

Abstract

Auguste Perret made his mark in history as the first architect to make use of ferroconcrete as an expressive material. The Rue Franklin apartments, the Garage Ponthieu, and the Church in Le Raincy are all milestones in the development of world architecture. In my dissertation, I have outlined the situation in the French architectural criticism in the first decades of the 20th century in order to provide background to Perret's career, which is chronologically treated in another part of the dissertation and completed with an overview of Perret's important buildings. I also wanted to demonstrate the interconnection of his projects with his theoretical thinking. I have referred to the sources of Perret's doctrine and presented the themes that this architect consistently developed throughout his creative life. In my research I took advantage of a rich collection of preserved archives of Perret's office, and both historical and contemporary literature. In another part of the dissertation, I attempted to find answers to the questions of Perret's reception in the Czech context and his contacts with Czech architects. I was also interested in Perret's relation to Czech architecture and in the last section I examined whether we can find works in Czech architecture that directly reflect Perret's influence. We can find an answer to the latter questions; we can see a more noticeable reflection in the media during the 1920s, when it was also possible to see several examples of reflections in the works of Czech architects, and also in his more distinct influence during the period of "social realism." However, only Bedřich Feuerstein, Perret's Czech collaborator in 1924–1925, expressly acknowledged him as his model. Formal comparisons as well as references in the theoretical discussion in the 1940s indicate that Perret very likely particularly influenced Josef Havlíček or Vladimír Karfík.