Abstract

The aim of my diploma thesis was to deal with person Frantisek Miks and to define, identify, get to know and make art-historical critique of his sacral architectonical work. This person wasn’t study in detail never before, so I had to do research in archives: Prague City Archives, National Archives, Regional Archives in Prague, Kolin and Beroun, Archive of Prague Institute of Planning and Development, Monument of National Literature, Podlipanske Museum in Cesky Brod, etc. I found interesting information and iconography materials in periodicals: Architektonicky obzor, Technicky obzor, Stavitelske listy, Zlata Praha, etc. I discovered considerable amount of documents and architectonical plans of Miks’s projects.

Text of this diploma thesis is divided in twelve chapters including the introduction and the conclusion. After the introduction there is biographical chapter and nine chapters about nine sacral architectonical monuments, which are connected with F. Miks. They include brief history, details of genesis buildings and analysis of Miks’s architectonical plans with their art-historical critiques.

In the conclusion there are presented new and still not published knowledges and opinions on person Frantisek Miks and his sacral architectonical work, which was deduce from information and analysis collected and written in previous chapters. Franz Miks is significant but still ignored figure in field of historicist architecture at the turn of the 19th and 20th century. He projected new buildings and reconstructions of historical monuments. He was high regarded specialist in his discipline. He could adapt and make his projects according to customer’s conditionals, but also could put his own invention in it. One of his most important contributions to field of architecture is so-called “national aspect”, which Miks used for enrichment his works. We can compare this involving of paraphrases and citations of architectonical elements of medieval building from Bohemia in to the new projects with Antonin Wiehl’s “Czech new-renaissance”.