alterations, the Castle area was cleaned of various houses and outbuildings, and sometimes, unfortunately, some important buildings. The first major blow was the French occupation (1741 to 1742), which destroyed the entire Pohořelec up to the Capuchin palace, the courtyard and

stables of the Černín Palace and most of the houses in the New World. Even worse was the Prussian siege of 1747, when Prague was bombed for six weeks. A riding hall with a small ballroom, an opera house and the Powder Bridge were burned. The Spanish and New Hall, the monastery of St. George, the Institute of Noblewomen, and especially the church tower and the interior of the cathedral were damaged. The Hradčany area was also not spared and damage occurred at Loreta, the Černín and Schwarzenberg Palaces and a number of burgher houses.

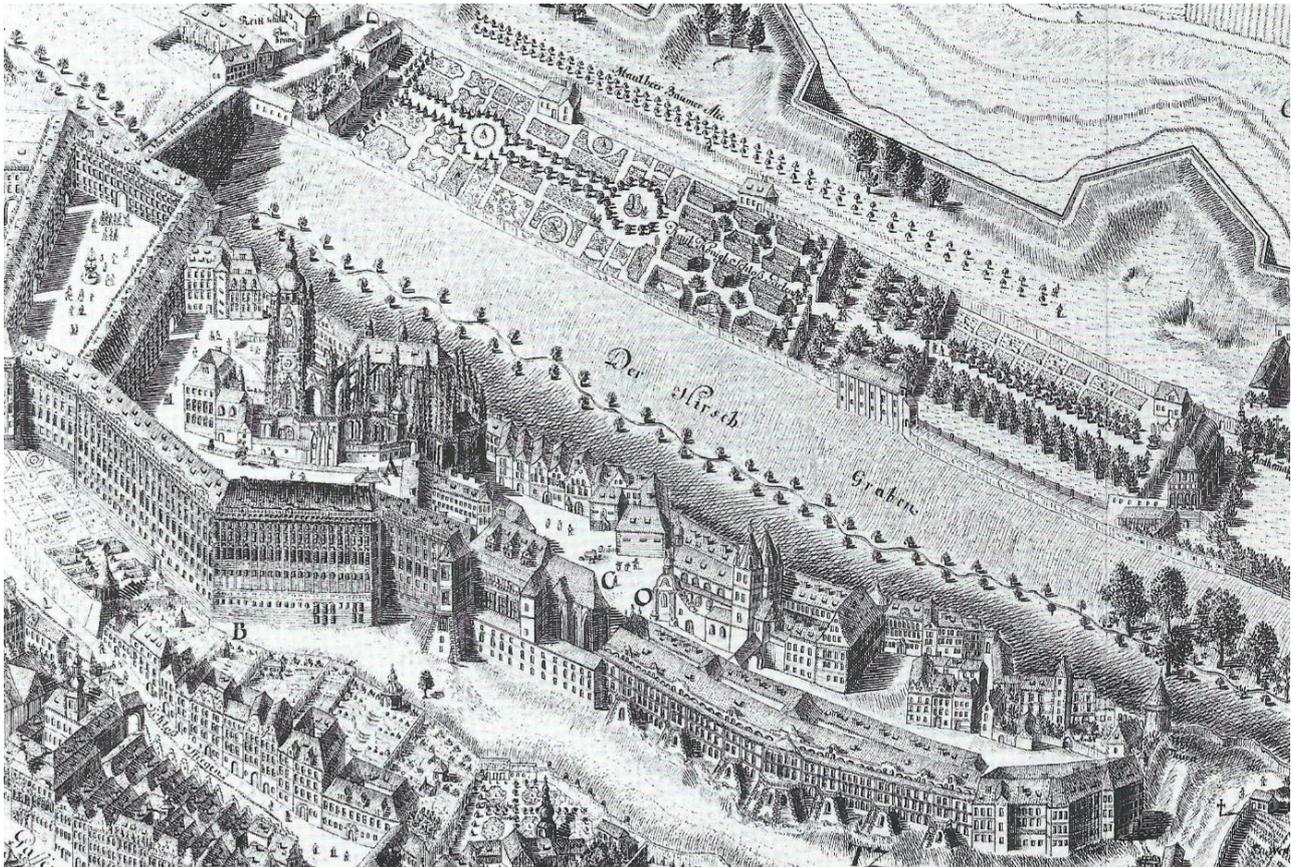


Fig. 9 – Prague Castle from the southeast. Ink pen drawing from 1769 created by Josef Daniel Huber [10], page 33

We would find the beginning of a significant reconstruction in the eastern part of the Castle. The Rosenberg Palace was purchased for the Institute of Noblewomen and completely changed its façade facing the city. Its five typical renaissance towers with onion-shaped roofs were in poor condition and therefore demolished. So, a monotonous long façade was created with three indistinct projections in the style of sober French classicism. As soon as this reconstruction was completed, the Castle was bombed and severely damaged during the Seven Years' War. This led Maria Theresa to order that the entire western part of the castle building should be rebuilt, in particular to unify the disorganized facade facing Prague. Architect Nicolo Pacassi complied with this order in about 20 years. He united the façade under one ledge, incorporating the Matthias Gate into the transverse wing at the western end of the Castle and adding the court of honor. An old moat was filled in, an entrance gate with bars was built in front of the first courtyard and the Castle was optically connected with Hradčany. The Castle changed, lost its defensive character and became a palace. The northern facade of the Castle remained almost unchanged. The sober exterior did not match the interiors, which were decorated with luxurious stucco, beautiful wall and floor finishes and beautiful furniture. The rooms changed their purpose, and many of them were used as offices and warehouses.

During the reign of Joseph II. the centralized government was enforced, so that the castle authorities also ceased their activities and the rooms of the former royal palace remained

abandoned. The castle lost its significance and remained empty. The practical emperor considered using the empty castle secular and church buildings for military purposes. And so it happened. Monastery of St. George, Ballroom, Great Riding Hall, Royal Summer Residence and Monastery of The Ursulines were used as accommodation and technical military facilities.

After the uniform reconstruction of the Castle, when many building alterations from the past were erased or covered, the castle mass began to resemble a single huge block with a modest division, from which only the tower of the cathedral bell tower protrudes. At the same time, however, this horizontal mass further emphasized the dominant position (both in volume and scale) of Prague Castle within the Prague panorama [11].

19th century

In the 19th century, Prague was large, but still a provincial and unpopular city at court. The construction of the Castle inside did not change. Only the preparations for the coronation of Emperor Francis Joseph I as King of Bohemia led to a larger construction project - to the magnificent renovation of the Spanish and New Halls. The highest burgrave of the Czech kingdom, Count Karel Chotek, became an important figure. He improved the connection between Lower Prague and Hradčany on both sides of the castle promontory. The entrance above Ostruhova (Nerudova) Street was very desolate at the time, the count had it re-established and allowed further connection of the town with the Castle to the west. On the other side, he had a modern serpentine road built as part of the Deer Moat, which adjoins Klárov. In a relatively short time, English-style parks have been set up with new views of the old city. Although they were divided by Chotek's serpentine, they were spanned by a bridge like today. He also managed to evict the army from the Royal Summer Palace (soldiers had an artillery laboratory and a warehouse there).

The romantic effort culminated in the second half of the 19th century with the idea of completing the Cathedral of St. Vitus. In 1873, the foundation stone was laid for the building. At that time, there was also a controversy between experts on conservation and restoration of monuments, which was also reflected in the cathedral. The completion of the cathedral was a major construction intervention, which also brought a few smaller demolitions and relocation of some smaller buildings. In Kranner's conception, the cathedral was to fill the space of the third courtyard more significantly than in the ideas of its original creators; the courtyard lost its romance as well as order. The west front wall of the cruciform ship on the outside was demolished with the famous painting by Professor Jan Ferdinand Schor called Czech Patrons in Heavenly Glory [12].

At the end of the 19th century, the castle languished structurally and socially. Likewise, Hradčany has become a relatively quiet part of Prague, while the commercial, production and industrial center is moving to new suburbs. The last aristocratic residence Salm Palace was built here in 1810 by the Empire-style. Construction activity could only be recorded in the reconstruction of palaces into buildings used by the Austrian army or officials. Later, new buildings were built here, which, with their scale and style, disrupted the character of the city. An example is the transformation of the Černín Palace into an artillery barracks and Loretánské náměstí into a training ground. Similarly, the small-town character of Pohorelec was suppressed due to the construction of a large mass of land barracks, a large divisional court building and a prison in the vicinity of Loreta and the Capuchin monastery.

Especially in distant views, the Castle gained a different appearance, different conditions and relationships, thanks to the reconstruction from the time of Maria Theresa and the ongoing completion of the cathedral. Before Hilbert's work on the completion of the Church of St. Vitus, the Castle appeared as a continuous horizontal base with the same division by means of hundreds of windows, which, however, suppresses the dominant position of the church, which consisted of a tower and a church body with three small sanctuary towers. The unfinished expression (empty arch of the transept) in contrast to the completed castle line also contributed to this. After the completion, this panorama was no longer perceived as composed of two buildings, but as one complete ensemble with an organic concept, proportionally massive and interesting in the division of four towers in most views, only in the front view three towers were observed. The effect of the bell tower

(large southern tower) was weakened after the completion of the western towers and the increase of the roof.

20th century to the present

The beginning of the 20th century is connected with the completion of the Church of St. Vitus under the leadership of Kamil Hilbert, which was ceremoniously completed in 1929 on the occasion of the 1000th anniversary of the martyrdom of St. Wenceslas. After the establishment of the new republic, Tomáš Garrigue Masaryk became president, and he found himself in a similar situation as Charles IV. The Castle was a large complex, but dilapidated, decrepitude and almost uninhabitable. It was even considered that the first Czechoslovak president would reside in another newly built residence (this idea was discussed again after the first election of President Havel). Masaryk had a lucky hand in choosing the castle architect - he chose the Slovenian professor Josip Plečnik. Plečnik's excellent work should be appreciated - he participated in the modifications of the castle courtyards, the unification and creation of representative gardens, and the adaptation of the interior for the purposes of the president. The Slovenian architect used his sense of monumentality to the grandeur of the space, an example being the Column Hall in the western wing of the New Royal Palace. Ceilings, walls and partitions have been removed in this area. Only the perimeter walls and the roof were left. A hall with a triple row of light columns with Doric and Ionic capitals was created. Plečnik used his favourite column motif here on the axis of the round window. The ceiling was made of copper plates, with a gilded lion in the middle. His castle interventions can be termed modern classicism. His work was followed by other great architects before the Second World War, such as Otto Rothmayer (Plečnik's pupil), Karel Fiala (castle builder), Pavel Janák (in collaboration with urban planner Jan Sokol). Shortly after the war, the architect Janák worked again at the Castle, later Jaroslav Fragner was appointed the castle architect. Over time, one person is not responsible for the modifications of the Castle, but the reconstructions and interventions were decided collectively in various commissions and councils (Idea Council for the Modifications of Prague Castle, etc.). At this time, there were mainly internal modifications, an example being the reconstruction of the middle wing between the second and third courtyards and the creation of the Picture Gallery of Prague Castle. Only the adaptation of the Old Burgrave's Office to the House of Czechoslovak Children affected the external image of the Castle. New quality interventions returned to the Castle with the last Czechoslovak and at the same time the first Czech president Václav Havel, who had a good relationship with architecture. He therefore invited several outstanding architects to renovate the Castle - such as Bořek Šípek, Eva Jiřičná and Josef Pleskot. Again, these were more interventions indoors, except for restoring and acquiring the contemporary appearance of the Orangery building.

The situation was similar in the Hradčany area - it was decided how to open, make accessible and revive the Castle and its surroundings. Tourism and the needs of visitors had a great influence, which is why various restaurant and café establishments and wine bars were established on Hradčanské náměstí. The idea of connecting Letná via the Castle with Petřín, in the form of a round Petřín sightseeing route, was partially fulfilled. Chotkova road was widened for car traffic and it was bridged near Bílek's villa, which connected Letenské and Chotkovy sady. In 1971, the historic centre of Prague (including the Castle and Hradčany) was declared a heritage reservation, so all construction activities are allowed only under certain conditions. Certain construction interventions took place in connection with the construction of the Hradčanská metro station.

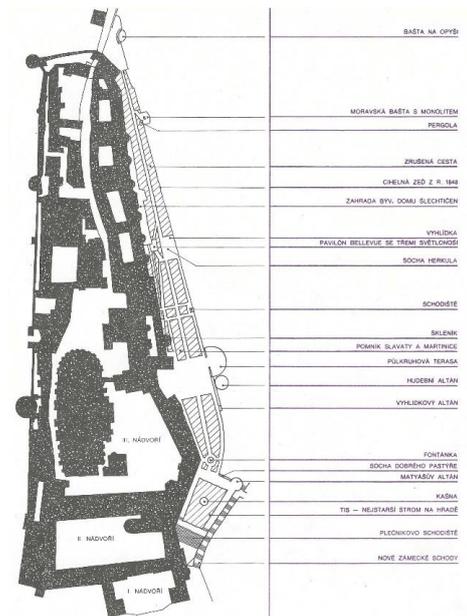


Fig. 10 – Scheme of the southern chateau gardens – Rajská and Na Valech, modifications made by Josip Plečnik in the years 1920 to 1931 [3], page 186

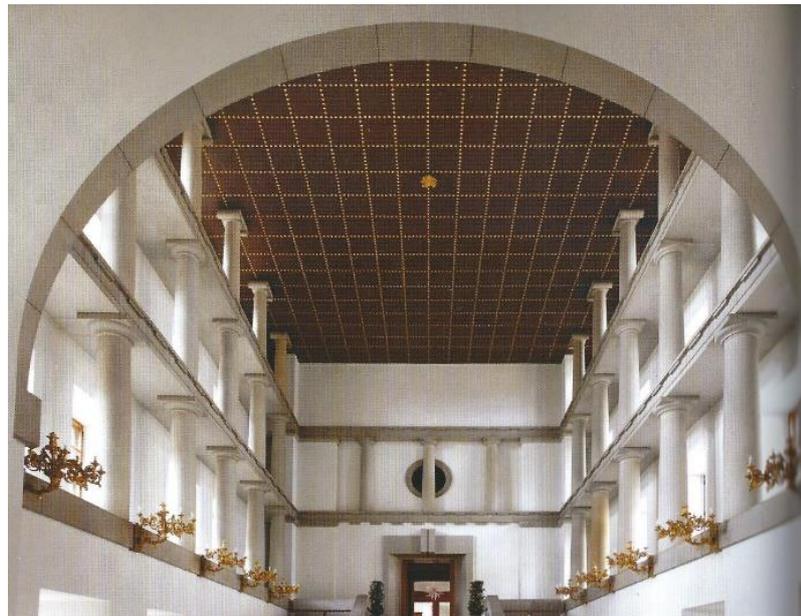


Fig. 11 – Plečnik's Column Hall at the end with a round window with a column [13]

This period did not bring anything new to the Hradčany panorama. Nevertheless, a lot of attention was paid to Hradčany - they appeared on the first postage stamps of the newly formed Czechoslovak Republic (the author was Alfons Mucha), they were a frequent motif for painters and graphic artists.

ANALYSIS OF PANORAMA OF HRADČANY

One of the most beautiful, most famous and most often photographed and reproduced views of Hradčany is the view from Charles Bridge or from the embankment between the National Theater and Charles Bridge; above the river, in a large natural scenery with the axis of the Vltava and above

the bowl-shaped formation of the Lesser Town, lies Hradčany with the dominant feature of Prague Castle and the cathedral. The beauty of Hradčany is reflected in the Vltava mirror [3], page 252.

In distant views, the contrast between the castle silhouette and the natural environment of Petřín on the one hand and Letná on the other is perceived first. The remarkability of this contrasting effect is supported by the differences between the height levels of Petřín and Letná. From the left side, when viewed from the town, Petřín Hill exceeds the Castle and Hradčany, approaching their main axis at an angle. From the right side, there is a lower massif of the Letna ridge, which in view extends approximately the line of Hradčany and the castle itself.

For the part of Hradčany, the two Baroque towers of the Strahov Monastery form the high landmarks, for the Castle it is a richly structured developed silhouette of the Cathedral of St. Vitus, exceeding the horizontal of the roofs of the south castle wing. The accompanying element - the subdominant - is created by the towers of the monastery of St. George over the buildings of the Lobkowitz and Pernštejn palaces. This subdominant is topped by the accent of the Black Tower. Both parts of the secular buildings are connected by a large motif of the Vladislav Hall and the church of All Saints (second part), which differs significantly from the small rhythm of the castle windows and creates a plinth for the Church of St. Vitus. In terms of height, the lowest urban floor (I) is the continuous mass of the castle after Pacassi's reconstruction, above it is the second floor (II) of the cathedral's own mass. The third floor (III) is represented by temple towers. Accompanying subdominant - the monastery of St. George - has only two urban floors. The urban parterre (I) covers the greenery, which is in contrast to the simple division of the continuous mass. The second floor (II) is again formed by towers.

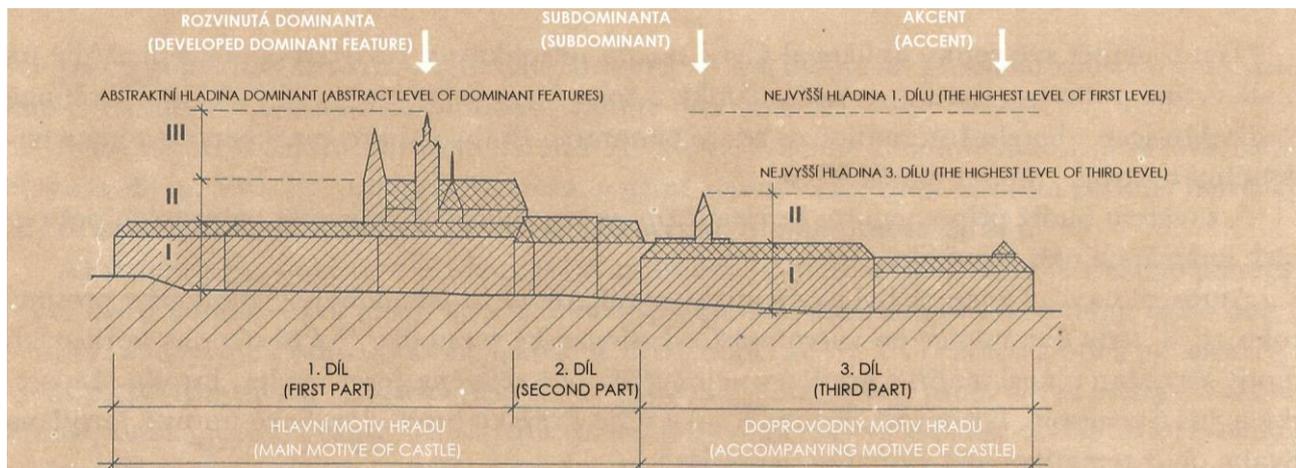


Fig. 12 – Analysis of the artistic effect of Prague Castle (reworked according to [3], page 252)

The view of the entire Hradčany panorama is characterized by the contrasting effects of individual factors. The first contrast can be found in the absolute size of the upper and lower towers - the towers of the Church of St. Vitus, St. Nicholas, Bridge Towers. The second example is different scales - modest civic houses in contrast to monumental medieval buildings. There is also contrast in expressions and diversity of shapes because Gothic buildings (with sharp edges of towers, which are covered with stone slabs or slate) and Baroque buildings with their roofs and domes covered with copper stand side by side or behind each other. Another basic aesthetic component that contributes to the overall image is rhythm. It appears on several levels - from the highest rhythm of

castle windows to the smallest rhythms on the violets of towers, gables of layered roofs, on the teeth of battlements, on the division of windows.

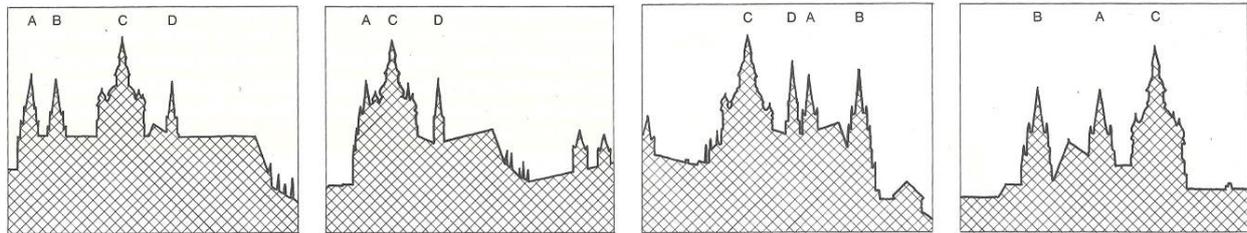


Fig. 13 – Four different forms (views) of the church of St. Vitus according to observer. The first is a view from Jirásek Bridge, the second from Rudolfinum, the third from Summer Residence and the fourth from Hradčanské Square. [3], page 254

Until the time of the Theresian reconstruction, the Cathedral of St. Vitus appeared as a torso that towered over the Castle for many centuries. The bell tower with a renaissance and later baroque helmet had its present appearance, but it was connected to the mass of the church by a large decorative arch, which arched over the empty and unfinished space of the transept. This incomplete and unfinished silhouette of the church was paradoxically not in conflict with the smaller romantic buildings of the castle and aristocratic palaces, which formed a continuous but irregular mass above the walls. On closer inspection, one could see the roof of the church with Baroque turrets, the side chapels were without roofs and several buildings and chapels adjoined the cathedral. So the whole complex seemed like an interesting but unfinished makeshift. After the completion, the Hradčany panorama was no longer perceived as composed of two buildings (horizontal bases and masses of the church), but as one complete body with an organic concept, proportionately powerful and interesting in the division of four towers in most views, only in front view - see the picture, which shows the different forms of the temple according to four different observer views. The changes are mainly due to the asymmetrical location of the main tower in relation to the nave of the cathedral. Other differences are the size and shape of the sanctuary tower from the 19th century above the crossing of ships, as well as two neo-Gothic towers on the western reconstruction of the modern extension.

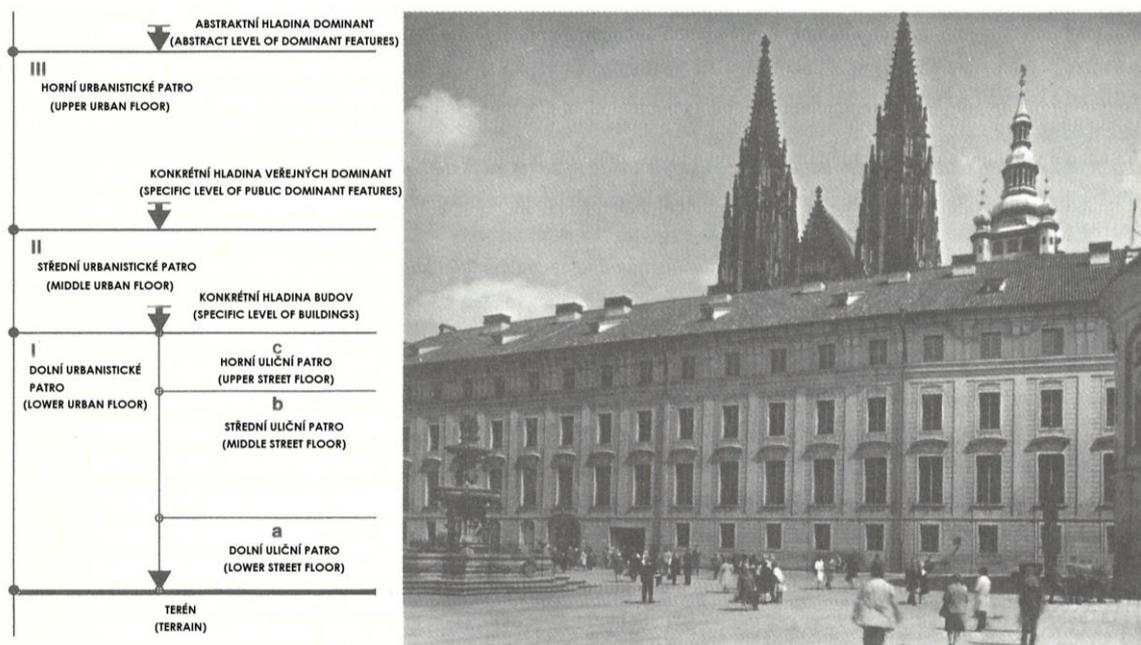


Fig. 14 – The system of urban and street floors applied at the Castle (reworked according to [3], page 257)

If we focus on the Castle itself, we can observe a certain system of urban and street floors seen in the attached picture (Fig. 14). The lower urban floor (I) is built up with buildings and creates a specific urban level. The middle urban floor (II) is made up of towers and public landmarks. The third part (upper urban floor) is very stable, lasts for centuries and creates the main characteristic motif of the urban view of the city, it usually ends with an ideological symbol (cross, eagle, star, lion). The lower urban floor can be divided into three other parts. The first of them is the lower street floor (ground floor - a), which consists of entrances, entrances, shops, portals, statues. It changes rapidly over time. Above it is the middle street floor (b), which is quite durable in appearance, even if the building adapts inside. The upper street floor (c) indicates the roof part, which remains most of the time except for small technical details (antennas, fans, elevator rooms) unchanged.

CONCLUSION

This contribution dealt with the urban development of the Hradčany area. Morphological assumptions influenced the formation of the current town plan and floor plan of the Castle. Initially, there was a settlement related to the Castle in the castle grounds. In the 14th century, this settlement became the serf town of Hradčany. Over the centuries, there was a change of artistic styles and thus changed not only the structure of the buildings, but especially the panorama of Hradčany with the silhouette of the Castle.

Prague Castle is a unique historical and architectural complex, which surprises with its complexity and size. It is very difficult to find a similar example among European capitals. This nature of the Castle is the result of two important factors - one is the special circumstances and the process of creation and the other is the historical and architectural continuity of architects, craftsmen and construction workers over one millennium.

Thanks to its location on a promontory above Prague, Hradčany is now dominating the capital city today and in the past. Even though their isolation has passed, with the abolition of the fortifications and administrative unification with other Prague cities, the material superiority of Hradčany still remains one of the most important components of the city's architectural composition. From the beginning, only the castle itself had this artistic role, only in the 16th century, thanks to the magnificent construction of aristocratic palaces and later church buildings, the serf town became a monumental structure. At that time, the masses of the Castle and the town merge into a common whole crowning the town. To this day, we can perceive the specific atmosphere of noble dignity and peace in the courtyards and alleys of the Castle, as well as the atmosphere of aristocratic residences in the streets and squares of the Hradčany district, even though no aristocrat lives here.

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