

# FUNCTIONAL USE OF THE AREA OF PRAGUE CASTLE WITH EMPHASIS ON THE NORMALIZATION PERIOD

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## ABSTRACT

This paper deals with individual typological parts and units in the Prague Castle area. It also focuses on the urban and historical development, as it is significantly influenced by the situation in the period under study. It focuses more closely on the period of the second half of the 20th century, and especially the period of normalization - the 1970s and 1980s.

Prague Castle was and still is the seat of the monarch, or today the President of the Czech Republic. The historical context has had a considerable influence on the shape of the Castle (the succession of ruling personalities from different dynasties, the transformation from the position of the seat of the Habsburg monarchy and therefore the most important center in Central Europe to the position of the summer residence of the ruling family, etc.). Also the concentration of the main buildings of secular and ecclesiastical power in one area is unprecedented. The castle is a huge complex, combining morphological assumptions with the result of the work of a huge number of people. A number of foreign artists worked here, reaching world-class standards and both understanding and supporting the local genius loci. There are also many contrasts - political and constructional. For example, the imprints of monarchy and republic, church and secular power, ancient and modernist architecture, contrasts among the smallest buildings of houses and the largest palaces.

On the basis of archival research and the study of expert literature, the reader is introduced to the progressive changes in the layout of the Castle complex and the associated changes in the functional use of the buildings and spaces in the aforementioned complex.

## KEYWORDS

Prague Castle, Urban development, Functional use, Typological units, Normalization

## INTRODUCTION

At the beginning of this article, for the better imagination of the readers and understanding of the discussed issues, an orthophoto (Figure 1) with the position of Prague Castle within the capital city of the Czech Republic - Prague - is attached. The picture next to it (Figure 2) shows the area of the Prague Castle from an aerial view. For even better orientation within the Castle grounds, an official map from the Prague Castle Administration with the marking of individual objects is attached (Figure 3).

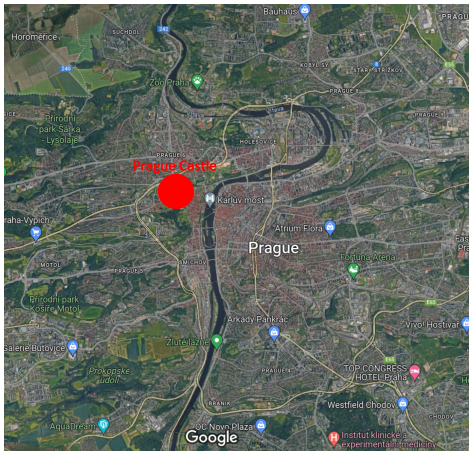


Fig. 1 – Marking of the Prague Castle on the basis of orthophoto [1]      Fig. 2 – Prague Castle from an aerial view [2]

**PŘÍSTUPNÉ OBJEKTY / ACCESSIBLE MONUMENTS**

- I STARÝ KRÁLOVSKÝ PALÁC**  
Old Royal Palace  
Alter Königspalast  
Ancien Palais Royal  
Antico Palazzo Reale  
Antiguo Palacio Real  
Stary palác královský  
Regi királyi palota  
Старый королевский дворец  
구왕궁  
老王宮
- II PŘÍBĚH PRAŽSKÉHO HRADU**  
Story of Prague Castle  
Geschichte der Prager Burg  
Histoire du Château de Prague  
Storia del Castello di Praga  
Historia del Castillo de Praga  
Wystawa Historia Zamku Praskiego  
Prágai Vár története  
История Пражского града  
프라하성역 역사 전시관  
布拉格城堡的历史  
プラハ城の物語
- III BAZILIKA SV. JÍŘÍ**  
St. George's Basilica  
St. George-Basilika  
Basilique Saint-Georges  
Basilica di San Giorgio  
Basílica de San Jorge  
Bazylíka sv. Jerzego  
Szent György bazilika  
Базиліка св. Георгія  
성 이르지 바실리카  
圣乔治大会堂  
聖イジー教会
- V ZLATÁ ULÍČKA**  
Golden Lane  
Goldenes Gässchen  
Ruelle d'or  
Vicolo d'oro  
Callejuela de Oro  
Zlatá ulička  
Arany utcácska  
Золотая улочка  
황금소로  
黄金の小道
- VI OBRAZÁRNA PRAŽSKÉHO HRADU**  
Prague Castle Picture Gallery  
Bildergalerie der Prager Burg  
Galerie de tableaux du Château de Prague  
Pinacoteca del Castello di Praga  
Pinacoteca del Castillo de Praga  
Galeria Obrazów Zamku Praskiego  
Prágai Vár képtára  
Картинная галерея  
프라하성 미술관  
旧王宮美術館  
布拉格城堡画廊
- VIII KATEDRÁLA SV. VÍTA**  
St. Vitus Cathedral  
St.-Vitus-Kathedrale  
Cathédrale Saint-Guy  
Cattedrale di San Vito  
Catedral de San Vito  
Katedra sv. Víta  
Szent Vitus katedrális  
Катедральный собор св. Виты  
성 비투스 대성당  
聖維特大教堂  
布拉格聖維特大教堂
- X VELKÁ JIŽNÍ VĚŽ KATEDRÁLY SV. VÍTA**  
Great South Tower of St. Vitus Cathedral  
Großer Südturm des Welsdoms  
Saint-Guy Torre grande meridionale della Cattedrale di San Vito  
Grande Tour du Sud de la cathédrale  
Gran Torre Meridional de la Catedral de San Vito  
Katedra sv. Víta – Wieża wieża południowa  
Szent Vitus-székesegyház nagy tornya  
Большая южная башня Катедрального собора св. Виты  
성 비투스 성당의 남쪽 대탑대문  
聖維特大教堂  
大聖堂行廣大南塔



- 1** nádvoří  
1<sup>st</sup> Courtyard
- 2** nádvoří  
2<sup>nd</sup> Courtyard
- 3** nádvoří  
3<sup>rd</sup> Courtyard
- 4** nádvoří  
4<sup>th</sup> Courtyard
- 5** Císařská konírna  
Imperial Stables
- 6** Býčí schodiště  
Bull Staircase
- 7** Tereziánské křídlo  
Theresian Wing
- 8** nám. U sv. Jiří  
St. George's Square
- 9** Pražské muzeum fotografie  
Prague Museum of Photography
- 10** Muzeum hraček  
Toy Museum
- 11** Nejvyšší purkrabství  
Supreme Burggrave's Residence
- 12** Lobkowitzký palác  
Lobkowitz Palace
- 13** Jízárna a terasa  
Riding School and Terrace
- 14** Míčovna  
Ball Game Hall
- 15** Oranžerie (skleník)  
Orangerie (Greenhouse)
- 16** Královský letohrádek  
Royal Summer Palace

Fig. 3 – The area of Prague Castle on the official map for tourists with marking of accessible objects [2]

The Prague Castle is a magnificent complex where every visitor and user can find his or her own: authentic historical environment, precious architectural monuments, rich art collections, awe-inspiring silence of the temple interiors, beautiful and romantic corners, remarkable exhibitions or concerts, relaxation in the gardens, spectacular show during the changing of the castle guard and breathtaking views of the city. In addition to this, it can also be seen the manifestations of efforts to preserve this beautiful area. Complex renovations, costly and demanding maintenance, restoration

work, archaeological and building history research are and have been continuously taking place at the Castle.

The Prague Castle is a very exceptional case of the use of a castle, a former monarchist residence, as a presidential seat. Much more often we encounter the typological unit of the presidential palace [3], which is usually mono-functional. In the immediate vicinity, we can mention a Slovak example (Grasalkovič Palace) and a Hungarian example (Sándor Palace). A very famous example is the Elysee Palace in France.

A similar theme of the functional use of castles and palaces has been dealt with in a number of academic articles, but mostly with reference to the reuse of these spaces, as their maintenance has been neglected. The old spaces are being renovated and new tourist attractions are being created, often related to the original use of the premises such as museums, galleries [4], [5]. Some articles point to a completely different use of the rooms - the conversion of a palace into a nursing home [6].

The functional use of the Prague Castle was recently explored by Elena Fialková, who, while studying at UMPRUM (University of Arts and Crafts in Prague), examined the current use of the Castle and also sought to redefine this space to serve democracy in the 21st century. She wrote her diploma thesis entitled *Redefining Prague Castle* and several articles on this topic have been published in the Czech press. The topic even resurfaced before the last presidential election, when the national media (Czech TV; Czech radio; Czech news websites as Aktuálně.cz, Seznam Zprávy; national daily and weekly newspapers) focused on the possibility of moving the president's seat from the Prague Castle to another suitable space.

## **NORMALIZATION AND ITS IMPACT ON ARCHITECTURE**

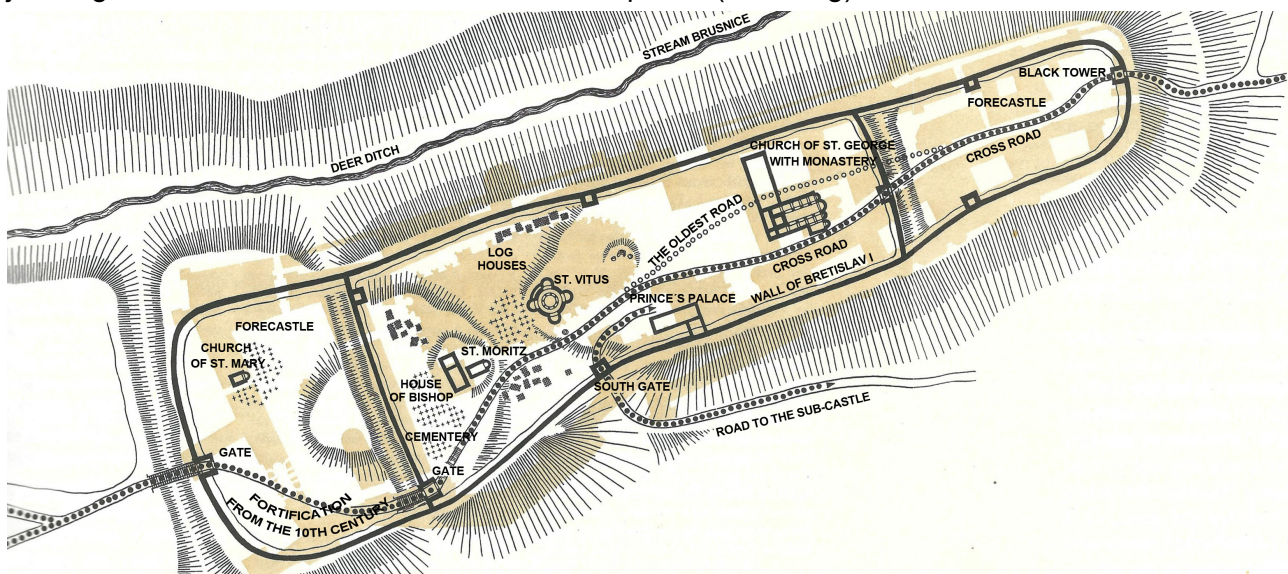
Normalization is a period of Czechoslovak history from the violent suppression of the Prague Spring in August 1968 to the Velvet Revolution in November 1989. After the violent entry of Warsaw Pact troops into Czechoslovakia in August 1968, a Czechoslovak political delegation went to Moscow to negotiate with the Soviets on the way forward. The Moscow Protocol was signed there. Later, the Central Committee of the Communist Party of Czechoslovakia (1970) approved the document *Lessons from the Crisis Development in the Party and Society after XIII. Congress of the Communist Party of the Soviet Union*. "In this document, the Czechoslovak leaders expressed their determination to achieve the normalisation of conditions in our country on the basis of Marxism-Leninism, to restore the leading role of the Party and the authority of the state power of the working class, to eliminate counter-revolutionary organisations from political life and to strengthen the international ties of the Czechoslovakia with the Soviet Union and other socialist allies. Husák, V. Biřák and other politicians taking clear class internationalist positions." [8]

The normalization of conditions in many cases meant repressive measures against inconvenient persons, purges in the Communist Party (reformist Communists were removed), dismissals from employment, the restoration of censorship, and the dismantling of inconvenient interest and political associations and organizations. [9] The same was happening in the field of architecture. After August 1968, there were purges and checks in the Union of Architects, and some architects were expelled. Fortunately, unlike in the 1950s, they did not end up in prison, but very often lost their jobs. The ban on publishing and participating in architectural competitions was a huge blow to their freedoms. This culminated in 1971 when the independent Union of Architects of the Czechoslovakia was dissolved. A year later, a new pro-communist Union of Architects of the Czechoslovak Republic was established, which at its first meeting approved the *Analysis of the Activities of the Former Union*. This Analysis criticized the activities before January 1968 and during the crisis period of 1968-1971, and listed 26 architects who, although they could continue their work, were removed from public life [10].



## TYPOLOGICAL UNITS IN HISTORY

Over the course of several centuries, the layout and the functional use of the area of the Castle changed. However, since the pre-Slavic settlement (the hillfort) we can find here typological types related to the administration of the area and later the whole territory of the Bohemian lands. This function was first provided by a wooden princely palace, later by a stone castle [11]. To this we can add the dwelling of the castellan, the houses of the prince's (king's) retinue, courtiers and servants. The palace thus also contained office and storage space (the great development of this function came in the Classical period and was associated with the rebuilding of Nicola Pacassi), but also representative spaces - first one large hall where entertainment took place - for example, jousting, musical recitals and audience with the prince (later king).



*Fig. 4 – Reconstruction of a pre-Romanesque hillfort - the predecessor of today's Castle. The main buildings are the princely palace, the rotunda of St. Vitus, the three-nave basilica of St. George, the bishop's house with the chapel of St. Moritz, several towers and gates, log buildings of peasants and servants, cemeteries. Colour suite according to the stable cadastre of 1879 [12], page 62*

In the course of further development, the number of representative halls and rooms increased (for example, under Rudolf II the present Spanish Hall and Rudolf's Gallery were built, under the Jagiellonians the Vladislav Hall - the throne room, Vladislav's Bedroom - the audience hall). Other rooms (typological types) also appeared in the palace - royal rooms, palace rooms, later the president's apartment, the Chamber of Deputies, the governor's offices, the gallery for collections of rarities and curiosities (again, the personality of Emperor Rudolf II should be mentioned), the Institute of Noblewomen (it was an institute headed by an abbess, it served for the education, care and training of young ladies from noble families) [13].

The Castle was also the ecclesiastical center of the whole region - the rotunda of St. Vitus (later the basilica, and even later the cathedral of St. Vitus, Wenceslas and Vojtěch), the basilica of St. George, to which a women's monastery with a paradise court was attached, and above all the building of the bishop's palace with the chapel of St. Moritz. Some church buildings have disappeared over the centuries (St. Bartholomew's Church, St. Mary's Church, various chapels, bell towers). There were also other associated buildings and structures, such as the purgatory building, the St. Vitus Chapter House, the canons' dwellings and court, and the servants' houses. During the Baroque period, the Archbishop's Palace moved outside the Prague Castle grounds, but remained in its immediate vicinity on Hradčany Square. The cathedral remained unfinished for a long time, the first initiative was taken under Charles IV, the construction was stopped by the Hussite wars, then there were two attempts to continue the construction - under Vladislav Jagellonsky the foundations of the northern tower were laid, Leopold I had the pillars of the baroque triple tower built (in 1673). In the



interior, more changes took place. In the second half of the 19th century, the final completion began, which ended in 1929.

Of course, there were also farm buildings and yards in the area, the Royal Garden was founded during the Renaissance under the Habsburgs, and other gardens were gradually established. The restoration led by Josip Plečnik contributed to the increased interest in these gardens; he enriched the interconnected gardens with views, pavilions and small architecture. Some of the gardens used to grow vegetables and fruit. Vineyards could be also found here. Rudolf II built a game preserve for deer in the gorge of the Brusnice stream. At his instigation, he also built a brick Lion Court (for breeding lions and other beasts), a pheasantry, a pond, an aviary, an orangery, a fig tree and a summer riding arena. The castle also had stables, greenhouses and Rudolf II built vaulted Renaissance stables in the north wing for Spanish horses. The premises are currently adapted for exhibition purposes. The grounds also included a bear farm for a period of time. The grounds were also occupied by craftsmen, the last remnant of their small dwellings being the Golden Lane. In the 16th century goldsmiths lived here (the original name was Goldsmith's Alley). The houses were demolished when the walls were repaired under Rudolf II. The Emperor allowed the castle archers to demolish the dwellings here. There used to be a carpenter's corral in the Riding Yard, gradually other stables and residential and economic buildings were built here - for example, a hunter's house, a falconer's house, a stable with a forge. The stable yard included a mason's house (formerly the dwelling of the ballroom keeper), a gardeners' house and a Renaissance house. The foundry yard was adjacent to the castle foundry, which was built during the reign of Rudolf II. [14]

Especially at the beginning, the defensive function was also important, so we can find several buildings serving this purpose - for example towers, gates, bastions, barracks, armouries, gunpowder stores, artillery laboratory (in the Classical period in the building of the summer palace), gun bastions and gun towers (during the Jagiellonian period). The Romanesque White Tower was used as a prison in the Middle Ages, Rudolf II had moved the prison to the so-called New White Tower at Golden Lane. There is also a well-known legend connected with the tower called Daliborka. Mention must also be made of the reign of Joseph II, which brought about quite a lot of unfortunate interventions in the area in question. The Emperor put the Great Ballroom, the Royal Summer Palace, the Riding School and the Monastery of St. George at the disposal of the army, which damaged these objects by improper treatment. He even auctioned off the remains of the Rudolphine collection. The government of Joseph II, however, was much more comprehensive, and his reformist Enlightenment efforts in particular have been positively evaluated. [15].

PRAGUE CASTLE AT THE BEGINNING OF THE 16TH CENTURY

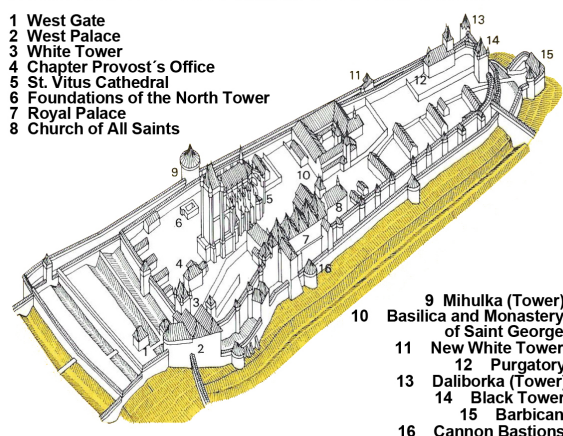


Fig. 5 – Prague Castle during reign of Vladislav Jagellonsky (early 16th century [16], page 14

PRAGUE CASTLE AT THE BEGINNING OF THE 17TH CENTURY

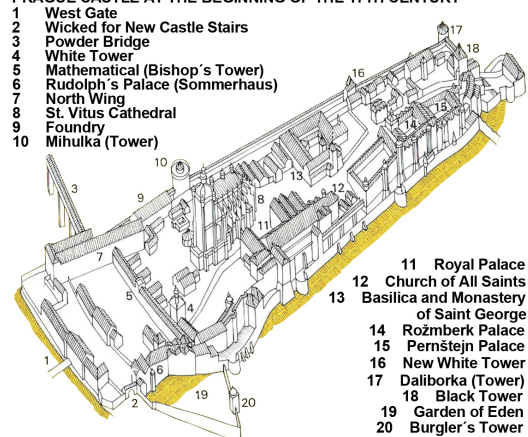


Fig. 6 – Prague Castle during reign of Rudolf II (early 17th century [16], page 16

In the considered area there were (some still are) objects and spaces used for recreation, entertainment and sports. The Queen Anne's Summer Palace with the adjacent Royal Garden is a prime example. Other gardens with their fountains and pavilions were also used for relaxation and

tranquillisation. The Great Ball House was built between 1567-69, by which time it was the third building used for ball games. In the Baroque period it was converted into a riding hall and stables. The Riding Hall and the Riding Court were also built in the same period. These buildings were built during the stay of Emperor Leopold I in Prague (1679-1680). During these years, the castle came alive with festivities, balls and theatrical performances. The lion court with wild beasts was mentioned earlier. Rudolf's game preserve used to be in the Deer Moat. There was also an opera theatre (burnt down in 1747) and other theatres in the castle grounds, and in the second half of the 20th century the Summer Stage was built here. The St. John's Day festivities held on the occasion of the canonization of St. John of Nepomuk (the patron saint of the Czech lands) must also be mentioned. During the preparations, a chapel of this saint was built at the Basilica of St. George.

As the centre of the whole kingdom, this area also had a certain commercial function. The most important market in the early Middle Ages was located in the sub-castle of Prague Castle.

Prague Castle is also associated with art and since the 19th century with tourism - since the time of Rudolf II, art objects and works of art have been collected and exhibited (e.g. in the Rudolf Gallery, in the Castle Picture Gallery, in the Treasury - for the Crown Jewels, for various treasures).

## **TYOLOGICAL UNITS IN THE STUDIED PERIOD**

The communist regime preached revolution, but at the same time its representatives were aware that they had to symbolically continue history, and therefore the residence of President Gottwald had to remain at Prague Castle, and no new government building was considered. Despite its proclaimed openness and accessibility to the common people, the Gottwald government tended to close it down. This complex was perceived primarily as the residence of the President and a space of state representation. Fortunately, this attitude changed after 1953.

The period of the second half of the 20th century is characterised by adaptations, conversions and reconstructions of existing buildings. Many new buildings were not built here - an exception is the construction of garages and car workshops of the Office of the President of the Republic on the site of the former open summer riding hall. Another example is the modern extension of the entrance wing and atrium at the Supreme Burgrave's House, which became the so-called House of Czechoslovak Children (unfortunately, the new building has not survived to this day, and the building of the Supreme Burgrave's House housed the Leica Gallery after the Velvet Revolution; today it houses the Toy Museum). Similarly generous (but unrealised) projects such as the House of Czechoslovak Children were the Avenue of Socialism and the planned conversion of the Lobkowitz Palace into the Palace of Labour. The aforementioned Alley was conceived as a practical but monumental link between the Castle and Letná, which was to become the new city centre. Adaptations and reconstructions often had an ideological basis - for example, due to the influence of desacralization (and the associated ideas and proposals for the reconstruction of the Monastery of Saint George into a Memorial to the History of the Czechoslovak People) or the celebration of labour (the aforementioned project of the Palace of Labour, which was to show that the Castle also belonged to the working people and to create an exhibition that was to celebrate the work of workers, their influence on the development of socialist society and to highlight the history of workers). In some cases these were necessary modifications because the buildings no longer fulfilled their original function (e.g. the Hunter's House, the Falconer's House, the Lion's Court, the Foundry Court). Most of the changes were reflected in the interiors, while the exterior remained very similar since Paccasi's reconstruction. The period under review also saw many steps taken to make the Castle a centre of the exhibition industry. We observe several new interventions in the complex only with the activity of President Havel and the people who surrounded and worked with him. Based on the archival material [17], [18], the following chapters discuss the different typological units.



## Representative spaces

First of all, attention will be paid to spaces that were not open to the public and were also important for the party - these are representative spaces. These were located in all wings on the first-floor level. In the Old Royal Palace, the following rooms were used for representational purposes: the antechamber and the Green Room, the small audience hall (incorrectly referred to as Vladislav's Bedroom), Vladislav Hall. The west wing (the wing facing Hradčany Square) contained the Column Hall (Plečnik), the Rothmayer Hall, the Spanish Hall dressing room. The north wing was (and still is) dominated by the Spanish Hall. The most representative rooms could be found in the south wing - for example, the Brožík Salon, the Habsburg Salon, the Throne Room, the Mirror Salon, the Music Salon [7]. At one point, the project to build a monumental access to the Spanish Hall even became a priority construction project for the Office of the President of the Republic. The project under the direction of architect Rothmayer was completed in 1954 (Wedge Corridor, Rothmayer Hall). The entrance areas (among other things, the cloakroom) to this hall were also designed in the 1970s (the collective of architects Döbert, Firbas, Pirout, Švábová). The Spanish Hall was the meeting place of the party's central committee. In the Vladislav Hall some presidential elections or last farewells to the highest representatives of the state took place. Great emphasis was placed on the festive decoration of these halls. The monumental granite staircase inserted into Plečnik Hall has been preserved and is still functioning today, and the furnishings in the Spanish Hall have been replaced several times.



Fig. 7 – Plečnik Hall, into which a monumental granite staircase was built in the 1970s, connecting the entrance from the Matyáš Gate with the Spanish Hall [19], page 81



Fig. 8 – A meeting of the Central Committee of the Communist Party of Czechoslovakia in the Spanish Hall in 1977. The hall was equipped with furnishings designed by architect Ladislav Vrátník [19], page 87

Many rooms and spaces were used by the Office of the President of the Republic - for example, on the 2nd and 3rd floors of the middle wing. This involved building alterations for new elevator shafts, a telephone switchboard (project 1971-1972), sanitary facilities and kitchenettes for the staff. These offices and rooms of the Prague Castle Archives are still used at the Castle today. The south wing still houses the Prague Castle Archives, for which construction work was carried out between 1933 and 1971. One of the depositories was located in the former black kitchen. An apartment for President Masaryk (under the direction of architect Plečnik) was built on the border between the south and middle wings. At the end of the 1950s, the apartment was furnished according to the ideas of communist presidents. In the 1970s, the library of this apartment was converted into the office of President Husák. In 1993, the room was reconstructed to the condition of the period of

our first president. President Beneš and later also Gottwald had the garden house in the Royal Garden converted into a presidential residence (1948-1950, architect Janák, Studený, interiors designed by Nový byt). In the 1970s, under President Husák, the presidential residence underwent another reconstruction - the kitchen preparation room was remodelled, a balcony, sauna and swimming pool were added (architects Döbert and Prokůpek were involved).

### Sacral spaces

If one focuses on the church buildings, this period brought a process of desacralisation. The spaces were to serve other than ecclesiastical purposes. This was to symbolically contribute to the separation of the state from the church. The cathedral began to be referred to as a mere burial place for Czech kings, and there were even thoughts of transferring the crown jewels to other places. A Memorial to the History of the Czechoslovak People was to be built in St. George's Monastery (considerations began in 1959, the project ran from 1961-1967), but due to construction complications this project was never completed. Eventually, between 1969-1975, the monastery was adapted for exhibitions of the National Gallery. The main architects of this reconstruction were František Cubr and Josef Pilař. This beautiful exhibition dedicated to old Czech art from the Middle Ages to the end of the Baroque period was moved to other buildings of the National Gallery in the 1990s and the building began to deteriorate, later it was transferred to the use of the Church and a new use for the Archbishop's Museum is being considered. Another example was the conversion of the Chapel of the Holy Cross into a jewellery store (1960 - architect Studený). In 1991, the entrance and information operation in this chapel was redesigned (architect Burian was in charge of this). Most of the sacral spaces were newly designed for exhibition purposes - for example, the Chapel of St. Anne (1973 - the implementation project led by architects Cubr and Pilař). During the reconstruction of the Ursuline Monastery in 1964, new functions were created - a car repair shop, a laundry in the basement and a heavy warehouse. The reconstruction project was led by architects Hölzel and Firbas. Another example was the reconstruction of the refreshment chapel in the Kajetán Garden (1966 - detailed design by architect Hrubý). A cultural house was set up in the building of the Old Rectory - a new typological element supported by the communist regime.



Fig. 9 – View of the exposition in the monastery of St. George – Gothic part [20]



Fig. 10 – View of the exposition in the monastery of St. George – Baroque part [21]

### Spaces for economic activities

Some farm buildings and yards changed their functional use during this period. The Stable Yard still had stables, but some rooms were converted into apartments between 1946 and 1953 (architect Pichlík). In the same period of time, the Lion's Court was adapted to create flats and a tobacco shop (Janák, Neumann). Between 1968 and 1971, the reconstruction of this courtyard was carried out by the architects Hlavatý and Kunca. The tobacco shop was modified and a new cafeteria was built in these spaces. Nowadays it houses a restaurant, which underwent a reconstruction and



interior modification after the Velvet Revolution. In 1976, a garage with a fuel warehouse was built here (Burian).

The houses in Golden Lane were adapted for the installation of a museum (1953 - Tintěra, 1985 - Prokůpek). Related to this was the creation of public toilets (1955 - Tintěra, 1985 - reconstruction - Fenclová), a ticket office at the entrance to the Golden Lane (1957 - Voříšek) and a souvenir shop (1969). In 1986, the entrance exposition in house no. 23 was redesigned (Šmejkal).

In the Foundry Yard, changing rooms and washrooms were built in the 1950s. In 1968 a project for the gymnasium space was created. The creation of a meeting hall was also considered. In 1967-1971, an architectural study was made under the direction of architect Pirout. At the end of the 1980s, the reconstruction of the aforementioned hall was addressed under the leadership of architects Burian, Jordák and Petříková. At the beginning of the 1970s, in the premises of the houses No. 40 and No. 198 in Vikářská Street, new surgeries were set up and furnished (Matičková), and in 1975 a photo studio was completed (Brotáková, Kříčková, Bláhová). These spaces are not used in this sense today, they have been restored to the state of the times of President Masaryk.

In the area of the former pheasantry, a greenhouse (1951-1952 - Studený), a boiler house (1951), a flower cold store (1953 - Skála) and a storage building (1976 built, 1996 demolished) were newly built. Houses Nos. 34, 35 and 36 were converted into flats and a factory canteen between 1953 and 1955, with a cloakroom and potato store. In 1975 a shop was built here. The factory canteen and kitchen was rebuilt three more times - from 1964 to 1969, from 1981 to 1986 and in 1991. It was also rebuilt in a later period and is now a café. In the house No. 34, depositories for the National Gallery and Prague Castle were built (1968 study - Pilař, 1979 construction - Pisch).

Between 1972 and 1974 the falconer's house was converted into a bistro, café and confectionery (Slach). The hunter's house was adapted for contemporary housing (1976 interior study, 1982 project completion). The riding hall of Prague Castle was adapted to exhibition space according to the project of architect Janák in 1949. An upholstery workshop was also built in this space between 1953 and 1954 according to a project by the architect Neudörfl. From 1982 to 1985, some spaces were redesigned - the porter's lodge and vestibule, the cloakroom in the basement, the battery station, the laundry and the fire hose drying room (Burian, Borovičková and Šefl). Partial modifications were carried out in this building under President Havel, but the building is still used for exhibition purposes.

In the Riding Yard, workshops and a paint shop were being renovated (1957 to 1958 - Studený). In the 1970s, the carpentry workshop was reconstructed (1970 to 1971 - Žatečka and Stýblo) and the paint shop was reconstructed (1972 to 1973 - Suchan). In 1989 a warehouse for printed materials was established (Nesvačil). And in 1991-1992, a police station was built on the Powder Bridge. The Prague Castle Garage (garage yard) was one of the few new buildings built in the early 1950s under the direction of architect Janák, near the Riding School. A petrol station, a car lift and an oil shed were also built here. In 1964, these premises were reconstructed (by Arnautov, Ulman and Kníže). In 1976-1981 a warehouse for cleaning and mechanisation equipment was built (Sobota, Dufek). Furthermore, modifications were made to the existing welding shop (1986-1987 - Dufek) and a new design of the pumping station (1988). It is worth mentioning the youngest new building at Prague Castle - it is a modern Orangery. It was built on the site of the old greenhouse (old orangery) in 1999 according to the project of architect Eva Jiřičná. The credit for the creation of this building goes to the then First Lady Olga Havlová.

Some of the buildings have been supplemented with related facilities. To the old orangery building were added a flower store, a winter garden (1959 - Studený), a propagation room and a study in the central space (1965 - Studený). The greenhouses in the gardens were renovated and rebuilt. A dressing room for employees was built near the utility garden (1951-1953, 1963 extension of the dressing room - Studený). A boiler house (1951 - Studený), a woodshed with a sawmill (1952-1953, Studený) were also built here. The houses in Jelení Street were supplemented with wood sheds and sheds in the yard (1955 and 1958). The farm premises on the northern outskirts of the Prague Castle were supplemented in 1976 with maintenance workshops, gardening, central

warehouses and a construction yard (Tatíček). In 1988, the construction of a utility horticulture in the so-called Utility Garden was considered (Kovalčíková).

### **Spaces with defensive function**

Compared to previous periods, the Castle lost its defensive function, so the buildings underwent conversions in the period under study. The Mihulka Tower was modified for exhibition purposes - as early as in 1958 the placement of shelves was addressed (Studený), at the end of the 1960s the entrance from the courtyard to the underground was modified, an elevator tower was built and the ground floor was reconstructed (1969 - Veldem) and the loopholes were reconstructed (1970 - Muk). In 1971, a more extensive and complex implementation project was created (SÚRPMO - Růžičková, Nejedlý). In 1982, the State Enterprise Exhibition and the architects Ulrich, Páter and Tykva created museum exhibitions. After the revolution (1993), the DAM studio headed by Petr Malinský created the Rudolfinum exposition. A similar fate awaited the White Tower. In 1953 and 1954, the architect Studený designed the building plans and details concerning the modification of the fireplace on the ground floor and the hooks for hanging the tortures. He designed the torture chamber and the vault bars in 1960. The black tower was first modified in 1956 and 1957. In the following year it was decided to locate the museum in this building (Studený). A refreshment stand and garden landscaping were also designed (Studený). Later (1971), the tower was renovated and an elevator was installed. There are still exhibition and museum spaces in the towers, but with different scenarios and exhibits.

### **Recreational, catering and cultural spaces**

The focus will now shift to facilities for leisure, entertainment, culture and sport. A facility called the House of Culture was part of the emerging regime and its political engagement, education and entertainment, and a facility of this type was also established at the Castle. It was established in the building of the Old Provost's Office. In 1949, the interior furnishings were designed - a library, walls for coats (Kříčka). Later (1951) public toilets were established at the cultural house, the project was led by architect Rothmayer. There was also an information centre (1956 - Moravec). Two years later, the dividing wall at the treasurer's office and the doctors' office was solved (Tintěra). In 1976, a redesign of the polling place was proposed (Procházka). In October 1963 (implementation project from 1961 to 1963 - SÚRPMO - Hlavatý) the House of Czechoslovak Children was inaugurated. During the project, the staircase in the Romanesque tower, the entrance hall and the stairs, the vestibule, the atrium galleries, the ceramic fountain, the glazed wall to the dining room, the wall between the dining room and the kitchen, the interlaced wall in the preparation room were designed, kitchen lift, stage facilities, auditorium, lounge, foyer, clubhouse, exhibition space, furniture, display panels, display cases, display counter, refrigerated display cases, concierge, coat check. The building was designed for children ages 6 to 15 only. Children were to be exposed to political education (without parents present). The building was to serve mainly non-Prague children, who would be dropped off by their parents and could quietly explore the extensive exhibitions at Prague Castle. It was also to be a meeting place for children to meet interesting personalities, to host exhibitions of children's creations (related to the Castle) and various performances. Several rooms have survived unchanged, but now serve a different purpose (the Toy Museum). The new glass communication hall made of steel profiles adjoining the reconstructed premises of the historic building was highly appreciated at the time of its construction, but unfortunately it has not survived to this day (the building was on the verge of life, the roof leaked, condensation on the glass in winter and overheating in summer, so it was demolished in 2015).

The planned Palace of Labour was to have a similar content (but for a different age group). A museum dedicated to the celebration of work was to be created there. It was also to be linked to the Memorial to the History of the Czechoslovak People - thus embracing the period after the Second World War (the era of the construction of socialism). The conceptual proposal of 1960 states the following content: "The mission of the Palace of Labour is to celebrate the creative work of workers,



cooperative peasants and the working intelligentsia and its outstanding results, to depict the magnificent development of our society, to document the fact that socialism has triumphed in our country, and to show convincingly the perspective of communist development. An effort will be made to show that for all our achievements we must pay tribute to the great struggle, diligence and initiative of our people who, under the leadership of the Communist Party, in indissoluble friendship with the Soviet Union, are building their socialist homeland." [22]

The ballroom had not served its original purpose in the previous period, and in 1946 the architect Janák drew up a study of its use - an apartment and lounges were to be built in the building. In 1947-1950 the same architect rebuilt the building, added a cellar and created a projection booth. Since this adaptation, the Ballroom has been used as a space for art exhibitions, concerts and important social events. In the garden of Na Baště, in 1960, the paving and drainage was repaired (SÚRPMO), in 1979 the garden was reconstructed (Tobiášek) and between 1983 and 1984 the paving was repaired (Prokúpek, Hejl). The Queen Anne's Summerhouse has been used for exhibition purposes since the second half of the 20th century. From 1940 to 1955, the garden was renovated (the architects Sokol and Janák were in favour of reconstructing the original Renaissance appearance, but unfortunately, they were not heard in the end). Between 1952 and 1955, details were addressed - the modification of the entrance to the gallery, the bars for paintings, the curtain rods and the flagpoles (Tintěra). Later (1976) a study of the use of the complex was made by the architect Burian. At the end of the 1980s (1986 to 1987), "improvements were made to the structural and technical condition of the Summerhouse". Architect Pekarová was in charge of the interiors, architect Švábová dealt with the architectural and structural part (the floor in the engine room, the flagpole). She was followed by architects Jordák and Hlaváčková, who designed the change of the basements and the modifications in the gardener's house. In the Royal Garden the roads were repaired (1950 - Matěna), fence walls (1946 to 1956 - Studený). The fountains were designed - Hercules (1949 to 1950 - Hlavatý) and Neptune (1951 to 1960 - Studený). These spaces still serve the same purpose today.

Information about the Riding Hall and its adaptation can be found above. This conversion created a new recreational space, which is still not well known, although it is open to the public. It is a garden on the terrace of the Riding School. The architects Janák and Tintěra were responsible for the modifications of the terrace. In Phase I (1953 to 1954), a preliminary design of the fountain was created, a section of the pool with the fountain, an irrigation system, a pumping station, a station under the terrace, a station with a reserve tank and the supporting structure of the fountain were designed. Phase II was carried out between 1956 and 1957 and involved mainly landscaping, detail of the fountain surround, fountain with spotlights, baroque vases and mats in front of the gallery entrances. These buildings still serve the same purpose today.

A new intervention in the Lower Deer Ditch after 1950 was the construction of a shelter under the Castle with an entrance from the bottom of the ditch. In 1967 the roads were addressed (Jelinek). In the 1970s (1976 to 1977), fencing (Straka, Smolka), ditch bridging (Horák), pedestrian walkways (Junek) and a footbridge (Paulus) were designed. Construction activity took place in the Upper Deer Ditch, especially in the 1950s. Between 1955 and 1956, the roads were modified for accessibility (Studený, Neudörfel), and a treasury for the National Gallery was being designed (Studený, Stavoprojekt). The bear nursery and the well were restored. The architect Studený also designed the fruit chamber (fruit cold store) - a freight elevator and a space for vegetables were built.

In 1965, architect Hölzel made a study of the use of the space under Plečnik's staircase in the Paradise Garden. He examined the location of a cafeteria, lapidarium, toilets for 1000 spectators, dressing rooms and toilets for actors. An interesting project in the Middle Wing was the construction of a cinemascope cinema in 1961. In 1976, the entrance to the projection booth of the cinema was designed (Švábová), and in the 1980s the electrical wiring in the cinema was reconstructed (Fenclová). Another area that was landscaped was the garden Na Valech. Improvements to the garden were designed in 1953 (Matka) and in 1961 (Kunca). The reconstruction of the roads was started in 1959 (Kříž). In the same year, a collective of architects and civil engineers (Kos, Jeřábek, Herda and Roos) designed the reconstruction of the music pavilion. The surroundings of the music

pavilion were also designed (Tintěra), as well as the total reconstruction of the garden (Šimůnek) and the connection with the Lesser Town gardens (Hlavatý). The architects Kunca and Kupka were in charge of the second stage of the landscaping - garden landscaping, details, a circular viewing terrace, and the construction part of the music pavilion. Between 1980 and 1981, the reconstruction of the aforementioned pavilion (Matičková) and the podium (Šmejkal) were designed. At the end of the 1980s, the South Gardens came into focus. From 1988 to 1990, the architect Burian led the renovations in these gardens. At first, the concept of the view terrace, the reconstruction of the perimeter structures (Burian, Jakoubek), surface treatments (Burian, Šimko), and the summer scene (Burian, Petříková) were designed. The stage in the Na Valech garden, the entrance to the museum and the addition to the summer stage were designed by architects Burian and Crickettová. Nowadays, these gardens have been restored to the state designed by the outstanding architect Jože Plečnik for President Masaryk.

Another object discussed is the Pohořelec Riding School. In 1962, the orchard was landscaped (Ondřejová), in 1979 the fencing and the construction part - stairs to the warehouse, landscaping (Burian) was designed.

### **Spaces for exhibitions, art and tourism**

During the previous regime, there was a great effort to build the Castle into an exhibition centre, but also a space for tourism (the most important Czechoslovak monument). In general, museums and galleries played a great role in the formation of the modern state, serving to educate a large number of people, but also to present the ruling regime. Contemporary and socialist art was to be shown in these spaces, with an emphasis on the heroic stories of working class leaders. The exhibitions were used by the Communist Party to legitimize the new order after Victory February (1948). The link with the past was emphasised, but at the same time the differences of the new regime from the capitalist establishment were pointed out.

The Museum of Prague Castle was established in the Royal Palace. The floor plans and numbering of the rooms were designed by the architect Studený in 1951. The tour routes were designed by architects Sokol (1966) and Burian (1978). In the West Wing, the Treasury was designed for this purpose (1956 - Studený). The same architect designed a new ticket office, complete with a catalogue shop in 1959. Visitor routes were also created in the cathedral. In 1954, the design of the ticket office was presented (Janák, Moravec). The new ticket office was designed by the architect Beránková in 1982. There were also several changes in the interior. I can mention the changes in the treasury (1959 - Studený), in the crown chamber (1974 - Procházka, Burian) and in the tomb of the Czech kings - a new tour route was created (1975 - Lukášová, Tatiček). In the north wing, the Picture Gallery of the Prague Castle was created, or rather restored - the initial project and studies of the modifications were created in 1963 (KPÚ - Cubr, Hrubý). Many paintings from the original inventory were returned to the Castle. In the Teresian Wing, construction work was carried out between 1989 and 1990 to install the museum. Recently, the Picture Gallery has undergone another renovation, and this space has been closed for several years. The Museum of Prague Castle still operates today in an almost unchanged form.

In the 1950s, the Ballroom was adapted and used as a space for art exhibitions, concerts and important social events. The Riding Hall of Prague Castle was adapted into an exhibition space according to a project by the architect Janák in 1949. In the 1950s a museum was established in the houses in Golden Lane. Expositions were also set up in the Black Tower, Mihulka, the White Tower and St. Anne's Chapel. After the reconstruction of the Lobkovicz Palace according to the project by the architect Hlaváčková from 1981 to 1982, a historical exposition was also created in these premises (1983 to 1984 - Makula, Fejk). Between 1969 and 1975, the Monastery of St. George was adapted for the National Gallery's exhibitions.

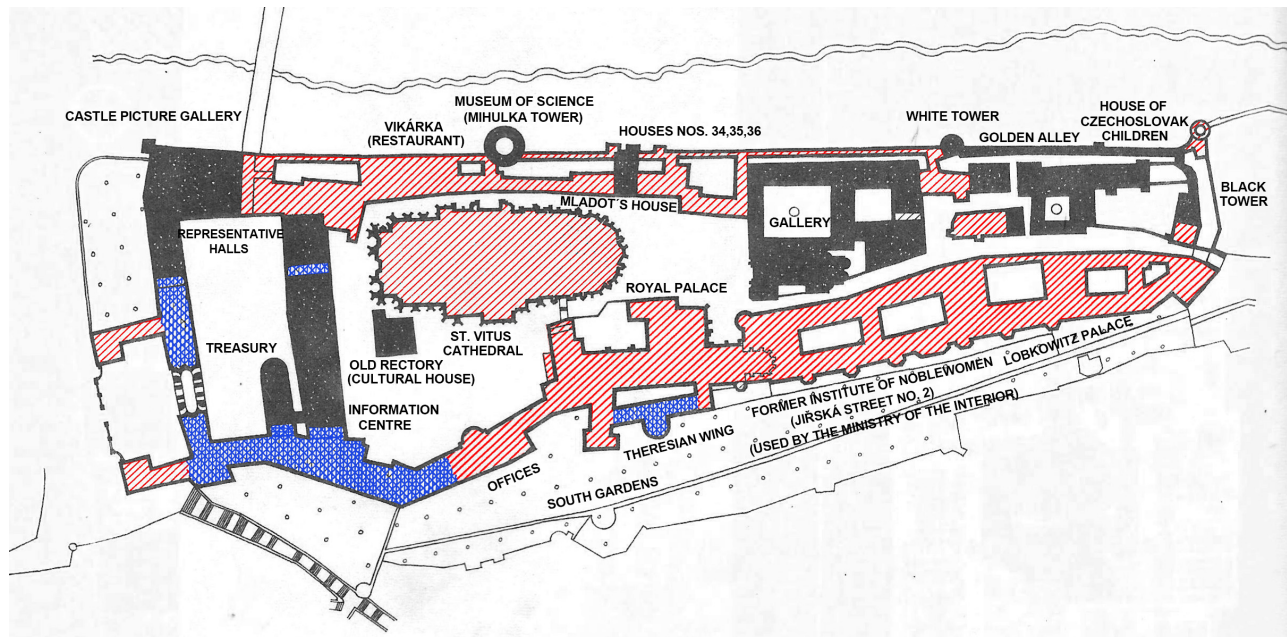


Fig. 11 – Diagram of the main reconstructions and modifications of the Castle from the period of the First Republic after 1920 and from the period of the Socialist Republic after the Second World War until 1972 [12], page 130.

Marking of the period of modifications:

simple hatching (red colour) - until 1918, the original state essentially unrebuilt, but in many cases subject to archaeological investigation; cross-hatching (blue colour) - 1st Republic period; full area (black colour) - modifications from 1945 to 1972

In Jelení Street, houses No. 197, 199 and 200 were reconstructed in 1986 and during these modifications a hostel for 30 people was created (Malinovský). Later this project was converted into a hotel. There are no other accommodation facilities in the Castle grounds, but there are several in the immediate vicinity.

The tourism industry undoubtedly includes catering facilities and several of them were established in the Castle area during the period under study. The Vikárka restaurant was established in the houses No. 38, 39 and 40. The first project was created in 1956 under the direction of the architect Moravec. Three years later another study of the Vikarka (Lácha) was made. In 1964, the houses were reconstructed and on this occasion a restaurant was built (Hölzel, Čapek, Jelínek). The interior furnishings were designed by the duo Firbas and Křiž. In 1966, a wine cellar was opened in Vikárka, designed by architect Šolcová and the interiors were designed by architect Firbas. A year later, lounges (Michálová), a preparation room (Jenčová) and in the fateful year of 1968 a dry warehouse (Setíkovská) were added. The Vikárka restaurant was closed from 2014 to 2022. It was undergoing extensive reconstruction and the original furnishings were replaced.

The architect Moravec also worked on the restaurant Na Baště. Already in 1950 he created a volumetric study, but he did not prepare the initial project until 1957. It was realised between 1957 and 1959. The counter, kitchen facilities and the entrance from the garden were designed. A



cafeteria was built in the House of Czechoslovak Children in 1974 (Hlavatý). A cafeteria was also to be built at the entrance to the Palace of Labour (unrealised study 1964 - Hölzel). In 1971, a project for the interior of the cafeteria in the Lion Court was created (Hlavatý, Kunca, Mošna). In the house No. 8 (next to Daliborka) a project for a snack bar was created in 1964. Architects Firbas and Šimoníková designed the dining tables, benches, clothes rack, bar chairs, bar counter facilities, cabinet for the waiter and counter facilities, washroom and storage, serving window, chairs for the terrace and tables for the terrace. A refreshment stand was designed at the Black Tower in 1958 (Cold). The refreshment room was part of the implementation project for the renovation of St. George's Monastery for the National Gallery (1972 to 1973 - Pilař). According to a study by the architect Hölzel, a refreshment stand was to be built in the Paradise Garden (1965). In 1966, an implementation project was created for the adaptation of the chapel for refreshments in the Kajetán Garden (Hrubý), which was implemented by 1970. At present, this garden is inaccessible to the public and relatively deserted. Only the terrace with a café, which was created from a building designed by the architect Hrubý, is in use.

### Technological spaces

It is necessary to mention the technological background, which is part of the whole complex. In the individual buildings we can find various technical rooms, boiler rooms, air-conditioning machinery rooms, transformer stations, collectors, rooms for spare sources, freight elevators, rooms for television and radio transmissions and a telephone exchange. In the 1970s and 1980s, a complete renovation of the technological facilities was carried out, a renovation that required significant interventions that affected the Castle site not only underground but also on the surface. Some of the buildings had to be demolished and then rebuilt - for example, the joinery building (1978 to 1986). At the end of the 1980s, the construction of the energy centre became the most important action in the area. As early as 1984, a project was drawn up for a centralised heat supply system for the Prague Castle area (Nesvačil). The same problem and the related collector were solved by a team of engineers (Skalický, Hošek, Pospíšil and Petrář) between 1986 and 1987. It required the demolition of some buildings and a fence was designed on the Powder Bridge. A boiler house and a retaining wall under the collector were designed.

In 1988, the project for the 400 Energy Centre was created. Engineers Cibulka, Stehlíková, Petrář, Butkaiová and Nováková participated in the architectural and construction part. They solved the upper construction - park arrangement, construction modifications in the diesel generator, air handling chamber, addition of steel structures in the refrigeration plant, garage doors, freight elevator NGS 100, construction and layout modifications of the guardhouse, exhausts of the refrigeration plant, location of the incubator, modifications of the kitchen layout at the guardhouse (all in 1988), construction modifications of the maintenance workshop (1989). During 1988 and 1989, building 312 was also designed - security of the excavation pit, plan of retaining walls, plan of modifications (Petrář). In the revolutionary year, object 382.1 - construction modifications of the cable shaft relocation in Jiřská Street was also realized. Between 1989 and 1990 the project of the energy centre was completed - construction modifications of the HVAC system, HVAC penetrations, connection of the energy centre (EGC) to the existing garages, noise insulation of the HVAC system (Cibulka). There are also a number of underground passages (tunnels) in the area. As already mentioned, the communist presidents had an underground bunker built with access from the Deer Ditch. It was marked as object K110. In 1998 a project for its reconstruction and use was created - first a project for the building permit (Tomášek, Jonášová), then a project for the construction (Jonášová). The same engineer drew up the final building design in 1999.

The collectors and the energy centre are still in operation today. The current planners are glad that it was built back then, because they are reaping the benefits of that solution. From a technical point of view, it was certainly a necessary thing, from a conservation point of view it was problematic and from an archaeological point of view it was basically a big devastation because a lot of strata disappeared and could not be sufficiently explored.

## CONCLUSION

From the very beginning, Prague Castle was a large complex that was constantly changing. The Slavic fortress with few buildings surrounded by wooden walls expanded, grew, filled with power and new life of prince, king, emperor and president, bishop and archbishop. It expanded across the Deer Moat, raising walls, buildings and churches. Noble families and the highest administrative authorities found their seat here. The central seat of power was moved to other buildings and filled with new functions. The black kitchen in the Castle was transformed into offices, the monastery into an art hall, the stables into a picture gallery, the sports ballroom into a meeting hall, the offices into a museum, etc.

The breadth of typologies in the Prague Castle area is immense. There are typological units related to the administrative function of the Castle, to tourism, to the religious center of the whole country, but also to the function of permanent or temporary housing and recreation.

For most of the second half of the 20th century, Prague Castle evoked more the seat of a totalitarian power that did not like to communicate with the public. Despite the proclaimed opening of the Castle, various parts of the Castle grounds were gradually closed to the public. After a partial relaxation in the 1960s (for example, the House of Czechoslovak Children was built here and the Palace of Labour was considered to attract the working class to Prague Castle), normalization (1970s and 1980s) brought further closures. A more positive period for Prague Castle and public access came after the fall of communism and the election of President Václav Havel.

The 1950s and especially the 1960s brought new building activity to the Castle, which was also connected with new functional use of some of the premises. The Second Courtyard, the central wing of the New Palace, St. Vitus Cathedral and the aforementioned transformation of the Supreme Burgrave's House into the House of Czechoslovak Children were modified. Compared to the previous period, the period under review is characterised by reconstructions and renovations of the internal and external areas of the Castle, but these interventions were of lesser quality. They did not manifest themselves much externally and did not fundamentally change the architectural form or function of Prague Castle. Unfortunately, ideologically inappropriate elements were also removed - for example, interior decorations from the period of President Masaryk. The most significant modifications with the insertion of a new function into the castle premises in this period were the reconstruction of St. George's Monastery for the needs of the National Gallery (completed in 1976) and the creation of the historical exposition of the National Museum in the Lobkowitz Palace (1987). However, these two interventions met the same fate as most of the building modifications of the period under review after the Velvet Revolution, namely gradual destruction, reconstruction or return to the form of the First Republic. A minimum of modifications have survived to the present day. The Prague Castle Archive and some minor interior interventions and office spaces can be mentioned. Some of the buildings have been adapted from the period under review, only the content of the exhibited objects has changed. The exhibition spaces of the Lobkowitz Palace are now used as a museum and picture gallery, while the Spanish Hall is still used for ceremonial gatherings at the highest level. However, the furnishings from the 1970s can no longer be found there.

After the Velvet Revolution, most of the castle's spaces were opened to the public and considerable investment was made in renovations and refurbishments. New construction activity has also resumed here and several award-winning architectural buildings have been created (the orangery by architect Eva Jiřičná, the Powder Bridge passage created by architect Josef Pleskot).

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