

Abstract

The present work undertakes a comprehensive evaluation of Prague's interwar architecture made by German-speaking architects. It works with a methodological framework built on three overlapping and intertwining layers. The first layer introduces the socio-political-historical-cultural conditions of the origin of architecture in Prague. It presents Prague as the main centre of the Czechoslovak Republic, specifies the role of the Prague City Hall, approaches the Jewish question, discusses Prague bilingualism and details the main platforms for German-speaking architects. The second layer divides the heterogeneous group of German-speaking architects according to their cultural circles and demonstrates the specifics of each cultural circle based on several case studies. Architects Rudolf Hildebrand, Adolf Foehr and Fritz Lehmann were chosen for the German cultural circle. In the circuit on the borderline between the Czech and German cultural environments, the architects are always presented in pairs: Erwin Katona – Berthold Schwarz, Ernst Mühlstein / Viktor Fürth – Otto and Karl Kohn and Rudolf Wels – Martin Reiner. The third layer of the work discusses Prague's German architecture in a broader perspective and places it within the European framework of German architecture. This framework is based on the cities of Hamburg, Frankfurt, Berlin, Munich, Vienna, Bratislava and Budapest. Subsequent intersections and overlaps of individual layers reveal certain specifics of Prague's German architecture and at the same time create a model for a network of relationships that were absolutely crucial to Prague's German architecture.

Keywords

architecture of the 1920s and 1930s, Prague, German-speaking architects, Jewish architects, identity, nationality