

## Abstract

Dissertation work called *Decoration of Prague Residential Buildings from the sixties of the 19th Century until World War I* is devoted to sculptures and paintings of buildings, primarily serving for residential purposes. Residential aspect in this work is chosen to express difference from public buildings. City of Prague was chosen as a place of studied buildings not just only in its contemporary range, but in the sense of later "Great Prague". The period of the time covered in this work shows Prague intensely connected through cultural, social and artistic sense. Sculptures and paintings were the key elements for public buildings in the era of Historicism, Art Nouveau and Modernism. There were two essential meanings – ornaments and its richness represented the quality of the builder, as well as its content and symbolism expressed ideas, meaning and message of the building or its institution. The sculptures and paintings to a significant extent were developed not only in public buildings but also in private, ie. entirely residential. Also, these buildings contained their messages in the ornaments. Dissertation focuses exclusively on the part of the building where the ornaments included semantic component. It was either intended to be "read" by the audience, or contained meaning so individual in relation to the private purchaser of the buildings, that uninitiated viewer could not reveal them without knowing the specific context. In many respects the strategy of the building ornaments were identical to those that were manifested in public architecture, on the other way around, they differed.

In the first part of work there has been outlined the development of painting and sculpture ornaments in the Prague area. Furthermore it monitors the gradual penetration of figurative motifs into the residential architecture of the sixties of the 19th century, whose main bearer was the sculpture made from clay. From the sixties to the seventies of the 19th century in Prague and its surroundings, the group of outstanding private buildings like villa and palace type has grown there. Their contract owners belonged to the social elite and business leaders. The level and modalities of their decoration in general has created a high standard for the ornaments of residential buildings in Prague.

For the decoration of residential buildings in terraced houses, ie. mostly rental houses, was a key period the seventies of the 19th century, this era has created its excellent and model examples. By that time the main iconographic decorations area has been formulated such as: statements of historical circumstances of place where the building stands, expressing circumstances associated with the owner and representation of nationalism.

The final chapter deals with the peak period of the wealth of decoration of Prague's residential development. The decor buildings strikingly manifest two basic tendencies: on one hand, the repeated use of the same decorative elements of various buildings, on the other hand, the creation of individual decorative elements, both the art and content.

For the period of culmination of ornamentation of buildings it is characteristic that these two trends were mutually intertwined. Efforts on the involvement of semantic elements in the decoration completely did not hide the development of Art Nouveau decoration, nor the entrance of modern architecture. For this era it is characterized by blending the new with the old, tradition and modernity, both in the architecture itself, and in its decoration, where the Prague's famous *genius loci* significantly participated.