

ANTONÍN BALŠÁNEK: ONE OF THE ALTERNATIVE PROPOSALS FOR THE CZECH LAND COMMITTEE AND LAND ASSEMBLY WITHIN THE LESSER TOWN – IN THE AREA OF THE FORMER ARMORY COMPLEX AND KAMPA ISLAND

ANTONÍN BALŠÁNEK: JEDEN Z ALTERNATIVNÍCH NÁVRHŮ UMÍSTĚNÍ ČESKÉHO ZEMSKÉHO SNĚMU A ZEMSKÉHO VÝBORU NA MALOU STRANU – DO LOKALITY BÝVALÉ ZBRONICE A NA KAMPU

Source Zdroj: Architektonický obzor.  
8, p. 5

# The Parliament for Prague – Proposals, Competitions and Debates on its Location and Architecture

Parlament pro Prahu – návrhy, soutěže a debaty nad umístěním a architektonickou formou komplexu

Klára Brůhová

Snad každé období historie s sebou nese touhu po svém otištění do obrazu města, po zhmotnění do podoby kamenných dominant. Praha 19. a 20. století nebyla výjimkou. Jednou z nejdůležitějších, nejsledovanějších a také nejdiskutovanějších ambic byla v tomto ohledu snaha o vytvoření nového reprezentativního sídla pro klíčové správní orgány českých zemí – nejprve Zemský výbor a Sněm království českého a později Národní shromáždění republiky Československé. O realizaci budovy či celého komplexu, který by se stal novou dominantou centrální Prahy, se uvažovalo od roku 1892. Široké pozornosti se ale vizi dostalo především na sklonku prvního desetiletí 20. století, kdy byla publikována celá řada projektů z pera Antonína Balšánka. Balšánek ve svých návrzích zužitkoval několikaleté zkušenosti ředitele kanceláře pro úpravu Malé Strany a pro správní komplex vytipoval hned několik malostranských lokalit včetně Kampy, Klárova nebo dnešních Vojanových sadů. Byl zároveň přesvědčen, že nová výstavba by neměla šetřit na monumentalitě a pompéznosti. Totéž přesvědčení si uchoval až do doby po roce 1918, kdy své vize publikoval znovu, tentokrát však přepracované pro potřeby samostatné Československé republiky – a jejího parlamentu. Nová doba s sebou ale přinesla přehodnocení problému včetně obratu k větší „památkářské“ citlivosti – a tedy i opuštění lokality pitoreskní Malé Strany. Místo pro novodobou dominantu bylo nově předpokládáno na Letenské pláni – volném prostoru nad městem v panoramatické souvislosti s Pražským hradem. Už v roce 1920 proběhla první tzv. Letenská soutěž, která přinesla celou řadu návrhů na zástavbu pláně včetně umístění i architektonické podoby parlamentu. Další, podrobnější soutěž na celý tzv. „vládní komplex“ následovala v roce 1928. Její vítěz, architekt Josef Štěpánek, pro parlament vyprojektoval jednoduchou podélnou budovu při hraně pláně nad Čechovým mostem, další zástavba se pak měla přimykát k jejímu severnímu a východnímu okraji, čímž měla být v rámci celého komplexu ponechána relativně velká plocha zeleně. I přes poměrně přesvědčivé urbanistické i architektonické řešení ale k realizaci projektu nedošlo. Svou roli sehrála politická reprezentace, která považovala polohu na Letné jako příliš marginální pro své sídlo. Předsednictvo poslanecké sněmovny a senátu se nakonec rozhodlo Letnou z úvah eliminovat a vypsat soutěž zcela novou,

kteřá by pro parlament nalezla místo „jinde ve vnitřních čtvrtích města Prahy“. Někteří ze zúčastněných architektů vraceli parlament na Malou Stranu, i v roce 1929 se ale ukázalo, že její historický charakter a spíše drobné měřítko nejsou pro objemné a velkolepé projekty optimální. Totéž však platilo i v souvislosti s projekty využívajícími lokality na pravobřežních nábřežích – porota nakonec soutěž uzavřela lakonickým konstatováním, že „na pravém břehu ani pod Hradčany nelze parlament umístit“. Třicátá léta pak přinesla ekonomickou krizi a útlum zájmu o novou parlamentní budovu, natož celou vládní čtvrt. Novou vlnu zájmu zaznamenal až poválečný rok 1947, kdy se uskutečnila další, v pořadí již čtvrtá soutěž. Soutěžícím byla sice dána možnost zvolit novou lokalitu pro parlament dle vlastního uvážení, plných 69 ze 74 zúčastněných však budovu vrátilo na Letnou. Po urbanistické stránce tedy opět došlo ke konsenzu. Ani čtyřicátá léta ale nakonec výstavbu na pláň nepřinesla, plány zhatil Vítězný únor. Poslední soutěž byla vypsaná v roce 1966, tentokrát už ale nikoli na novostavbu, nýbrž na rozšíření prostor tehdejšího parlamentního provizoria – bývalé Pražské burzy peněžní a zbožní na rozhraní Nového Města a Vinohrad. A byla to právě tato konkurence, která nakonec přinesla hmatatelný výsledek: monumentální, odvážný a konstrukčně bravurní „dům nad domem“ týmu Karel Prager – Jiří Albrecht – Jiří Kadeřábek – Juraj Kozák. Po desetiletích debat, soutěží a projektů tak Praha dostala kýženu reprezentativní dominantu, která se stala jedním z nejvýznamnějších architektonických děl své doby. Ani touto realizací ale „parlamentní peripetie“ neskončily – nové diskuze přinesla i doba po roce 1989. V porevolučním čase se nakonec Poslanecká sněmovna i Senát usídlily v adaptovaných v historických palácích v srdci Malé Strany, čímž se po sto letech příběh (prozatím) uzavřel.

Studie navazuje na příspěvek pro konferenci „(Ne)plánované město“ v sekci „(Ne)plánované metropole“ zaměřené na plánování a zamýšlenou proměnu hlavních měst a regionálních center v Evropě od konce 19. do konce 20. století. Text se věnuje Praze a tematicky vychází z úvahy, že jedním z nejsledovanějších a nejdiskutovanějších architektonicko-urbanistických otázek vytyčeného období byla právě vize nového parlamentního komplexu. Myšlenka parlamentu coby nové pražské dominanty provázela

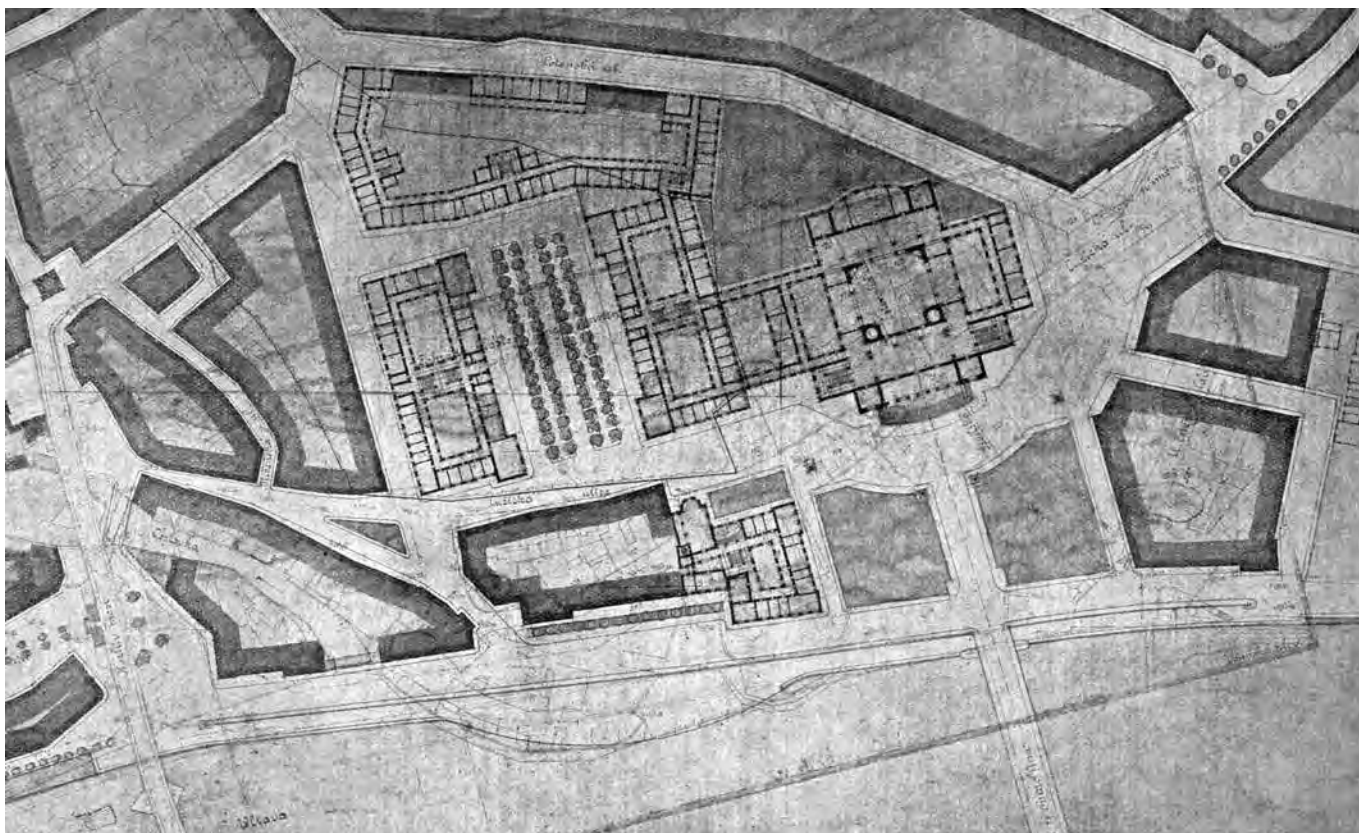
prakticky celé 20. století a v jeho průběhu nabývala různých forem, které většinou skončily ve fázi projektů. Naprostou většinu popisovaných návrhů tedy představují vize nerealizované. Studie v tomto ohledu vychází z autorčina předchozího výzkumu (především z doktorské práce „Praha nepostavená“ obhájené v roce 2015 na FA ČVUT v Praze a publikované v monografii BRŮHOVÁ, Klára, 2017. *Praha nepostavená. Vltavské břehy jako urbanistické téma moderní metropole*. Praha: Česká technika – nakladatelství ČVUT

a z badatelské činnosti související s projektem „Architektura demokracie“ na pražské Vysoké škole uměleckopřemyslové – rok 2018). Navazuje také na nedávné knižní výstupy zaměřené na kontextualizaci nerealizovaných projektů pro Prahu z pera dalších odborníků (především SEDLÁKOVÁ, Radomíra, 2018. *Nereálný socialismus. Praha 1948–1989*. Praha: Národní galerie Praha a DRNEK, Kryštof, 2019. *Nerealizovaná Praha*. Praha: Scriptorium).

Perhaps every era longs for its embodiment in the form of architecture, in durable stone landmarks, i.e. the desire to leave an imprint in the image of a city. In Prague, a plethora of magnificent buildings from the Middle Ages, the Renaissance and the Baroque has been added to the city structure. Later, the 19th and 20th centuries had the same ambition and endeavored to complement the historical monuments with new ones. At that time, instead of church and aristocratic patronage, which had dominated the city earlier, the representations of new social strata began to come to the fore. Prague acquired the National Theater, the National Museum, the Municipal House and many other structures that aimed to bring the city closer to the glamour of the dazzling European metropolises such as Paris or Vienna. However, not all the proposals for new landmarks were ever brought into reality. A large number of projects from the late 19th and early 20th centuries remain unbuilt. Among them, the most significant were probably the proposals for the houses of the Czech Land Committee and Land Assembly, which can be considered as a vanguard of later ideas of the Czechoslovak Parliament.

One of the first architects addressing the architectonic form and spatial location of these important administrative bodies of the Czech lands was Antonín Balšánek,<sup>1</sup> who in 1909 summarized and published his ideas on this topic in several articles in the magazine *Architectural Horizon* (*Architektonický obzor*) and in his text *The Depopulation of the Lesser Town and the Necessity of Public Buildings* (*Vylidňování Malé Strany a nutnost staveb veřejných*). As the title suggests, Balšánek drew attention to the “gradual dying”<sup>2</sup> of city life in the Lesser Town streets, which he linked to the increasing presence of state offices, located most frequently in the aristocratic palaces of the Lesser Town increasingly occupying even the neighboring houses, from which the original inhabitants were evicted. As Balšánek calculated, by 1909 there were approximately 250 families ejected from their apartments because of the state offices.<sup>3</sup> “This systematic depopulation”, wrote Balšánek, “is a real disaster for the whole district, whose population is expelled, and whose production and trade potential is therefore impoverished and destroyed”. The architect saw the solution in the construction of new administrative buildings, allowing the return of life to the expropriated houses and bringing a new metropolitan lustre to the Lesser Town at the same time. Moreover, he did not conceal his belief that the existing Lesser Town “is an unfinished unit” and directly requires the construction of new public buildings fulfilling the role of modern landmarks. Obviously, the most impressive new dominants were meant to be the houses for the Czech Land Committee and the Land Assembly, the realization of which had been discussed since 1892.<sup>4</sup> Originally, they were intended to be placed in the area of the former armory complex in Všešrdova Street. However, due to “unfavourable political conditions”, the construction never even began. Nonetheless, the beginning of the 20th century brought about a new situation leading Balšánek to believe that the construction of the said representative buildings could take place soon. As a result, he did not waste any time and developed several variants both for the location and the architectural form of the two previously noted structures.<sup>5</sup>

For the needs of the Czech Land Committee, Balšánek conceived a square hall “about 28 to 30 m wide”, “dignified salle des pas perdus, meeting rooms, offices, audience hall for the governor, marshal and his deputy, reading rooms, library, wardrobes, toilets, stairs”. For the Land Committee and the Land Assembly together, Balšánek estimated the need of “at least 46,000 m<sup>2</sup> of utility area and 15,500 m<sup>2</sup> of built-up area, which means a building 150 m long and 100 m deep”.<sup>6</sup> One of the sites considered by the architect for this construction was the previously mentioned Armory complex. However, due to the enormous size of the project, it was not possible to fit the entire planned outcome onto the plot. Therefore, Balšánek proposed dividing the whole administrative body into two separate buildings, in which the Land Assembly could then be placed within the Armory



**ANTONÍN BALŠÁNEK: ALTERNATIVE PROPOSAL FOR THE PARLIAMENT WITHIN THE LESSER TOWN – IN THE AREA OF TODAY VOJAN GARDENS**

ANTONÍN BALŠÁNEK: JEDEN Z ALTERNATIVNÍCH NÁVRHŮ UMÍSTĚNÍ ČESKÉHO PARLAMENTU NA MALOU STRANU – DO LOKALITY DNEŠNÍCH VOJANOVÝCH SADŮ

Source Zdroj: Architektonický obzor. 19, p. 14

complex and the Czech Land Committee on nearby Kampa Island. To keep the Assembly in contact with the Committee's offices, a connection would have been made between the two buildings – using small bridges on the level of the first floor.<sup>7</sup>

Nonetheless, the architect kept considering yet other alternatives that would allow both offices to be placed in one building. He believed that a suitable space for a single building large enough to accommodate both Committee and Assembly could be found in the garden of the Institute of the Blessed Virgin Mary (today the Vojan Gardens). Balšánek described the garden as an area without “artistic significance” and planned to fill it with a “construction of the greatest dimensions”, “boldly said, the most important in the whole kingdom”.<sup>8</sup> The monumental facade of the Assembly was to be turned towards the Vltava River, and its majestic impression was to have been further intensified by a large open space in the form of a square extending to the river bank. With this proposal (which would have, in passing, destroyed a considerable part of the Lesser Town's historical structure), Balšánek intended to create a new, noticeable landmark within the long-distance views over the Vltava River and the Prague Castle panorama.<sup>9</sup>

The last place introduced by Balšánek for the Committee and Assembly was the area of Klárov, i.e. the Lesser Town bridgehead of the planned bridge from the Rudolfinum (today Mánes Bridge). For this site, he designed a large square surrounded by prominent buildings – including the Czech Land Committee and Land Assembly – in this case again divided into separate volumes. The urbanism of the square and the architectural design of the buildings were presented in several variants, yet in all cases the Committee was invariably treated as the central and the most representative element.<sup>10</sup>

As far as the architectural design was concerned, it is clear from the published sketches<sup>11</sup> that the resulting building would have formed an extremely magnificent structure combining historicist styles and the influence of Art Nouveau. By 1909, the architecture of this kind was regarded as somewhat outdated by the younger architects, but for Balšánek, who had graduated in 1888, the choice of style was fully understandable, especially considering its proposed function for state institutions supposed to be dignified and representative – preferably employing established forms.



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Source Zdroj: Architektonický obzor. 19, p. 22



**ANTONÍN BALŠÁNEK: ALTERNATIVE PROPOSAL FOR THE PARLIAMENT WITHIN THE LESSER TOWN – IN THE AREA OF TODAY'S VOJAN GARDENS**

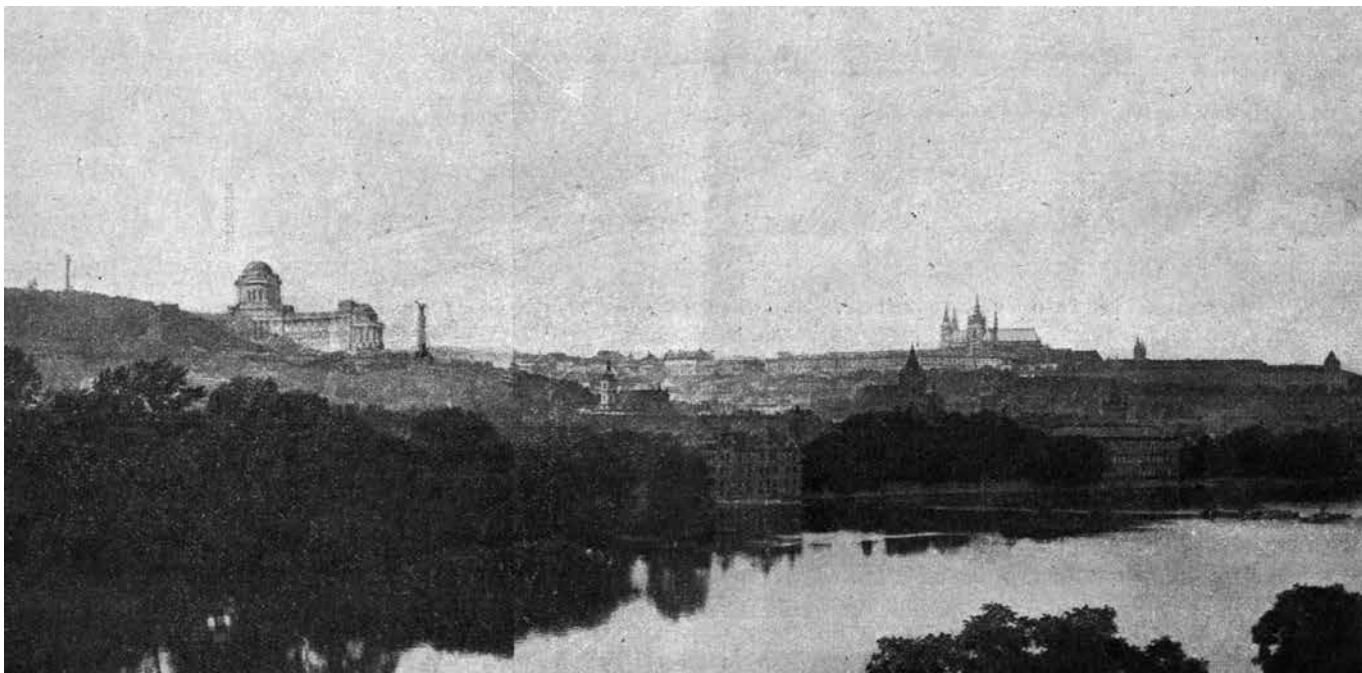
ANTONÍN BALŠÁNEK: JEDEN Z ALTERNATIVNÍCH NÁVRHŮ UMÍSTĚNÍ PARLAMENTU NA MALOU STRANU – DO LOKALITY DNEŠNÍCH VOJANOVÝCH SADŮ

Source Zdroj: Architektonický obzor. 19, t. 11

Even less appropriate, however, seemed the same designs in 1919 and 1920, when they were published for the second time.<sup>12</sup> Since the headquarters of the Czech Land Committee and Land Assembly remained unbuilt under the rule of the Austro-Hungarian monarchy, new hopes for the construction of contemporary landmarks were spurred by the foundation of independent Czechoslovakia. Shortly after the declaration of Czechoslovak independence, Antonín Balšánek sprang to action and began to publish extensively on the possible future form of Prague as the capital of an independent state. His articles were, naturally, accompanied by his own architectural and urban designs. A considerable amount of his work at the time was devoted to the assembly building, now no longer intended for the Czech Land Committee, but instead the bicameral National Assembly of Czechoslovakia (parliament), as the supreme legislative body of the newly established independent republic. Despite this specific functional change, the architectural form of the building, as well as its location, was based directly on Balšánek's old proposals – magnificent historicist complexes that would have irreversibly transformed the picturesque historical fabric of the Lesser Town.

Balšánek described one of the published variants (for Klárov and the Vojan Gardens) as follows: "The cour d'honneur in front of the Assembly should resemble the scenic projections on the Place d'Armes in front of the Palace of Versailles. The Assembly building itself is situated in the background within the Garden of the Institute of the Blessed Virgin Mary [...]. On the sides, the square is surrounded by a monument to the Czechoslovak Legions in the form of an open loggia with a staircase and a statue of victory on a pillar. [...] it refers to the monument of Victor Emanuel [in Rome] to celebrate the liberation and unification of Italy."<sup>13</sup> As we can see, even after 1918, the architect did not retreat from his conviction that "the Assembly must occupy a position of the utmost dominance in the Lesser Town."<sup>14</sup> On the other hand, in the context of the new political system, he was even more vigorous in proclaiming that the new development must stand out "next to the dome and the tower of St. Nicholas, St. Vitus and the Royal Castle" to become "the decisive element of the panorama, [...] and the new sign of republican Prague". "With this step", continued Balšánek in a rather nationalistic tone, "the current great era would replace the old Jesuit Baroque character of Prague with a new one – Czech and Slavic."<sup>15</sup>

The parliament retained the identical prominent location and a similar architectural expression even in the last vision created by Balšánek – a proposal for Petřín, the wooded hillside towering above the Lesser Town. The architect considered the green slopes of the Petřín Hill the most splendid location in Prague – mainly due to their elevated position and panoramic connection with the Castle. Regarding the resulting panoramic effect, Balšánek placed the structure on the boundary of the Seminary and Schönborn Gardens, where he composed a building with a triangular ground



**ANTONÍN BALŠÁNEK: ALTERNATIVE  
PROPOSAL FOR PARLIAMENT  
LOCATED ON THE PETŘÍN HILL**

ANTONÍN BALŠÁNEK: JEDEN  
Z ALTERNATIVNÍCH NÁVRHŮ  
UMÍSTĚNÍ PARLAMENTU –  
DO LOKALITY NA PETŘÍNĚ

Source Zdroj: Architektonický obzor.  
19, p. 29

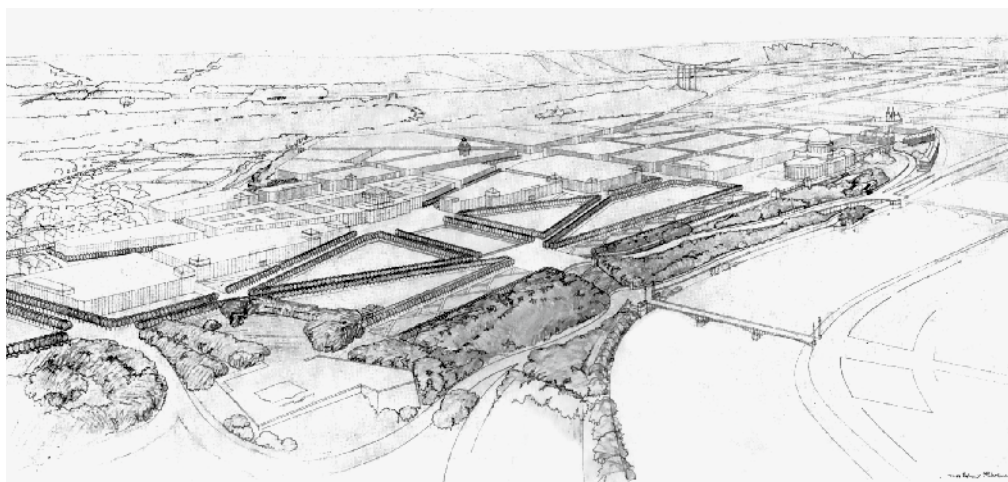
plan and dimensions of approximately  $100 \times 100$  m. The corners of the triangle would have provided space for a capacious lobby and two assembly halls, respectively for the Chamber of Deputies and the Senate. In the middle of the interior disposition, there was a large circular hall for holding large public gatherings. The architecture was meant to be monumental, roofed by a giant dome and accessible by an imposing formal staircase from the foot of the hill.<sup>16</sup>

At this point, it should be emphasized that Balšánek's visions had been increasingly criticized even since the beginning of the century. By the end of the first decade of the 20th century, for instance, architect Jan Koula pointed out the fragile character of the Lesser Town and expressed his disapproval of the leviathan projects proposed by Balšánek. Koula doubted whether new monumental landmarks could be even successfully developed in harmony with the existing picturesque structure of the Lesser Town, as "a conflict between modern artistic intentions and historical-archaeological interest could easily occur".<sup>17</sup> After 1918, the negative reactions escalated and grew stronger. Bohumil Hübschmann – an architect but also a member of the Old Prague Club and an eloquent advocate of the local genius loci – did not hold back. He described Antonín Balšánek as "blinded by the desire for the apotheosis of liberation" and "unable to discern" the limits of artistic freedom and where freedom instead becomes arrogant, ruthless and even brutal.<sup>18</sup>

Hübschmann also directed his sharp criticism toward other architects, who presented their own megalomaniacal proposals shortly after 1918. One of them was Václav Roštlapil, who similarly followed up his pre-war project for the Land Assembly, which (after the establishment of Czechoslovakia) he promptly transformed into a parliament building. His vision was to extend the extant volume of the Straka Academy, which he himself had designed over two decades earlier. In principle, he proposed an extension of his own 1896 building into the form of an entirely new and representative embankment under the Prague Castle. Corresponding to its 19th-century origin was the overall architectural expression of the newly proposed buildings – everything was meant to be conceived in a historicizing style.<sup>19</sup> Therefore, it should not be surprising that Roštlapil's vision gained little support nor advocacy. In the 1920s, a general consensus emerged of the necessity of leaving the Lesser Town area and searching for a place for the new parliament elsewhere.

The new possible place was found rather quickly: very soon, architects and urbanists started to mention the Letná Plain as their preferred location for the parliament complex. There were several reasons. The pragmatic one lay in Letná's status as a large open space near the Prague centre necessarily attracting new development. In turn, more sophisticated arguments emphasized particularly its strong representative and symbolic potential – the physical proximity of Prague Castle endowing the plain with a direct panoramic connection to the Castle district, and also its





**BOHUMIL HÜBSCHMANN:**  
BIRD'S EYE PERSPECTIVE OF LETNÁ  
WITH THE PARLIAMENT BUILDING  
ABOVE ŠTEFÁNEK BRIDGE – BASED  
ON THE COMPETITION PROPOSAL  
FOR THE LETNÁ COMPETITION IN  
1920

BOHUMIL HÜBSCHMANN:  
PTAČÍ PERSPEKTIVA LETNÉ  
S PARLAMENTEM UMÍSTĚNÝM  
NAD ŠTEFÁNEKŮV MOST –  
VYPRACOVÁNO NA ZÁKLADĚ  
SOUTĚŽNÍHO NÁVRHU Z TZV.  
LETENSKÉ SOUTĚŽE V ROCE 1920

Source Zdroj: Styl. 20, p. 6



**PAVEL JANÁK, ALOIS KUBIČEK AND  
E. SVOBODA: PROPOSAL FOR THE  
LETNÁ COMPETITION IN 1920 –  
PARLIAMENT BUILDING**

PAVEL JANÁK, ALOIS KUBIČEK  
A E. SVOBODA: SOUTĚŽNÍ NÁVRH  
Z TZV. LETENSKÉ SOUTĚŽE V ROCE  
1920 – BUDOVA PARLAMENTU

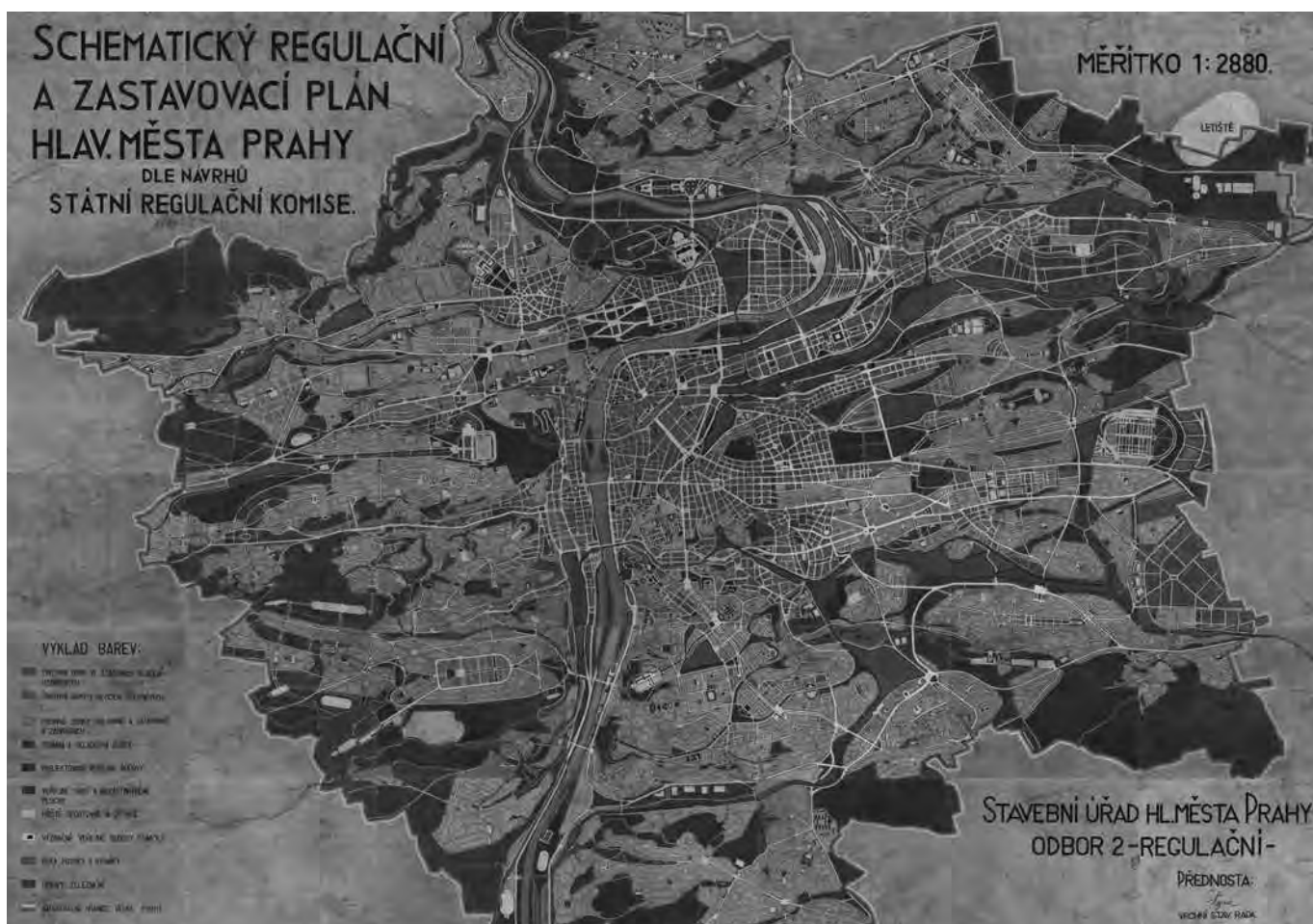
Source Zdroj: Styl. 7, p. XLIII



elevated position above the city lending the location a certain autonomy, as well as territorial and visual dominance.

The discussions on a new location for parliament culminated in 1920 in the so-called Letná competition,<sup>20</sup> which was announced by the State Regulatory Committee<sup>21</sup> (SRC).<sup>22</sup> Even though the competition aimed to find a solution for the whole north-western sector of the capital, Letná represented the crucial part of the territory and was also given the greatest care. The participating architects and urban planners were asked to solve the problem of the terrain grade and method of ascent to the plain and deliver a relatively detailed proposal of its development. According to recommendations made by the SRC, mostly important state and cultural institutions were to be located on the Letná Plain, though there was no direct requirement that it also serve for the parliament building.<sup>23</sup> However, in the end, all the competitors opted for precisely this option.<sup>24</sup> Hence, the competition gave rise to an unprecedented consensus, which for a long time petrified Letná as the one generally accepted site for the parliament. In addition to the legislative chambers, most of the architects placed other government buildings and offices on the plain as well, transforming the entire Letná plateau into a representative “government district”.<sup>25</sup>

A total of 18 projects<sup>26</sup> were entered in the competition,<sup>27</sup> all of which approached Letná in different ways. The Parliament and other important institutions were presented in various architectural forms from fully historicizing concepts (e.g. the winning duo František Vahala – Vratislav Lhota) to restrained classic modernism (Antonín Engel, Bohumil Hübschmann or Max Urban) and even “cubist” visions (e.g. Pavel Janák – Alois Kubiček – E. Svoboda). Almost invariably, the parliament building dominated the area and faced a large forum or square. Often, it was placed as a “point de vue” of the planned “Letná Roadway” – an urban boulevard conceived as an extension of today’s Pařížská Street and Čech Bridge that would have continued northwards through the Letná hillside to the current Milada Horáková Street. Exactly at the intersection with this street, many



**PRAGUE'S REGULATORY PLAN,  
1929 – 1930**

NÁVRH REGULAČNÍHO PLÁNU  
PRAHY, 1929 – 1930

Source Zdroj: app.ippraha.cz

of the designs proposed to build a new parliament plaza, which would thus become a certain counterweight to the historic Old Town Square. Another large group of proposals placed the parliament closer to the edge of the Letná hillside, allowing the building to overlook the city below and form a distinctive dominant feature over the Vltava River. Some designs positioned the building above the Čech Bridge, others over the Štefánek Bridge or into the space between the two. According to the jury's verdict, the first prize in the competition was given to the project by architects František Vahala and Vratislav Lhota, who situated the parliament building on the edge of the Letná Plain above Štefánek Bridge, forming a visual closure of Revoluční Street.<sup>28</sup> Bohumil Hübschmann, who won a shared second prize with his project, chose the same place for parliament.<sup>29</sup> Moreover, in the Letná competition Hübschmann also put his eloquence to good use, writing a thorough justification for his choice of location. He passionately believed that the parliament building had to stand out visually in the Prague panorama, but at the same time it should not compete with Prague Castle. Following this reasoning, Hübschmann considered the position on the edge of Letná above Štefánek Bridge as the optimal spot. It was far enough from Prague Castle to ensure that the new dominant would not obscure it, yet at the same time was close enough to be the Castle's equal pendant.<sup>30</sup> For the same reason, the architect refused to situate any large building above the Čech Bridge, where the volume would have interfere with the nearby Castle.

The idea of placing the parliament on the eastern outskirts of Letná was eventually accepted even by the State Regulatory Committee, and was incorporated in an official project, namely the 1924 draft of the regulatory plan. The location benefited also from the fact that the idea of extending Pařížská Street through the "Letná Roadway" was gradually abandoned and thus the urban importance of Čech Bridge to an extent declined. On the other hand, the Štefánek Bridge and Revoluční Street were gaining in importance, as they were to become part of the intended traffic circle around the Prague centre. It was only logical that the committee suggested placing the parliament





**JOSEF ŠTĚPÁNEK: PROPOSAL FOR THE LETNÁ COMPETITION IN 1928**

JOSEF ŠTĚPÁNEK: NÁVRH ZE SOUTĚŽE NA ZASTAVOVACÍ PLÁN LETNÉ V ROCE 1928

Source Zdroj: Spisovna IPR v Praze, n. FMU001457



**JAROMÍR KREJCAR: PROPOSAL FOR THE LETNÁ COMPETITION IN 1928**

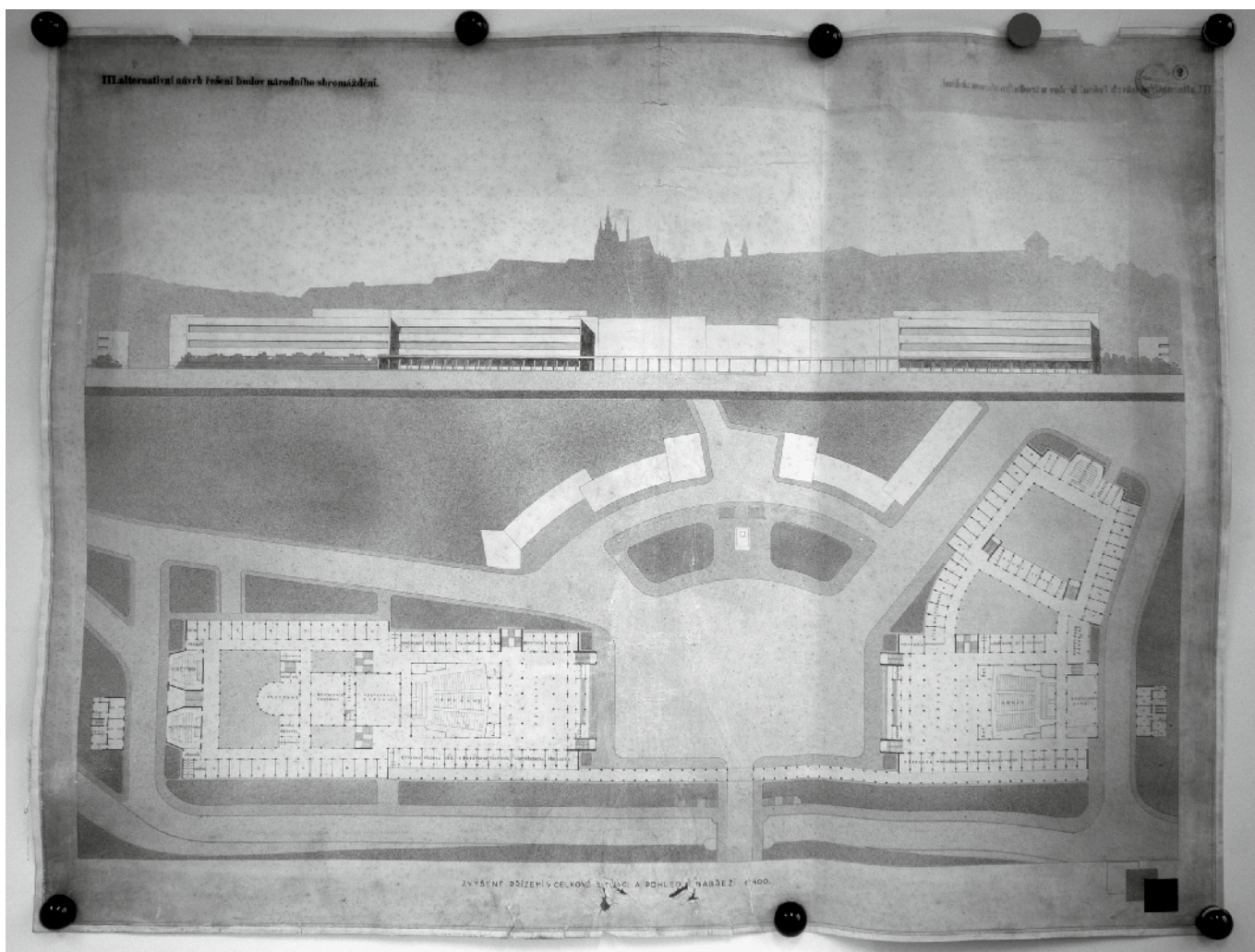
JAROMÍR KREJCAR: NÁVRH ZE SOUTĚŽE NA ZASTAVOVACÍ PLÁN LETNÉ V ROCE 1928

Source Zdroj: Spisovna IPR v Praze, n. FMU001456

on the axis defined by Revoluční Street and Štěfánik Bridge. However, in the end, the regulatory plan resulting from the Letná competition and the depicted parliamentary position were not binding. The ultimate authority regarding the regulatory decisions in Prague was the Ministry of Public Works, which stated somewhat evasively that in the event of a new and more detailed competition (planned to obtain full designs for the state buildings on Letná), the regulatory plans made by the SRC were not legally binding.<sup>31</sup> As a result, this ministerial decision degraded the regulation of Letná to a mere recommendation, so that although the regulatory plan existed, it did not impose any mandatory obligations on the Letná development and parliament.

The more detailed and narrowly focused competition<sup>32</sup> aiming to resolve the architectural form and exact location of buildings in the “Letná government district” was finally announced in February 1928.<sup>33</sup> The SRC, as the organizer of the competition, recommended following the urban layout outlined by the existing regulatory plan, but the aforementioned ministerial clause still gave room for adjustments. Moreover, urban alterations were also encouraged by the elected officials themselves, respectively by the presidium of the Chamber of Deputies and the Senate, which considered the location of its new seat above the Štěfánik Bridge to be too marginal, and demanded a more centrally placed spot.<sup>34</sup> Similarly, the presidium interfered in the determination of the area of the future parliament, requesting an enormous floor size of 37 000 m<sup>2</sup>.

In the end, a total of 16 designs were submitted. The first prize went to the project by Josef Štěpánek, who situated a large two-chamber parliament at the end of Čech Bridge. He thus met the wishes of the politicians who wanted their headquarters to occupy a central location. At the same time, however, he tried to respect the panorama, and therefore composed the parliament as a low linear volume surrounded by greenery, the character of which “might not harm the dominant appearance of Prague Castle”.<sup>35</sup> The ministries and state administration buildings were assigned to the northern and eastern edges of the plain, with a relatively large area of green space in between. The plans and visualisations show a significant shift in both architectural and urban planning perspectives since the previous competition: the historicizing concepts were replaced by avant-garde and functionalism and the urban block structure of the early 1920s began to shift towards compositions



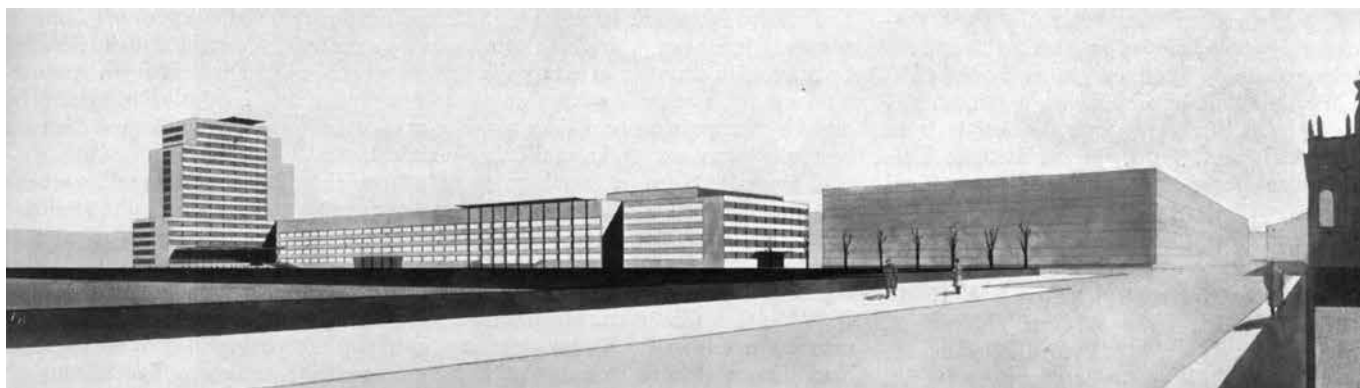
**PROPOSAL FOR THE COMPETITION  
"TO FIND THE PLACE FOR THE  
PARLIAMENT BUILDING WITHIN  
THE INNER CENTER OF PRAGUE" IN  
1929 – PARLIAMENT AT KLÁROV**

NÁVRH Z IDEOVÉ SOUTĚŽE NA  
VYHLEDÁNÍ NOVÉHO MÍSTA  
PRO BUDOVY POSLANECKÉ  
SNĚMOVNY A SENÁTU V ROCE 1929  
– PARLIAMENT NA KLÁROVĚ

**Source** Zdroj: National Technical  
Museum, Architecture and Engineering  
Department, Fund "Competitions",  
n. 20080722/04

of detached volumes in open green space. This shift was equally apparent in the project that finished second in the ranking. Its author, Jaromír Krejcar, designed a composition of a rational linear development completed by the freestanding volume of the parliament – in this case located above the Štefánik Bridge, i.e. in a visual relation to the Revoluční Street and the upcoming traffic circuit around central Prague. The parliament location above the Štefánik Bridge was also retained by Bohumil Hübschmann, who however fell short of any prizes this time.<sup>36</sup>

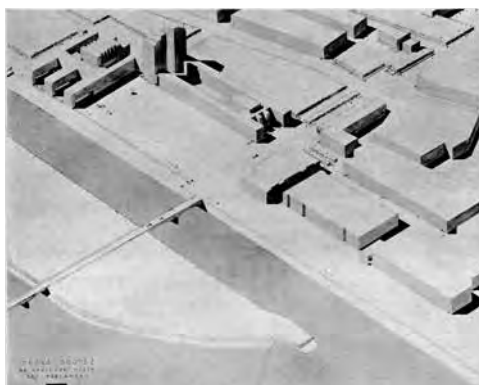
From the results of the competition, or the awarding of the first prize to the project of the parliament building above the Čech Bridge, it might seem that the presidium of the Chamber of Deputies and the Senate would have been satisfied with the verdict. But the reality was different. In the end, even the position above the Čech Bridge was not sufficient and the situation resulted in a curious turn. In 1929, less than a year after the second Letná competition, the presidium initiated an entirely new competition "to find the most suitable place for the Parliament building within the inner centre of Prague – [...] outside the Letná Plain".<sup>37</sup> Bearing in mind the previously rejected projects by Antonín Balšánek, the experts considered the location within the Prague core unrealistic and spoke out against the competition, but didn't succeed. The competition was announced. Moreover, a number of requirements that had been part of the Letná competition was adopted by the new instructions, including the area of the parliament, which – again – was assigned a minimum floor area of 37,000 m<sup>2</sup>. Possibly, the Letná Plain could have accommodated an object of such dimensions, but it was practically impossible to squeeze a similar Colossus into the structure of historic Prague.<sup>38</sup>



**JAN GILLAR: PROPOSAL FOR THE COMPETITION "TO FIND THE PLACE FOR THE PARLIAMENT BUILDING WITHIN THE INNER CENTER OF PRAGUE" IN 1929 – PARLIAMENT ON THE MASARYK EMBANKMENT**

JAN GILLAR: NÁVRH Z IDEOVÉ SOUTĚŽE NA VYHLEDÁNÍ NOVÉHO MÍSTA PRO BUDOVY POSLANECKÉ SNĚMOVNY A SENÁTU V ROCE 1929 – PARLAMENT NA MASARYKOVĚ NÁBŘEŽÍ

Source Zdroj: Stavitel. 11, p. 9



**KAMIL ROŠKOT: PROPOSAL FOR THE COMPETITION "TO FIND THE PLACE FOR THE PARLIAMENT BUILDING WITHIN THE INNER CENTER OF PRAGUE" IN 1929 – PARLIAMENT AT TĚŠNOV**

KAMIL ROŠKOT: NÁVRH Z IDEOVÉ SOUTĚŽE NA VYHLEDÁNÍ NOVÉHO MÍSTA PRO BUDOVY POSLANECKÉ SNĚMOVNY A SENÁTU V ROCE 1929 – PARLAMENT NA TĚŠNOVĚ

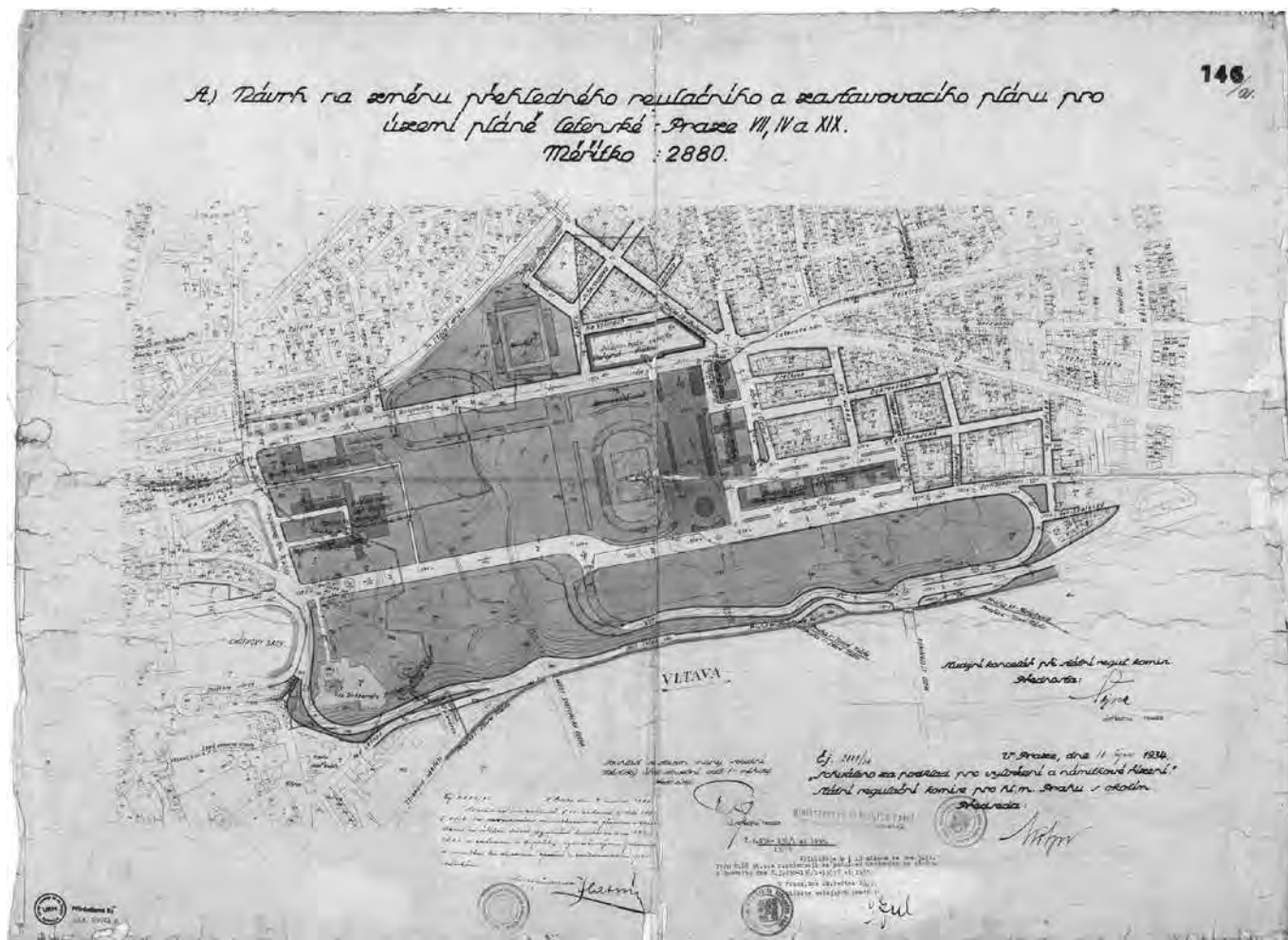
Source Zdroj: Stavitel. 11, p. 7



Despite this somewhat absurd assignment, a relatively large number of architects decided to take part. Most of the competitors placed the parliament at Klárov.<sup>39</sup> The choice was quite logical – the Lesser Town bridgehead of Mánes Bridge remained an open and unresolved urban space. Yet even in 1929, it became clear again that the megalomaniacal building program of the parliament was not the right choice for the small-scale and picturesque Lesser Town structure. Some of the contestants tried to solve the problem shrewdly and decided to leave one chamber on the opposite bank in the Rudolfinum<sup>40</sup>, which allowed them to propose a smaller structure for the second chamber alone. Yet even this arrangement did not lead to optimal solutions, as the volume was still too large.

A relatively frequent solution was also the high-rise development. An example of this approach was the project by Jan Gillar, who planned to rebuild the area on the right bank of the Vltava River – namely the Masaryk Embankment facing the National Theatre. Gillar's design would have meant the demolition of several historical blocks between Anenská, Liliová and Bartolomějská streets, where the architect imagined a new functionalist parliamentary complex. The problem with the required floor space was solved by means of a high-rise building, with part of the compound assuming the form of a "skyscraper" with 18 floors.<sup>41</sup>

Kamil Roškot was another one of the competing architects who decided to build upwards. However, he chose a less prominent site, specifically the location by the Hlávka Bridge on the right bank of the river. He intended to use part of the area of Denis Railway Station (Těšnov Station), which he planned to demolish. A dominant feature of the new parliamentary complex was its unusual design in the form of two tower blocks.<sup>42</sup> On one side, the project was criticized for being too remote from the Prague core. On the other, it should be emphasized that its location outside the historical centre made the proposal by far the most realistic one. Probably for this exact reason



# **REGULATORY PLAN FOR LETNÁ, 1934**

REGULAČNÍ PLÁN LETNÉ, 1934

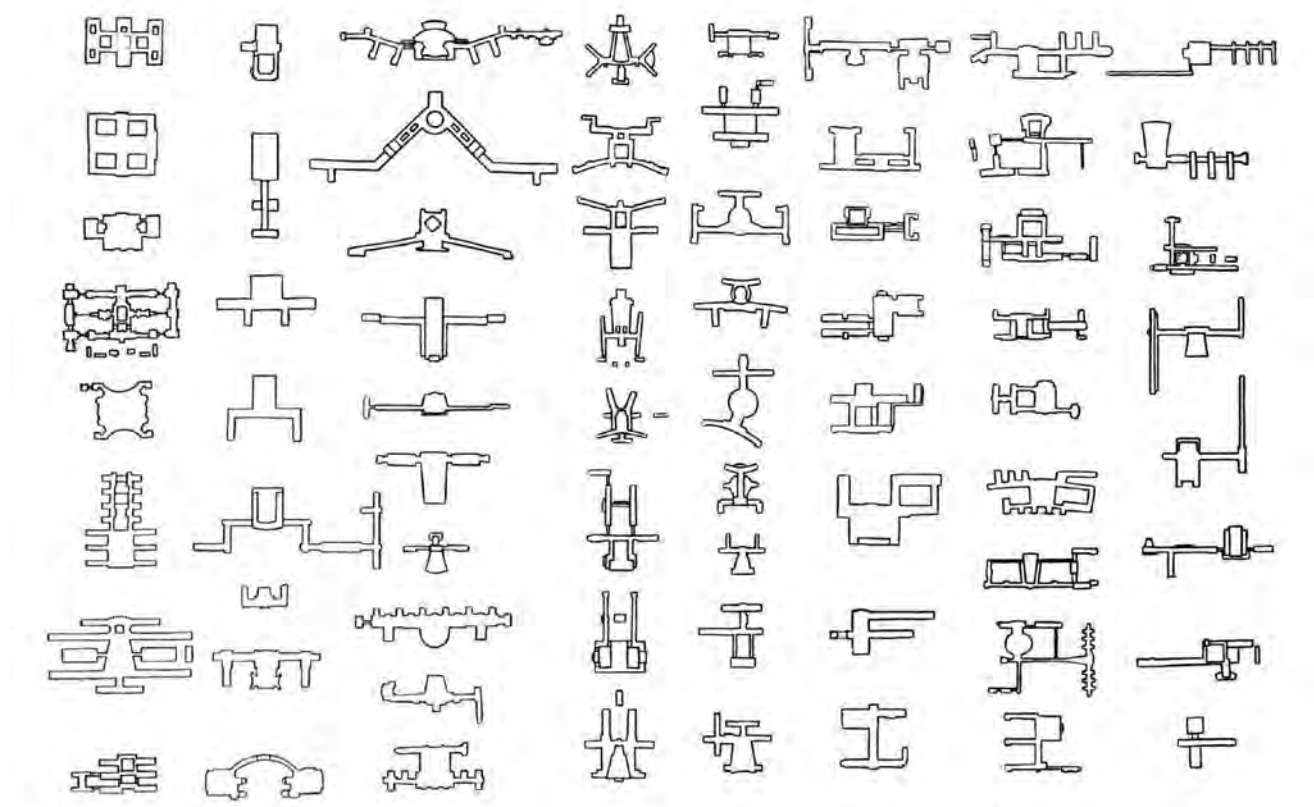
Source Zdroj: Spisovna IPR v Praze,  
n. SRK000228

Kamil Roškot also won the highest prize granted in the competition. Despite his success, neither Roškot's proposal nor any other was recommended for implementation. The competition was, in fact, a failure that only proved that "the parliament cannot be placed on the right bank or under the Prague Castle".<sup>43</sup> As some reviewers bitterly pointed out, this "finding" was obvious before the competition.

Although it would be logical to assume that after such a debacle, the focus would return to Letná Plain, the situation turned out differently. The construction activity of the 1930s was strongly affected by the economic crisis, and the interest in the new parliamentary complex gradually diminished, eventually contributing to the abandonment of the vision of a representative development on the Letná Plain. Evidence for this change can be found in the Letná regulation plan, which was confirmed in 1934, where there is no longer any indication of the future parliament building. Since the parliament was not built anywhere else during the existence of the First Republic, the National Assembly continued to hold its sessions in the Rudolfinum, which was originally intended as a mere provisional arrangement. A change was brought about in 1939 with the establishment of the Nazi-dominated Protectorate of Bohemia and Moravia, which meant the dissolution of both parliamentary chambers and the conversion of the Rudolfinum back to a concert hall and gallery.

After the restoration of Czechoslovakia after World War II, a new seat was once again sought for the parliament. It was eventually found on the border of the New Town and Vinohrady – in the former Prague Stock Exchange building, where the Czechoslovak National Assembly was held starting in 1946, even though originally the location was again seen as a provisional arrangement.<sup>44</sup> After 1945, the hopes for the construction of a new representative building flourished once more. As Oldřich Starý pointed out: "It is our duty to want the [National Assembly] building to be the





**PAVEL JANÁK: DIAGRAM OF  
GROUND-PLAN ARRANGEMENTS  
FOR THE PARLIAMENT COMPLEX –  
ANALYSIS OF PROPOSALS FROM  
THE COMPETITION FOR IDEAL  
PROJECTS FOR THE PARLIAMENT  
BUILDING IN 1947**

PAVEL JANÁK: DIAGRAM  
PŮDORYSNÝCH USPOŘÁDÁNÍ  
PARLAMENTNÍHO KOMPLEXU –  
ANALÝZA NÁVRHŮ ZASLANÝCH DO  
SOUTĚŽE NA BUDOVU NÁRODNÍHO  
SHROMÁŽDĚNÍ V ROCE 1947

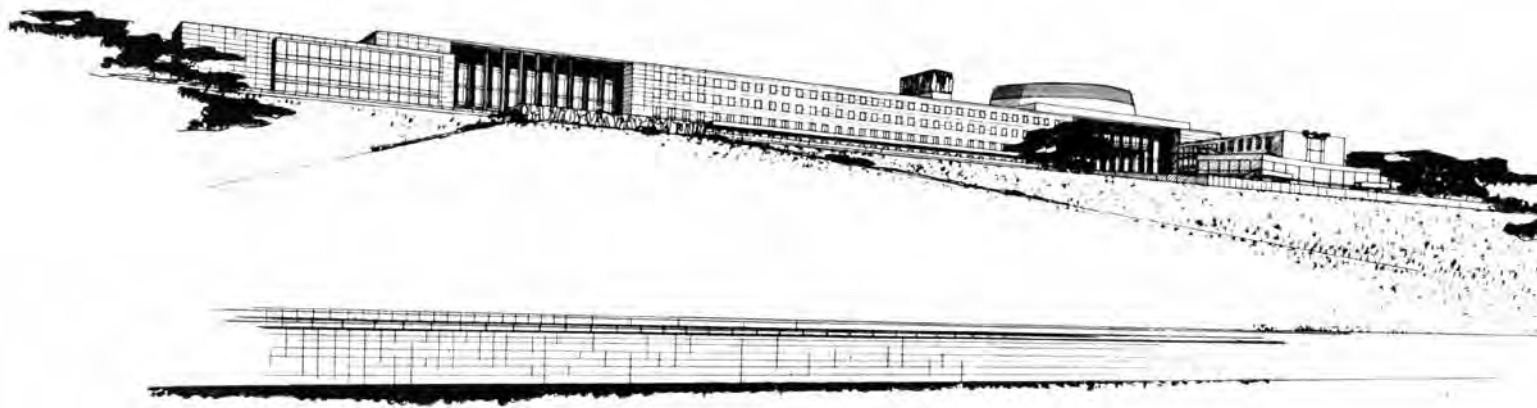
Source Zdroj: *Architektura ČSR* 6, p. 208

most important work of the time, to have its architectural expression and visual importance. Therefore, we cannot borrow the building, even the most beautiful one. It would be undignified. [We should build new structure] corresponding to contemporary needs, life and culture.<sup>45</sup>

In 1947, another competition was announced for the National Assembly building,<sup>46</sup> and the competitors were given the opportunity to choose its location. However, only five of the 73 competing architects proposed a location other than Letná,<sup>47</sup> meaning that Letná Plain was confirmed once again as a place suitable for a representative parliamentary complex. Within the framework of Letná, the contestants situated their structures differently, some of them on the edge of the plain in exposed positions within the Prague panorama, others further north. Almost everyone, however, kept large areas of greenery on the plain and did not propose any dense development. Architecturally, the projects varied widely and ranged from cautious historicizing tendencies to progressive modernity including high-rise buildings.

Pavel Janák, one of the jury members, characterized the projects very charmingly: "First appears the 19th century relic group: closed blocks with yards inside and good or bad air management [...]. Right behind them stands a group of symmetrical bundles of parallel wings, inspired by industrial buildings. Then there is a group that could be described as an animal type. It is characterized by a central body, from which symmetrical wings grow like limbs. Often they are quadrupeds. [...] Then there is the aircraft type: with the fuselage in the middle and two symmetrical equilibrium wings [...]. These three main ground plan types are all essentially symmetrical, influenced by ancient order, almost as if it were a law. Exactly at the core of the symmetrical ground plan there is always an assembly hall, as the heart of the organism and disposition. Finally, there is a loose, asymmetrical bundle of wings. [...] While in the symmetrical a priori floor plan there is first a pattern and the content has to fit in; here, wings are formed according to the content. [In this sense], the free-wing grouping seems to be the right way."<sup>48</sup> The jury came to the same conclusion – i.e. that it was necessary to abandon the idea of monumentality based on a priori symmetry and follow the path of rational composition and "cultivated modesty."<sup>49</sup> This belief was reflected also by the selection of the highest awarded project by František Čermák and Gustav Paul.

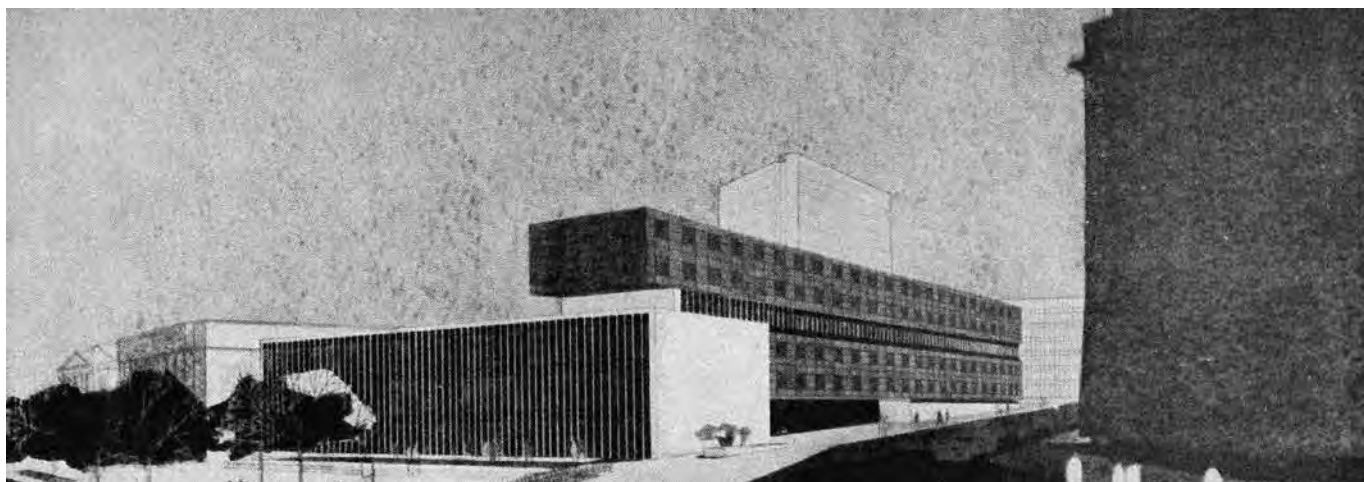




**FRANTIŠEK ČERMÁK AND  
GUSTAV PAUL: PROPOSAL FROM  
THE COMPETITION FOR IDEAL  
PROJECTS FOR THE PARLIAMENT  
BUILDING IN 1947**

FRANTIŠEK ČERMÁK A GUSTAV  
PAUL: NÁVRH ZE SOUTĚŽE  
NA BUDOVU NÁRODNÍHO  
SHROMÁŽDĚNÍ V ROCE 1947

Source Zdroj: Architektura ČSR. 6, p. 197.



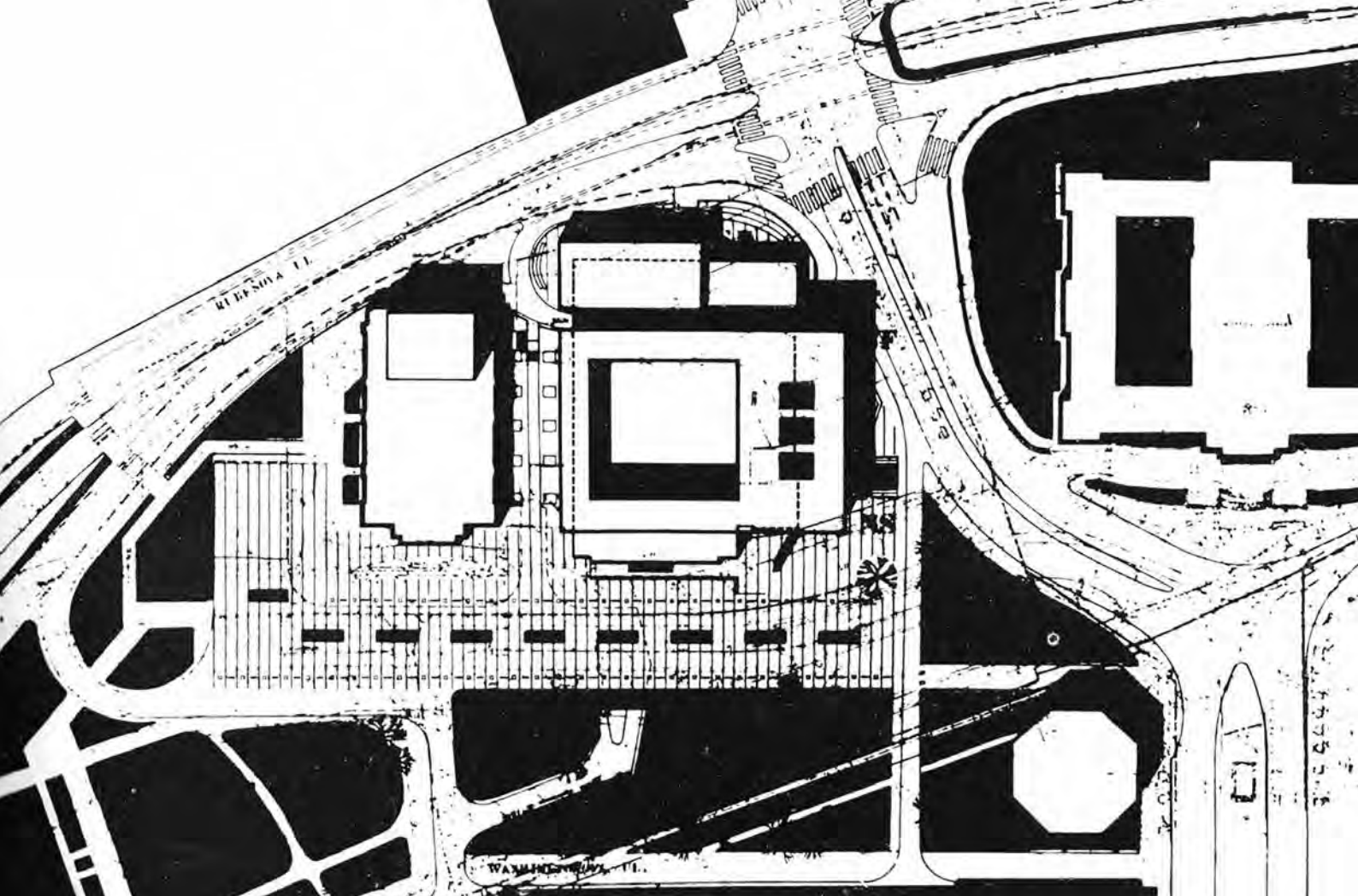
**FRANTIŠEK CUBR – JOSEF HRUBÝ –  
ZDENĚK POKORNÝ: PROPOSAL  
FROM THE COMPETITION FOR THE  
REBUILDING AND ENLARGEMENT  
OF THE FORMER PRAGUE STOCK  
EXCHANGE INTO THE BUILDING OF  
THE NATIONAL ASSEMBLY IN 1966**

FRANTIŠEK CUBR – JOSEF HRUBÝ –  
ZDENĚK POKORNÝ: NÁVRH  
ZE SOUTĚŽE NA PŘESTAVBU  
A DOSTAVBU BÝVALÉ PRAŽSKÉ  
BURZY PENĚŽNÍ A ZBOŽNÍ  
NA BUDOVU NÁRODNÍHO  
SHROMÁŽDĚNÍ V ROCE 1966

Source Zdroj: Architektura ČSSR.  
25, p. 460

However, the jury's verdict also said that the competition should not result in the immediate construction of Čermák's and Paul's project, but on the clarification of the guidelines for a new and more detailed competition. In addition to the suggested architectural form, the jury also identified an optimal location for the parliament – in the eastern part of Letná Plain further from its edge,<sup>50</sup> ensuring that a large green area was to be preserved on the edge of the plain so the view from the city would not be altered or disturbed. This new requirement represents a major change from the First Republic's visions, yearning to build a striking dominant feature of the Prague skyline.<sup>51</sup> The more detailed competition (promised to be the definitively final one) however did not happen at all. This time, plans were thwarted by "Victorious February", i.e. the Communists' 1948 coup d'état.

The question of the new National Assembly building was not revived until the 1960s. At first, Letná was considered again, but in the end it was decided that the new building should instead expand the capacity of the current seat of the Assembly – i.e. the former Prague Stock Exchange.<sup>52</sup> Following this intention, an architectural competition for several invited teams was launched in 1966. It was clearly stated in the assignment that the building of the former exchange<sup>53</sup> should be preserved and the new structure should only complement the existing volume.<sup>54</sup> The requirement of preserving the stock exchange, while meeting the demands for spatial area of the new structure,



KAREL PRAGER, JIŘÍ ALBRECHT  
AND JIŘÍ KADEŘÁBEK:  
WINNING PROPOSAL FROM  
THE COMPETITION FOR THE  
REBUILDING AND ENLARGEMENT  
OF THE FORMER PRAGUE STOCK  
EXCHANGE INTO THE BUILDING OF  
THE NATIONAL ASSEMBLY IN 1966

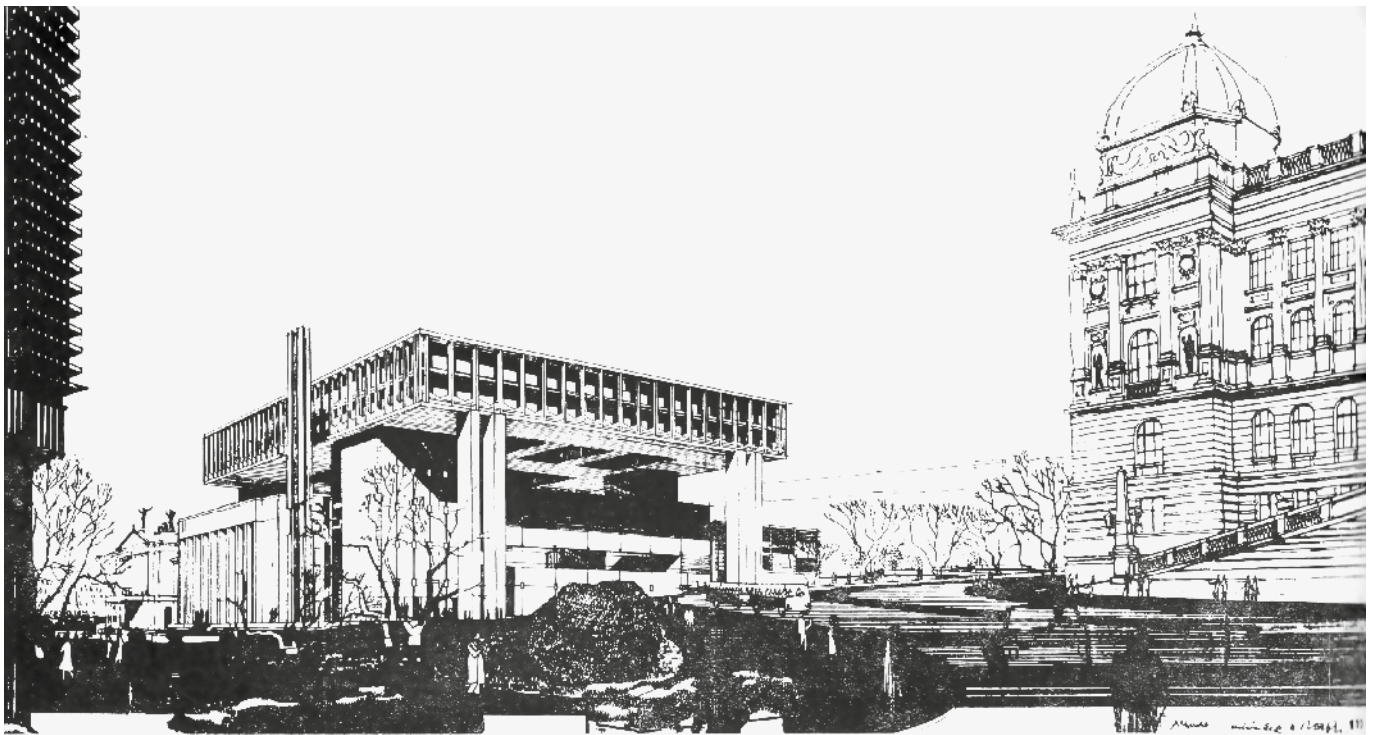
KAREL PRAGER, JIŘÍ ALBRECHT  
A JIŘÍ KADEŘÁBEK: VÍTĚZNÝ  
NÁVRH ZE SOUTĚŽE NA PŘESTAVBU  
A DOSTAVBU BÝVALÉ PRAŽSKÉ  
BURZY PENĚŽNÍ A ZBOŽNÍ  
NA BUDOVU NÁRODNÍHO  
SHROMÁŽDĚNÍ V ROCE 1966

Source Zdroj: Architektura ČSSR.  
25, p. 456

made it difficult for most contestants to squeeze everything needed on the plot, and rendered the resulting projects somewhat overly dense. The exception were the designs by Věra and Vladimír Machonin and the team of Karel Prager, Jiří Albrecht and Jiří Kadeřábek together with engineer Juraj Kozák, who came up with the idea to build not only next to the Exchange, but also above it – forming a “house above the house”.<sup>55</sup> The proposal by Karel Prager and his colleagues eventually won the first prize. According to the jury’s evaluation, their project “achieves a massive effect and, in its austerity, contains features of monumentality”.<sup>56</sup>

One particularly striking and monumental part of the project is undoubtedly the aforementioned “house above the house”, the two-storey superstructure consisting of four Vierendeel beams supported by subtle columns. With this vertical focus, it even became possible to build a generous plaza outside the building.<sup>57</sup> The original intention of the architects was to connect this area by a pedestrian zone with Wenceslas Square. In the end, however, this could not have been done due to the changed route of the North-South highway running through the city immediately in front of the building. In terms of its planning and the wider urban context, the complex unfortunately remained a mere torso. However, this cannot be blamed on the architects. From an architectural point of view, it must be stated that with the construction of the National Assembly a new era undoubtedly materialized with great confidence and assuming a significant place in the image of Prague. Eventually, after many decades of competitions and designs, the new landmark was realized. Although it took a different form and location than expected for a better part of the 20th century, it was indeed one of the most important and noteworthy architectural works of its time.

In any case, the history of the search for the seat of parliament did not end with the construction of the National (later Federal) Assembly. After all, the original intention of completing the stock exchange building was to provide the parliament with new premises only temporarily – before the new building would be built. The vision of a brand-new representative seat was still alive.



KAREL PRAGER, JIŘÍ ALBRECHT  
AND JIŘÍ KADEŘÁBEK:  
WINNING PROPOSAL FROM  
THE COMPETITION FOR THE  
REBUILDING AND ENLARGEMENT  
OF THE FORMER PRAGUE STOCK  
EXCHANGE INTO THE BUILDING OF  
THE NATIONAL ASSEMBLY IN 1966

KAREL PRAGER, JIŘÍ ALBRECHT  
A JIŘÍ KADEŘÁBEK: VÍTĚZNÝ  
NÁVRH ZE SOUTĚŽE NA PŘESTAVBU  
A DOSTAVBU BÝVALÉ PRAŽSKÉ  
BURZY PENĚŽNÍ A ZBOŽNÍ  
NA BUDOVU NÁRODNÍHO  
SHROMÁŽDĚNÍ V ROCE 1966

Source Zdroj: Architektura ČSSR.  
25, p. 456

After the deputies moved to the new location, the former stock exchange together with the “house above the house” was to be used as a cultural and congress centre with exhibition spaces, a library and restaurants.<sup>58</sup> Making use of the immediate vicinity of the State Opera and the National Museum, a whole cultural complex would be created at the upper end of the Wenceslas Square. It must be added, however, that the provisional measure has again become a somewhat permanent solution, and the building serving as the seat of the National (Federal) Assembly survived until after the Velvet Revolution. The idea of a cultural venue was realized in a slightly modified form only in 2009, when the edifice was acquired by the National Museum as its “new building”, including exhibition spaces and a café.<sup>59</sup>

The revolution in November 1989, and especially the period of the separation of federal Czechoslovakia into independent Czech and Slovak Republics, brought a new impulse to the discussions on the adequate seat of the legislature. With the dissolution of the federation, the days of the Federal Assembly were numbered and, together with the preparation of the new state system, there was, of course, talk of choosing the permanent seat of the Czech Parliament in terms of “dignified architecture representing one of the highest political authorities of the Czech Republic”.<sup>60</sup> Architect Miroslav Masák, a former adviser to the President Václav Havel, recalled that already in the early 1990s voices reviving the ideas of new dominant buildings in Prague began to be heard again. Even ideas comparable to the explosion of visions in the early 1920s made their appearance, such as construction of a new university campus, cultural institutions and, of course, state administration buildings.<sup>61</sup> Letná was increasingly mentioned once more and Masák himself took part in the debates and plans of rebuilding the plain into a “central park with several suitable edifices”. Among the planned buildings was to be a concert hall and museum of architecture at the western end of the plain and a new parliament building at the eastern end. Nevertheless, the construction of the new legislative seat was eventually swept off the table, which Masák associated with the arrival of

a new mayor of Prague and later a new national government.<sup>62</sup> Moreover, given the rapid post-revolutionary changes and the will to resolve the situation quickly, there was, in any event, probably not enough time left to prepare thorough projects for Letná anyway.

Another possibility for the seat of the new Parliament of the Czech Republic (first for the Chamber of Deputies and later also for the Senate) was the Federal Assembly building from the 1970s. This solution was, however, hindered by the general reluctance of the new political representation to perform their job and “build democracy” on the premises constructed for the elective officials of the overthrown Socialist regime. In the end, the historical Thun Palace in Lesser Town was chosen – as the (old)new seat of the Chamber of Deputies, where the Assembly of Bohemian Estates was based in the 1800 and where the Czech National Council had sat since 1968.<sup>63</sup> However, taking into account the spatial requirements, it was necessary to expand the complex to other neighbouring buildings. As result, the compound grew into several houses and palaces in Lesser Town, and with a bit of hyperbole it can be said that after a century of ever-shifting changes, the situation returned to the state so loudly criticized by Antonín Balšánek in his text *The Depopulation of the Lesser Town and the necessity of public buildings (Vylidňování Malé Strany a nutnost staveb veřejných)*.<sup>64</sup> Later, the Senate itself was also situated within the Lesser Town when, after the rejection of the offer to use the former Federal Assembly building, the Senators found their seat in the Wallenstein Palace.

Once again, a certain form of nationalism and self-determination played a role in the choice of the architecture of the venue. As the then deputy Karel Ledvinka wrote, “in 1918, representatives of the people gathered in the historic Chamber of Deputies [in the Thun Palace] to dethrone the Habsburg dynasty from the Bohemian throne and to proclaim Czechoslovakia shortly after the defeat of Austria-Hungary in the First World War. [...] So where else should parliament reside?”<sup>65</sup> Like the euphoria after 1918, the 1990s brought their own architectural politics, which preferred associations with the earlier history of the Bohemian lands (however conflicting) and especially the First Republic (surprisingly including the still-present rejection of the Habsburgs). On the other hand, any connection with the previous regime was to be avoided. This situation led to the refusal of the technically advanced and spatially generous premises of the former Federal Assembly (even though, paradoxically, not designed during the period of rigid Normalization with which they are most often associated but during the so-called “Golden Sixties” and the Prague Spring); and the creation of a somewhat fragmentized and cramped complex within the Lesser Town’s historical buildings. Today’s houses of parliament share one crucial feature with the former Federal Assembly – namely a certain inaccessibility and isolation from the citizens. The building of the Federal Assembly was cut off from the pedestrian zone by the highway, while the buildings in the Lesser Town are hidden in a maze of narrow streets – without any generous anteroom for possible civic assemblies. As Petr Pithart comments: “As if there was no place for confident, sovereign rule, nor for the opposition, for the people in front of the parliament.”<sup>66</sup>

However, the presence of the people in front of government buildings would not be simplified even by the latest grandiose vision of new seat for state administration – in this case, the recently medialized project of the entire government district in Letňany on the far northern edge of Prague. This proposal, in many aspects problematic, shows that the idea of a new complex for state institutions still comes to life from time to time. At the same time, however, its utterly absurd nature allows one to hope justifiably that it will not be materialized. We can therefore predict that even this current project will be included alongside the unrealized visions described in this paper.

The text is based on the doctoral research of the author at the FA CTU in Prague and the follow-up scientific work, inter alia for atelier A4 of Academy of Arts, Architecture & Design in Prague.

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- 22 Red., 1920 – 1921. Soutěže vypsane. *Styl*. **6**, p. 79.
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- 24 Red., 1921 – 1922. Výťah ze zápisu o jednání Státní regulační komise jako poroty k posouzení soutěžních prací na úpravu a zastavění pláně letenské a okolí. *Styl*. **7**, p. 34. Red., 1921. O za-stavění Letné a okolí. *Architektonický obzor* **20**, p. 8.
- 25 Brůhová, K., 2017. pp. 120 – 144, 171 – 186.
- 26 17 competing projects and one out of competition.
- 27 Red., 1920 – 1921. Soutěže vypsane. *Styl*. **6**, p. 79. Red., 1920. Různé zprávy. *Architektonický obzor*. **19**, p. 61. Spisovna IPR v Praze, n. SRK001419, Soutěž na úpravu a zastavění pláně Letenské a okolí (typescript dated 25. 7. 1920).
- 28 An important street on the site of the former fortification ring on the border of the Old and New Town.
- 29 Red., 1921 – 1922. K projektům soutěže na regulaci Letné a okolí hradu. *Styl*. **7**, pp. 35 – 53.
- 30 Spisovna IPR v Praze, n. SRK001419, Soutěž na úpravu a zastavění pláně Letenské a okolí (typescript dated 25. 7. 1920).
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- 32 Competition to obtain the building plan of Letná.
- 33 Red., 1927 – 1928. Letenská soutěž. *Styl*. **13**, p. 80.
- 34 Red., 1927 – 1928. Novostavba pa-rlamentní budovy a letenská soutěž. *Styl*. **13**, p. 71.
- 35 ŠTĚPÁNEK, Josef, 1929. Průvodní zpráva hesla „Zelený čtvrtec“. *Stavitel*. **10**, p. 20.
- 36 URBAN, Max, 1949. *Dějiny plánování a výstavby hlavního města Prahy III/7*. Unpublished typescript, p. 83.
- 37 Urban, M., 1949, p. 113. Red., 1924 – 1925. Kde bude státí nová sněmovní budova?. *Styl*. **10**, pp. 127 – 128.
- 38 Brůhová, K., 2017, pp. 186 – 194.
- 39 BENŠ, Adolf, 1930. K ideové soutěži na vyhledání místa pro budovy posla-necké sněmovny a senátu, *Stavitel*. **11**, pp. 5 – 6.
- 40 Concert hall and art gallery, tem-porary seat of the parliament during the First Republic.
- 41 Benš, A., 1930, pp. 9 – 10.
- 42 Benš, A., 1930, p. 7; Urban, M., 194, pp. 116 – 118.
- 43 Red., 1928 – 1929. K výsledku soutě-že na umístění sněmovny a senátu N. S. v Praze. *Styl*. **14**, p. 177.
- 44 STARÝ, Oldřich, 1947. Poznámky k soutěži na budovu Národního shro-máždění. *Architektura ČSR*. **6**, p. 197.
- 45 Starý, O., 1947, p. 197.
- 46 SEDLÁKOVÁ, Radomíra, 2018. *Nereálný socialismus. Praha 1948 – 1989*. Praha: Národní galerie Praha, pp. 10 – 14.
- 47 Starý, O., 1947, p. 197.
- 48 JANÁK, Pavel, 1947. K soutěži na budovu Národního shromáždění. *Architektura ČSR*. **6**, p. 210 – 211.
- 49 Starý, O., 1947, p. 203.
- 50 Starý, O., 1947, p. 204.
- 51 Starý, O., 1947, p. 204.
- 52 Built in 1937 according to the plans by Jaroslav Rössler.
- 53 Listed as a cultural monument.
- 54 VOŽENÍLEK, Jiří, 1966. Soutěž na přestavbu areálu u Národního muzea v Praze. *Architektura ČSSR*. **26**, p. 455.
- 55 VORLÍK, Petr and BRŮHOVÁ, Klára, 2019. *Beton, brásky, boletice*. Praha: Česká technika – nakladatelství ČVUT, pp. 92 – 95.
- 56 Voženílek, J., 1966, p. 455.
- 57 The original aim of the architects was to connect this public space with the Wenceslas Square via the pedestrian zone. In the end, however, this aim was made impossible because of the traffic conditions (the positioning of the North-South Highway). As such, the urban context of the building remained incomplete, though understandably this situation cannot be blamed on the architects.
- 58 SEDLÁKOVÁ, Radomíra, 2013. *Karel Prager. Lidé si na nové věci teprve musí zvyknout*. Praha: Titanic, p. 82.
- 59 Between 1995 and 2009, Radio Free Europe was housed in the building.
- 60 Personal recollection of Karel Led-vinka. BRYCHTA, Roman and FIAL-KOVÁ, Elena (eds.), 2018. *Architektura demokracie*. Praha: UMPRUM, p. 11.
- 61 Memories of Miroslav Masák. Brychta, R. and Fialková, E., 2018, p. 14.
- 62 In July 1992. Brychta, R. and Fialko-vá, E., 2018, p. 15.
- 63 Personal recollection of Karel Ledvinka. Brychta, R. and Fialková, E., 2018, p. 11.
- 64 As Petr Pithart recalls: “[The Chamber of Deputies] is expanding outward, occupying apartments and other (sic!) public buildings.” Brych-ta, R. and Fialková, E., 2018, p. 17.
- 65 Personal recollection of Karel Ledvinka. Brychta, R. and Fialková, E., 2018, p. 11.
- 66 Personal recollection of Petr Pithart. Brychta, R. and Fialková, E., 2018, p. 17.