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CHARLES RENNIE MACKINTOSH

AND

JAN KOTĚRA

Bakalářská práce

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ABSTRACT

At the turn of the nineteenth century architects were challenged by rapid progress of technologies and materials. However, only few people were so courageous to try something different at that time. Charles Rennie Mackintosh and Jan Kotěra helped to overcome outdated views on modern design and created unique buildings when following contemporary demands. And as the two names came from different countries there could be compared the impact of the home background on their aims and works. And finally, the description of their lives and art projects may influence the present day opinion on modern architecture.

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INTRODUCTION

As the title suggests, the aim of my Bachelor Thesis is to study and compare the two great architects Charles Rennie Mackintosh and Jan Kotěra, who belong among the founders of modern architecture nowadays. The reason I chose this topic was that I have always appreciated architecture and as old styles are generally claimed to be much more valuable I wanted to prove that modern architecture has its importance too. And the two names were of my own choice because Jan Kotěra is described as the most beneficial to the development of modern architecture in Bohemian and Moravian countries nowadays and Ch. R. Mackintosh is similarly valued in Scotland.

During work on this thesis, I realized that these two artists are usually unfamiliar to people who are not much interested in architecture and art or do not live in places which are closely connected with them. And therefore I came to conclusion that the paper should start with a short summary of historical and architectural background of the nineteenth century to give people who did not encounter with such topic before a general overview and show the connection between older architectural styles and modern architecture. For these who have already known the architects it should illustrate the change through which the contemporary society went through and how it influenced architecture. The special emphasis is put on their home countries and on opinions about architecture in Great Britain and Austria-Hungary. All these factors will prove us the difficulty of the task they wanted to achieve.

Throughout their studies Mackintosh and Kotěra encountered with many buildings and renowned figures and these experiences were somehow reflected in their fundamental principles, which were applied in their architectural works. And to represent the uniqueness and rigour of both architects, the final part concentrates

on their commissions for buildings, interior work with furnishings and approach to decoration.

I. HISTORICAL AND ARCHITECTURAL BACKGROUND

I.1. Architecture of the nineteenth century

After a period of Baroque, architecture was returning to ‘the antiquity as a source of undeniable creative values’¹. Neoclassical architecture reused the Ancient Greek and Ancient Roman architecture components. It tried to oppose Baroque and its Rococo lingering which were considered as a period of decline once the Herculaneum was discovered in Italy in the eighteenth century.² After the French Revolution, which was some kind of a milestone in the history, the basic ideas about life and world changed. The power of the Church was weakened and on the contrary the capitalist class strengthened.³

During the nineteenth century society progressed deeply. Not only was the number of people in towns rising, but also the big growth of the middle class in society occurred. As the industry, mining and transportation were developing, there were more opportunities for people to find jobs. As a result of this, the town planning altered. The towns were extended, rebuilt and made free of their formal city walls. New housing estates and roads were built while concentrating on sewerage system, water supplies and public lightning. Demands were also made on new types of buildings. Castles, Palaces and Churches were built rarely and the task was to design buildings more suitable for life in this century. So, industrial houses, schools, department stores and community houses were the centre of attention.⁴

Also the main purchaser of art changed, the commission were ordered by bourgeoisie and state. However, a problem occurred as they did not have many

¹ NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 9.

² BAUER, A., Dějiny výtvarného umění, s. 132.

³ MRÁZ, B., Dějiny výtvarné kultury 2, s. 98-99.

⁴ MRÁZ, B., Dějiny výtvarné kultury 3, s. 9-14.

settled traditions or some cult they could follow and for this reason they started to copy the old architectural styles. This gave the ground for establishing Historicism, styles that were the nineteenth century revivals of the old ones. Every country attempted to find their own national style, which was typical for them. Consequently, they emphasized the particular style, finished incomplete buildings, which had been started earlier, and reconstructed historical buildings. Though many 'new' or 'neo' architectural styles appeared in the nineteenth century, they did not bring many innovations.¹

Although the architecture in the second half of this century was influenced by scientific and technological progress in the field of reinforced concrete, only France was becoming renowned for its Structural engineering. Other countries were trying to work with new materials and methods. Despite this, they did not stop defending Historicism. The plans for the rational construction were left to engineers who separated architecture from Art. However nowadays, their work is appreciated much more than the old style revivals.²

In 1890 the British Arts and Crafts Movement was born. It strove for the resurgence of artist-made products. And a few years later a new style, the Art Nouveau, appeared and began to be spread from Belgium and Italy. Its birth was related to the British Arts and Crafts Movement which helped to set new relationship with art subjects.

I.2. The situation in the United Kingdom

The situation in Britain was similar to the whole world. Neoclassicism was developing at the same time as Romanticism and its neo-Gothic principles. Also the whole era of other revival styles affected this place. As many of these styles

¹ MRÁZ, B., Dějiny výtvarné kultury 3, s. 9-14.

² NOVOTNÝ, O., Jan Kotěra a jeho doba, s.13.

appeared during the reign of Queen Victoria, between 1837 and 1901, they are classified as Victorian architecture. This group could include for example the Greek Revival style, the neo-Renaissance, neo-Romanesque or the Arts and Crafts Movement. But the classification was not very strict and not always accepted by everyone.¹

The industrial revolution brought more machinery into production of goods and this affected art. The pieces of applied art and furniture were no longer products of artists but were produced in series.² In this way furniture and decorative subjects were accessible to a wider range of people, but on the other hand, they usually lacked the quality as a result of lower cost. And it was the reason why the Arts and Craft Movement began. It was a wish of William Morris, one of the initiators, to create an art style valid for everybody. He supported Domestic Revival and the return of the traditional English house, the resurgence of the art crafts and criticism of the factory made products. According to him, the artist made objects should help people to live better lives. A notable object of concern was stained glass with its roots in the middle-ages, which was also the inspiration of the whole movement. This impressive form of Craft accompanied architecture, furniture or lamps. The most prominent figure of this movement was Charles F. A. Voysey, who contributed to this movement with his traditional English cottage.³

When the Art Nouveau appeared on the Continent, the United Kingdom was uncertain whether to join this movement or not. The English and Scottish were not the exponents of it. They strictly denied its values and blamed it for lack of depth

¹ GARNETT, O., Victorian style, s. 414-415.

² PIJOÁN, J., Dějiny umění 11, s. 195-197.

³ PIJOÁN, J., Dějiny umění 11, s. 197.

because of its aesthetic basis. Nevertheless, there was a Scottish architect and designer Charles Rennie Mackintosh, who was claimed to be its main proponent.¹

I.3. The situation in the Austrian-Hungarian Empire

Firstly, an important point was a struggle to find a real 'National Style'. The winner was the Renaissance. This was almost unbelievable when considering the number of the Renaissance sights we could find there in comparison with the Baroque buildings.² The architects learned mainly from foreign buildings, they had strict rules to follow in individual styles and as a result of this they did not have many opportunities to use their own abilities. Schools did not support either the progress or the individual thinking. Moreover, each type of building was designed in a particular style. Churches carried the Gothic elements, the Renaissance was used for a courthouse and banks were erected in neo-Baroque.³

In the late nineteenth century, materialistic, positivistic and sociological movements appeared. These philosophical systems brought a new point of view on art too. More solid grounds should be established for architecture when putting emphasize on reasonable and functional construction and the use of new materials and techniques. The new aim was skilfully expressed by Gottfried Semper and taught by Otto Wagner at the Vienna Academy of Fine Arts. In addition, after the year 1890, the Art Nouveau started in Belgium and Italy and spread across the continent. In the Austrian-Hungarian Empire, this movement was called the Vienna Secession.⁴

¹ PIJOÁN, J., Dějiny umění 11, s. 202.

² NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 11.

³ NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 11.

⁴ NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 13.

II. BIOGRAPHIES

When considering the two different places where the architects studied, Austria-Hungary and Scotland, it is easier to understand that in Vienna there were conditions for the development of a new style better than in Scotland. But also other aspects which had impact on their designs such as the appreciation of their works are to be collated in their biographies.

II.1. The life of Charles Rennie Mackintosh

On the British Isles the modern architecture was pioneered by Charles Rennie Mackintosh. When we look at his buildings or interiors, we must admit that he was a genius. The Vienna Secession saw him as ‘a Chief Originator’¹ and was keen to invite him to its exhibitions. It was not only Vienna, but also Berlin, Dresden and even Moscow who held Mackintosh in great respect. However, he died underrated by his home Country.²

Mackintosh was born in 1869 in Glasgow in Scotland. As a boy his favourite pastime was sketching of plants and surrounding architecture. There was no artist in his family yet he decided about his future career as an architect.³ First of all, he was taught at the office of John Hutchinson and additionally every evening took lessons on drawing at Glasgow School of Art. The most fascinating thing is that, though his teachers were architects espousing Victorian Architecture, he was able to overcome worship of them and be open to new ideas. It took him only a short time to realize that architecture needed change necessarily. Nevertheless, his first projects for competitions as a student

¹ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 7.

² GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 7.

³ BERNARD, B. Mackintosh Architecture, s. 8.

were affected by his teachers and their beliefs as for example a Renaissance Chapter House or a Gothic Railway Station.¹

Then, in 1898 a big chance came. Mackintosh started as an apprentice at Honeyman & Keppie, a successful architectural firm in Glasgow. Mackintosh's works were commissions for buildings which were considered not so important to be worth the attention of the masters of the firm. And therefore he could prove his talent and originality. He dealt with projects such as the extension of the Glasgow Herald Building or Queen Margaret's Medical College and this won him enthusiastic acclaim. He was suddenly noticed by architectural magazines, which appreciated his modern development and courage to release from ties of repeating aged styles,² and by the director of the Glasgow School of Art Francis Newbery. This man was trying to change his school into progressive modern place by laying stress on combining new methods with individual creativity. The competition for the project of Glasgow School of Art was announced. And the design which best fulfilled the requirement was Mackintosh's. This was his first large commission. From that time, in 1896, his short productive architectural period started and lasted till 1909. Most of Mackintosh's projects were ordered by his friends and patrons. Also Francis Newbery and his wife were good friends to him and big supporters of his projects.³

During his studies, a group, later called 'The Four', was slowly developing. It was at the Glasgow School of Art where Mackintosh met his future wife Margaret McDonald and her sister Frances who would later marry Herbert McNair, Mackintosh's colleague from Honeyman & Keppie. In the year 1896, these four people participated in the exhibition of the Arts and Crafts Movement in London. But they did not meet

¹ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 12-13.

² BERNARD, B., Mackintosh Architecture, s. 8.

³ BERNARD, B., Mackintosh Architecture, s. 8.

with approval as their furniture and design were too similar to the Art Nouveau.¹ Mackintosh was stigmatised by this negative view for the rest of his production in Scotland and England. But their works were successful. Their style attracted the local magazine *The Studio* and brought new ideas to Vienna.²

In continental Europe at the international exhibition of Modern Decorative Art, Mackintosh's and McNair's projects were widely praised, although, Mackintosh was defending himself that "he is fighting against the Art Nouveau with his straight lines"³. And it is also worth emphasizing that Mackintosh overcame the curling organic style and tried to create more direct linear style.⁴

In 1913 Mackintosh was so tired that he did not believe any more in recognition for his works there. So, he was determined to leave Glasgow and his job at Honeyman & Keppie. Mackintosh and Margaret together with Francis Newbery and his wife spent their holiday in Suffolk. There, Charles Rennie Mackintosh's main interest drawing and painting flowers. As his paintings were so precise, he decided to make watercolours for a botanic handbook. Unfortunately for him, this intention was destroyed by the war.⁵

After the start of the First World War, Mackintosh moved to Chelsea and his main aim was to re-establish his architectural career. He found it difficult to hide his disappointment of not being acclaimed there. Nevertheless, his brilliance and taste in creating new designs was not lost. And that can be proved by his draft of the bedroom in Derngate 78, from 1919 or by the interior 'The dug-Out' tearoom

¹ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 5-6.

² BERNARD, B., Mackintosh Architecture, s. 8.

³ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 7.

⁴ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 7.

⁵ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 7.

in Glasgow. His style slightly changed into gritty geometrical motifs. However, it was during the wartime and not many of his designs were realized.¹

In 1923 he felt depressed again, so he settled in France and drew a line under his job. His last connection with art life was painting watercolours of countryside and he devoted the rest of his life to it. Four years later, Margaret left his husband in France and went to London for a medical treatment. From their correspondence was evident not only their strong tie, but also Mackintosh's traits of character such as modesty, lack of self confidence and humour. In 1928 Charles Rennie Mackintosh died from cancer of the throat.²

II.2. The life of Jan Kotěra

Not many Czech people could be so proud of what they achieved as Jan Kotěra could. He became a legend even during his life and he is often claimed to be a founder of modern Czech Architecture. He showed a new direction to Czech architecture when it was lost in historical styles and helped the Czech home background to overcome their preconceptions about foreign thoughts and values. In Prague, they believed in national traditions. Despite the fact, that there could not be found any piece of architecture of high international standards.³

Born in 1871 in Brno, which used to be a part of the Austrian-Hungarian Empire at that time, Jan Kotěra was a son of the teacher of drawing Antonín Kotěra. As Kotěra showed his talent in drawing he was sent to the German technical college, School of Engineering in Plzeň. In 1890, Jan Kotěra had a practise training where he was recognized by his trainer J. F. Freyn and baron Mladota from Solopisky as very talented and both men supported him financially. Thanks to this Kotěra could attend

¹ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 10.

² GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 10.

³ ŠPALETA, V., Jan Kotěra 1871-1923, s. 9.

the Academy of Fine Arts in Vienna from 1894.¹ It was the same year when Otto Wagner, the famous proponent of modern architecture, came to this academy as a teacher. In his studio, Jan Kotěra encountered two fellow students, Josef Maria Olbrich and Josef Hoffman who invited him to participate in the Siebener Club. This club became a nucleus of the Vienna Secession later.²

Throughout his studies in Vienna, Kotěra's thoughts were developing. He was partly influenced by the Italian Neoclassicism and partly by his teacher. Otto Wagner showed Kotěra every aspect of European architecture and was a real model to him. What was more, he was lucky to evade the teaching about historical styles and this helped to form Kotěra's new modern view on architecture. He started to concentrate on the problem how to compile all essential elements into some reasonable form.³

Jan Kotěra won a scholarship and left for Italy for his final project at the academy. This was an enormous opportunity for him. He saw many new pieces of architecture and could compare the new experience with what he had learnt before.⁴ As a result of this, his opinions could become more objective.

In 1898, Kotěra started his profession as a teacher at the School of Applied Arts in Prague. Prague was not a place of progress in architecture, many of the professors at school did not accept the Modern Style. Firstly, nobody believed in him. Jan Kotěra was twenty seven and this was at average half the age of his colleagues. But only through his self-confidence and unwillingness to conform to the belief of his fellows he could gain the respect. However, he had to expend all his efforts and faced a big

¹ NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 21.

² ŠPALETA, V., Jan Kotěra 1871-1923, s. 11.

³ PRELOVŠEK, D., Jan Kotěra 1871-1923, s. 73-74.

⁴ ŠPALETA, V., Jan Kotěra 1871-1923, s. 14.

disappointment at the beginning.¹ Gradually, his teaching career developed and in 1910 Kotěra was appointed a professor at a newly created Academy of Fine Arts in Prague. The studio was situated in his house and architecture was taught there even after Kotěra's death.

In Prague Kotěra became a member of the group of visual artist SVU Mánes just at the time the Art Nouveau was promoted here.² He got married, settled in Prague and began his career in a style called the Vienna Secession. His first important realisation was Peterka's house in Prague in 1900. He tried to familiarize Czech people with the international production of modern architecture in the magazine 'Volné Směry' as he was its editor. He organized displays of Czech Art and of Austrian Art at international and home exhibitions and was many times rewarded for that activity. His most famous piece built in geometrical form of the Art Nouveau was the City Museum in Hradec Králové completed in 1906.³

One of his biggest commissions, the Law and Theological Faculty building in Prague, cost him almost sixteen years of his life.⁴ While working on it, he managed to design dozens of other projects. However, because of the disappointment from the fact that he had to rework his plans for the faculty buildings many times, he suffered agony. This project undermined not only his health, but also his self-confidence. On top of this, he did not live to its completion as he died fifty two years old.⁵

¹ LUKEŠ, Z., Jan Kotěra 1871-1923, s. 95.

² LUKEŠ, Z., Jan Kotěra 1871-1923, s. 95.

³ ŠPALETA, V., Jan Kotěra 1871-1923, s. 370-375.

⁴ KRAJČI, Petr., Jan Kotěra 1871-1923, s. 235.

⁵ PREVLOŠEK, D., Jan Kotěra 1871-1923, s. 68.

III. SOURCES OF INSPIRATION

Their brilliance, originality and also will to study are the major reasons why these two artists are so respected nowadays. There is no other way than to study the errors and successes of others to achieve your aim. Charles Rennie Mackintosh and Jan Kotěra sought for the right way through their lives.

III.1. Ch. R. Mackintosh' inspirations

Among Mackintosh's first influences belonged Italy. As he was an excellent student, he won a scholarship for his design of an early Classical building. This gave him an opportunity to see Roman architecture. In 1891, he travelled around Italy and made many sketches of what he saw there. Despite this, after his return home, there could not be found any signs which could prove the impact of the Italian art on him. And this was really amazing. He did not only blindly follow the new experience but he tried to learn from them.¹

Subsequent to his Italian tour, he realized what his mother country meant to him and he tried to use some traditional signs from Scottish architecture. The most typical for Scots was the Scottish Baronial architecture. The connection with Scotland, its history, monumentality and simplicity of this style helped him to create a new way.² However, Mackintosh did not work just in this style. He only withdrew things needed for his progress and applied them with the development of materials and techniques. His economical thinking during projecting and the turrets in Windhill and The Hill House were the proof of the usage of the traditional Scottish architectural components.³ He became the leading figure of a modern style, new thoughts which would be later called

¹ BERNARD, B., Mackintosh Architecture, s. 9.

² BERNARD, B., Mackintosh Architecture, s. 10.

³ BERNARD, B., Mackintosh Architecture, s. 12.

the 'Glasgow Art Nouveau'¹. And because this new style emerged in architecture partly from the national heritage, the architecture seemed to be more in contact with this area.²

During the last ten years of the nineteenth century Glasgow was in a close connection with Japan. Japanese art became very influential in the western part of the world. And of course, Mackintosh was affected by their skills too.³ These were not only woodblock prints and decorative subjects. The impact of Japanese art was obvious on his iron works or wooden carvings. He also appreciated the modesty and impressive quietness of the Japanese rooms and contrasted it with splendid Victorian Architecture. Simplicity was valued much more than mere decorating.⁴ And because Charles Rennie Mackintosh from his youth saw beauty in natural forms he used a vegetal décor and painted watercolours and sketched flowers.⁵ The Japanese influence is evident also on this.⁶

To depict Mackintosh's inspiration more completely, it is essential to mention the Arts and Crafts Movement which saw fine art and craft as two separate units. On the contrary, for Japanese either arts or crafts had the same art value. They worked on both with the same enthusiasm because the crafts seemed to be as appropriate for the whole appearance and spirit of the interior as the paintings did. But Mackintosh lived in Scotland and was aware also of the Western architecture which tried to represent its possessor, his social position and amount of money he had. So finally, Mackintosh could contrast it with the Japanese 'place of reflective calm'⁷. He

¹ THOMSON, W., Charles Rennie Mackintosh [VHS].

² BERNARD, B., Mackintosh Architecture, s. 10.

³ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 14.

⁴ THOMSON, W., Charles Rennie Mackintosh [VHS].

⁵ THOMSON, W., Charles Rennie Mackintosh [VHS].

⁶ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 17.

⁷ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 22.

considered both these cultures and applied his experience to his work. The designing of every detail in his interior was as important as the display of the taste of its owner.¹

The Mackintosh's will to create an ideal place to live in when he designed, for example The Hill House, was also particularly noteworthy. To find new ideas Mackintosh spent some time with the family in their earlier house to experience their habits. So, he could learn better what would suit their individual needs.

III.2. Jan Kotěra's inspirations

What we can learn from the first chapter is that at the end of the nineteenth century Bohemian and Moravian countries could not escape from the historical styles. They still thought that they could find inspiration in them. However, Jan Kotěra throughout his studies realized that no new idea could come from reusing the old architectural elements. Fortunately, his destiny led him to Vienna to draw his inspiration.²

Kotěra's biggest stimulus derived from Otto Wagner's teaching in Vienna. Wagner highlighted Semper's revolutionary theory supporting the genesis of modern styles. And this put emphasis on new materials and construction together with thinking about the purpose of building. Any true architect should be able to consider other circumstances such as climate and also the tradition connected with place.³ Simplicity and truthfulness were the basis. Kotěra absolutely agreed with this and saw a beginning of something new in it.⁴

Next one point is his interest and will to study foreign buildings. Periodicals dealing with design and famous figures in architecture enabled it to him. Learning

¹ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 22.

² ŠPALETA, V., Jan Kotěra 1871-1923, s. 20.

³ ŠPALETA, V., Jan Kotěra 1871-1923, s. 20.

⁴ NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 30.

foreign languages was not a barrier. And as he was also an editor of the magazine 'Volné Směry' he showed to the readers some world-famous architecture much earlier than it was known in Europe.¹

His overall opinion on architecture derived from travelling. Jan Kotěra won a big number of competitions and thanks to these prizes he could travel around Europe. Firstly, this was enabled him after having won the Roman Prize for his final project at the academy². He left for Italy and could study without the impact of Vienna. So, he could think more freely about building and designing and contrast Vienna approaches with all Europe.³

Then, the international exhibition in Paris gave him an opportunity to meet the heads of the Arts and Crafts Movement and their decorative style. He experienced works made by architects from Belgium and France, such as Victor Horta, Henry van de Velde and Hector Guimard whose architecture Kotěra valued for being carefully worked-out in the form.⁴

Throughout his life, he carefully watched works of world famous architects, his schoolmates and even of his pupils and tried to be critical to them, but also sought for their contribution.⁵ As a result of his wide experience and knowledge, Kotěra's links with Vienna were weakening. Everything was based on his personal experience from travelling and he was able to give critical assessment.⁶ He did not approve much the ornate Vienna school. On the contrary, he appreciated artist supporting local traditions who worked with the practicality of housing such as M. H. Baillie Scott, C. F.

¹ ŠPALETA, V., Jan Kotěra 1871-1923, s. 17.

² The project of an ideal town by the mouth of a tunnel Calais-Dover.

³ NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 40.

⁴ NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 30.

⁵ NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 30.

⁶ ŠPALETA, V., Jan Kotěra 1871-1923, s. 16-17.

A. Voysey or Ch. R. Mackintosh. An English house with its organization was for him an ideal model of dwelling-house with the service rooms divided from the residential ones.

In his home background Jan Kotěra was inspired by Dušan Jurkovič and his strong ties with the home country. He used available material which was connected with the place and as a result of this his buildings looked really natural. Even, the decoration and colours were genuinely traditional. And so, the final product seemed to be in harmony with environment and local conditions.¹

Although, many stimuli existed in Kotěra's life, he had too strong and ambitious personality to establish his artistic work on them. But all these items individually supported his theoretical grounds.²

III.3. Summary

Apparently, Mackintosh's and Kotěra's home environment had the greatest impact on them. In Glasgow, it was Japanese art and traditional architecture. Local culture and ties to home were evident in Kotěra's designs too. They overcame Historicism and chose their own way of modernity. However, it is obvious that Jan Kotěra drew his inspiration also from Mackintosh's designs, while Mackintosh probably did not know Kotěra much or maybe whatsoever.

¹ ŠPALETA, V., Jan Kotěra 1871-1923, s. 17.

² NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 30.

IV. BASIC PRINCIPLES

Their education and apprenticeship helped to settle the ground for their architectural work. They considered all the values and thanks to this their tenets were created. Every artist should be able to describe what he is doing as it is significant for us to understand his works.

IV.1. Mackintosh's principles

Usually when Mackintosh had a commission, the first step was to prepare the ground plans and after that he started to work on a frontage. At this time it was quite rare that an architect concentrated on the purpose of buildings in the first place as Mackintosh did. Many others were mainly interested in the external appearance of a building. And their priority was the arrangement of the windows decorated with some historical arches, columns or balustrades. On the contrary, Mackintosh organized rooms according to their function and therefore the windows were the indicators of the importance of interior space. Other functional elements such as chimneys or bay windows completed the whole composition.¹

The position of interiors was elaborate. There the purpose of a room is considered, if it is a living room or some other place such as kitchen or bathroom. All rooms had their given place and were related to each other. In addition, the house had to be somehow connected with its clinging garden. This reminds us of the Scottish architectural tradition.²

Mackintosh publicly presented his opinions about building in 1905. He defended his architecture as an act of following three basic tenets, 'usefulness, strength

¹ OBENAUS, M., Hill House: Dům na kopci, s. 2.

² OBENAUS, M., Hill House: Dům na kopci, s. 4.

and beauty’¹. The usefulness is connected with Mackintosh’s practicality of spaces, their arrangement and the usage of appropriate size of windows. This could be observed in the southern façade of the Glasgow School of Art or The Hill House. Then, the strength dealt with materials and their properties such as solidity or bulk of stone. And the most complicated, the beauty, was linked not only with ‘the truth of the use of material according to their nature and the honesty of a building façade in relation to the arrangement of space on its interior’², but also with the usage of decoration on the exterior and link with local culture.³

IV.2. Kotěra’s principles

Jan Kotěra strove for the way to combine all rational demands to create a unique unity. According to Kotěra it could be only through studying of the architectural laws together with the ability of adopting a new point of view.⁴ At the beginning of his work, he relied on the rare combination of tradition and the Art Nouveau decoration with modernity and life in a town. His first large commission was Peterka’s House in Prague. There was no possibility for him to work on the ground plan as this issue was assigned to his colleague Vilém Thierhier.⁵ After that he continued independently on more modest Regional Authorities building in Hradec Králové.⁶

Kotěra promoted his beliefs in magazines and especially in *Volné Směry*. His essay on “New Art” dealt with the basics of architecture, the core integrated with natural laws and its outer appearance expressed by a pleasing combination of lines,

¹ BERNARD, B., Mackintosh Architecture, s. 10.

² BERNARD, B., Mackintosh Architecture, s. 11.

³ BERNARD, B., Mackintosh Architecture, s. 10-11.

⁴ NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 25.

⁵ LUKEŠ, Z., Jan Kotěra 1871-1923, s. 121.

⁶ ŠPALETA, V., Jan Kotěra 1871-1923, s. 20.

colours and shapes.¹ As he professionally matured, he encouraged his pupils not to follow Revival styles and Secession, which were taught by Kotěra's predecessor Friedrich Ohman at the School of Applied Art in Prague.² However, he did not try to force them to use his own methods, just conversely, as we can learn from his treatise, published also in *Volné směry*, he supported their personal growth and individual thinking.³

IV.3. The similarities and differences in Mackintosh's and Kotěra's principles

Despite the fact, that their principles may seem to be different, there are some of them almost identical. If we look more carefully at their opinions, they tried to keep distance from the past and relied on modern approaches. They worked with local tradition, studied it and tried to apply it in modern architecture of the twentieth century.^{4,5} Their work proceeded from the usefulness of the organization of the building, which was the most important element, but Mackintosh let an outer appearance of the building arise from its inner composition.⁶ Jan Kotěra, nonetheless, saw the frontage as the possibility how to show his experiences and arranged it carefully after a deep investigation of the suitability of old and new materials, the significance of colour and ornament.⁷

¹ NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 28.

² NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 25.

³ ŠPALETA, V., Jan Kotěra 1871-1923, s. 20.

⁴ OBENAU, M., Hill House, s. 2.

⁵ NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 32.

⁶ BERNARD, B., Mackintosh Architecture, s. 11-12.

⁷ NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 32.

V. COMMISSIONS FOR BUILDINGS

This part of paper focuses on selected projects the architects made. Their works illustrated that they stuck to their principles and used creativity while designing their commissions.

V.1. Selected commissions of Charles Rennie Mackintosh

V.1.1. Glasgow School of Art

Undoubtedly, one of the Mackintosh's biggest projects was the Glasgow School of Art. Firstly, Mackintosh had to win the competition for the project announced in 1896. This was quite demanding as the task was not easy. Not only should the school be built on a narrow and sharply sloping lot, but also the amount of money earmarked for the completing of the building was too small.¹ However, this was just the right opportunity for him. He managed it well without using elements typical for historical styles, which were too expensive, and tried to work with the balance of used material in the frontage.² To the harmonious usage of windows and sandstone masonry were added railings and iron bars of the windows as a part of decoration (Fig. 1). Nevertheless, he paid attention also to the function. Even his wrought-iron brackets on windows should serve the needs of window-cleaners.³ The size and the position of the windows were designed according to the inside studios and importance of the rooms.⁴

Although, Mackintosh's plans for the project were as simple as possible, the Glasgow School of Art could not be finished because of its low budget. So, the process of building had to be divided into two parts. The Eastern and Northern

¹ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 24.

² HARRIS, N., The life and works of Rennie Mackintosh, s. 20.

³ HARRIS, N., The life and works of Rennie Mackintosh, s. 24.

⁴ OBENAUS, M., Glasgowská škola umění, s. 2-3.

façade were completed in 1899 and from 1907 to 1909 they worked on the rest (Fig. 2). During these thirteen years, which passed from the beginning of the project, Mackintosh got many other commissions and his opinions developed. The new experiences are to be seen in his later changes of the plans.¹ And thanks to this fact, we are able now to watch how his style altered. Despite the fact that some parts of the building were redesigned throughout the process of building, the final outcome seemed to be skilfully balanced.²

V.1.2. The Willow Tea Rooms

In 1980s a local Glasgow speciality was the popularity of tea rooms. These were spread across the town and were the most visited places. The Temperance Movement of the nineteenth century, which saw the consumption of alcohol as a threat to the society, became the biggest supporter of these places and also of drinking tea. However, the businesswoman Miss Catherine Cranston saw in these rooms something more. Her idea was to connect a social place with culture to make art more accessible to everybody. And perhaps because of this opinion she became ‘an ideal client’ for Mackintosh.³

Mackintosh designed four tea rooms for Miss Cranston. The Willow Tea Rooms seemed to be the most elegant place to visit. The building was erected on narrow lot in Sauchiehall Street in 1904. Its outer appearance was plain with no decoration (Fig. 3) and there were two dining rooms, dining gallery, smoking room and billiard room inside. Probably the most famous of all is the Room de Luxe (Fig. 4). The colours of its tables and high-back chairs were silver and purple. Every single piece of furniture and cutlery was his own precious work or his wife’s. Mackintosh was inspired

¹ OBENAUS, M., *Glasgowská škola umění*, s. 1.

² OBENAUS, M., *Glasgowská škola umění*, s. 2.

³ GLASGOW SCHOOL OF ART, *Charles Rennie Mackintosh*, s. 65-66.

by the name of the street 'Sauchiehall', which meant an alley of willows, he stylized this tree and used it as a main pattern in the decoration. The willow is the motif which appeared on wall panels, in the doorway, in stained glass of the windows and in carvings of chairs and tables (Fig. 5,6).¹ So finally, all these components in the room formed a magical unity.²

V.1.3. Scotland Street School

Scotland Street School in Glasgow was opened in 1906. This was the last Mackintosh's public building. The masonry was from red sandstone only windows were slightly decorated with carved pattern into stone and small green square elements (Fig. 7). And as it was mentioned earlier, in Mackintosh's principles, the influence of Scottish Baronial Architecture is evident in the two identical turreted staircase towers where the main entrances were situated (Fig. 8). Mackintosh supported the verticality of his semi-circular staircases by high and narrow windows and contrasted it with the vertical middle part of the building.³ The symmetrical design of the Scotland Street School was unusual for Mackintosh when compared to his other designs. However, Mackintosh probably fulfilled the wish of the investor and worked according to the limited budget.⁴

V.1.4. The Hill House

One of the two Mackintosh's commissions for residential project, which were erected, was The Hill House in Helensburgh (Fig. 9). This particular building could be a proof of the fact that he was able to create building in harmony with surrounding nature, which satisfied the contemporary demands, was modern and carried the local

¹ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 67.

² MURRAY, G., The Fall and Rise of Mackintosh [VHS].

³ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 87.

⁴ OBENAUS, M., Škola ve Scotland Street, s. 1.

traditions. Built in an idyllic place at the foot of a hill, there were magnificent views to the mountains from the opposite side of a bay. He understood the requirements of his client, publisher Walter Blackie, because they had similar point of view on architecture. The Hill House was not typical domestic building representing the wealth of its owner as the compositional principles of the house were clear from its appearance.¹

In the first step Mackintosh concentrated on the organization of the rooms. After that he met with approval of Blackie and started to work on detailed sketches. The work included again the designs of the entrance hall, workroom, library and bedrooms, which were the most outstanding Mackintosh's interiors. However, the furniture for the non-representative parts of the house had been removed from Blackie's old house.²

A ground plan of The Hill House consisted of the two wings which were perpendicular to each other. The main entrance could be found in the Western side of the house and to make the building asymmetrical he put it off-centre. However, the doorway was very essential element and therefore was accentuated with stone facing. The nearby small library windows were decorated in the same way to stress importance of the front doors. As well as the walls, the chimney of The Hill House was rendered by rough-cast. The final outcome is very effective, the house resembles some organic substance similar to a rock.³

¹ OBENAUS, M., Hill House, s. 1-2.

² GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 52-54.

³ OBENAUS, M., Hill House, s. 2-3 .

V.2. The selected projects of Jan Kotěra

V.2.1. Peterka's house in Prague

First Prague commission for Kotěra was the Peterka's house in Prague (Fig. 10). It was time when new solutions of frontages were looked for. Kotěra decided to deviate from the 'given schemes' and started to work on his own architectural expression. Naturally, his work was inspired by Otto Wagner principles, the Art Nouveau and Belgian Victor Horta, together with the local Baroque tradition.¹ His task on this project was to create frontage, entrance hall and staircase of the bank house.² Firstly, his design was not publicly admitted because the atmosphere there was too much conservative and many people supported the revival styles. But soon after, he met with approval.³

V.2.2. Regional Authorities Building in Hradec Králové

Another impressive project was designed in Hradec Králové. Local mayor František Ulrich, famous supporter of art, chose Jan Kotěra to build the Regional Authorities building (Fig. 11).⁴ Kotěra perfectly fulfilled Ulrich's ideas to build it in the modern metropolitan style, which was applied also at Peterka's house.⁵ Even similar compositional methods and Secessionist decoration are the features which appeared here too.⁶ The original plan contained conference room and offices on the two upper floors and there was a space for restaurant on a ground floor (Fig. 12).⁷

¹ PRELOVŠEK, D., Jan Kotěra 1871-1923, s. 87.

² LUKEŠ, Z., Jan Kotěra 1871-1923, s. 121.

³ VYBÍRAL, J., Jan Kotěra 1871-1923, s. 66.

⁴ LUKEŠ, Z., Jan Kotěra 1871-1923, s. 116.

⁵ LUKEŠ, Z., Jan Kotěra 1871-1923, s. 125.

⁶ ŠPALETA, V., Jan Kotěra 1871-1923, s. 20.

⁷ MALINA, J., Hradecké noviny, 2005, č. 129. s. 9.

Jan Kotěra knew the effect of using different materials and division of a frontage into smaller sections. And thanks to this, he was able to create fascinating appearance of the façade.¹ The author used unusual composition of components in the Regional Authorities building. And so, this two storey building had its frontage divided into two asymmetrical parts. One of them, the left part, was bigger. At the top it was ended with a wavy cornice and covered by ridge roof. The ground floor had enormous windows, in arcades decorated with stone. The entrance was situated in the narrow right side of the frontage and had its characteristic passageway into the back garden.² The decoration in stone and stucco was realized by Stanislav Sucharda.³

V.2.3. City Museum in Hradec Králové

In 1905 Kotěra started his project of the City Museum in Hradec Králové (Fig. 13). Again, this was ordered by František Ulrich, the mayor of this town.⁴ In the nineteenth century museums had to show their 'dignity and monumentality'⁵ and therefore had been supplemented by domes, sculptures and lines of columns. However, at the beginning of the 20th century new opinions appeared. It was generally claimed that the monumental appearance of museum was not suitable to its scientific importance. Despite this, Kotěra did not left the formal ideas. He saw a museum as a 'tabernacle of science'⁶. And because of his modern view, Kotěra created the ground plan in Frank L. Wright prairie style and combined it with temple features such as a dome, presbytery and sculptures of two Greek Gods. In addition, the museum was built from red-brick masonry. This was very unusual link of methods and the final

¹ NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 106.

² LUKEŠ, Z., Jan Kotěra 1871-1923, s. 116.

³ DARJANIN, V., Moderní Hradec Králové. Česká televize, 1997.

⁴ ŠVÁCHA, R., Jan Kotěra 1871-1923, s. 149.

⁵ ŠVÁCHA, R., Jan Kotěra 1871-1923, s. 153.

⁶ ŠVÁCHA, R., Jan Kotěra 1871-1923, s. 153.

appearance is similar to industrial architecture. And this was Kotěra's aim to merge temple and factory signs to create some kind of a 'work temple'.¹

V.2.4. Law and Theology Faculty building in Prague

In 1907 Jan Kotěra was commissioned to build the Law and Theology Faculty building in Prague. He was forced to change its scheme several times. At the beginning he used methods similar to the concept of the City Museum in Hradec Králové. Two years later, the appearance of the plan did not change much, but the third apparently carried signs connected with Neoclassicism. Because of the successor to the Austrian-Hungarian throne, Kotěra had to remodel the building in the required Baroque style. Nevertheless, the First World War started and the newly approved project had to be suspended. What was more, they even took him this after the war and a new competition was announced.² Other Czech architects refused involvement in this project because they did not approve of Kotěra's end after eleven years of his hard work.³ The last design, which was finished in 1929 by Kotěra's fellow worker Ladislav Machoň, was quite similar to the third and fourth. The façade was accentuated by an impressive triangular gable with decorations in plaster (Fig. 14).⁴

V.2.5. The residential projects

A considerable part of Jan Kotěra's artistic work was represented by his residential projects and their interior designs. At the beginning of his career, his British inspiration was used, as he had carefully investigated the conception of the English traditional house through studying English magazines. And later, another very important source of information was Mackintosh's presentation in Vienna. For example

¹ ŠVÁCHA, R., Jan Kotěra 1871-1923, s. 153.

² ŠPALETA, V., Jan Kotěra 1871-1923, s. 37.

³ KRAJČI, P., Jan Kotěra 1871-1923, s. 235.

⁴ KRAJČI, P., Jan Kotěra 1871-1923, s. 210.

Mácha's villa in Bechyně carried signs similar to Charles F. A. Voysey's cottages such as the window organization or connection of the building with the terrain.¹ The influence of this English cottage and the Czech folk tradition were combined with the elements from southern architecture, such as terraces, balconies or loggias and used in his early houses.² As he understood the contemporary claims on 'quality of living'³, he was a proponent of practical division of spaces with emphasis on ventilation, sufficient artificial and day light and together with satisfying sanitary demands.⁴

What came also into question were the improvements of living standards of workers. This started to be solved around 1920's, after the first World War, when there was a main notion: 'work is what will save us'⁵. Jan Kotěra personally dealt with this problem and strove for enhancement of workers' private lives. His first opportunity to face this trouble came with a housing colony for the state railway employees in Louny (F. 15). The solution was quite similar to the English garden cities.⁶ Nine basic types of house were created and the plans differed in a number of floors or other details.⁷

¹ ŠPALETA, V., Jan Kotěra 1871-1923, s. 17.

² ŠPALETA, V., Jan Kotěra 1871-1923, s. 20.

³ KARASOVÁ, D., Jan Kotěra 1871-1923, s. 279.

⁴ KARASOVÁ, D., Jan Kotěra 1871-1923, s. 279.

⁵ ŠOPÁK, P., Jan Kotěra 1871-1923, s. 353.

⁶ ŠPALETA, V., Jan Kotěra 1871-1923, s. 30.

⁷ ŠOPÁK, P., Jan Kotěra 1871-1923, s. 361.

VI. INTERIORS

At the end of the nineteenth century, there was a great deal of grime in Glasgow as the industry was growing. This had a significant influence on estates in the town, their roughcast got dirty as the air was polluted. Typical Glasgow interiors were furnished in dark colours. Mackintosh's rooms seemed, nonetheless, to be clean (Fig. 16). The carpets, walls and furniture were painted in light colours to match the simple decoration and this was the absolute opposite of the Victorian luxuriant variants.¹ In the living room in The Hill House, white-coloured furnishings contrasted with the dark ceiling. The bedroom was completed in white colour too, the carpet and the insets of coloured-glass corresponded with light pink colour. To make these interiors more special he played with black painted high back chairs placed between the wardrobes (Fig. 17). Basically, Mackintosh coloured the wooden parts of interiors into brown, black and white. Other light colours such as pink or white decorated his fabrics. Wardrobes were inset by pink and blue glass or decorated with brass.²

What was very impressive was light which entered his interiors. Mackintosh's aim was to let the sunbeams alter the space to make it more mystical. And therefore the position of the house played an important part in it. In addition, the windows in The Hill House were divided into smaller parts, so that the incoming light with the shadows could fall on the inner surfaces. Mackintosh's interiors accentuated the tiers of the white colour.³

The collection of Kotěra's furniture is exhibited in Industrial Museum in Prague. And so, the visitors have the opportunity to study every stage of his work. The first and the most influential source of inspiration derived from Wagner's motto,

¹ Glasgow School of Art, Charles Rennie Mackintosh, s. 14.

² OBENAUS, M., Hill House: Dům na kopci, s. 5.

³ OBENAUS, M., Hill House: Dům na kopci, s. 5.

‘impractical and lacks purpose cannot be beautiful’¹. For Kotěra, this principle and the type of interior were more important than the mere style. He used practicality and usefulness together with the visual side of the product and this resulted in endeavour to create comfortable and modern interior.²

During his secession period he tried to use folk art as a part of a decoration. His interiors from this time could be found for example in the Peterka’s house or in the Regional Authorities building v Hradec Králové (Fig. 18).³ In 1902, Kotěra was slowly leaving vegetal secession and started to work in a new way with straight lines. This could be proved by his screen from a Karl Hoffmeister’s room, which resembled Charles Mackintosh’s geometrical approach.⁴ Kotěra’s furniture and all other woodwork was usually made of transparently lacquered wood combined with decorative metal fittings and carving. Among works from his peak period belonged the interiors from the City Museum in Hradec Králové. These interiors such as director’s room, library and reading room together with their furnishings and light fittings were not inconsiderable part of his project work.⁵ All these things were generated to fit into the interior and to be in a harmony with the metal elements of railings and grilles.⁶

Around the year 1910 Kotěra finished furnishings for Karel B. Mádl. At this time he began to work with white varnished wood and soft and plain surfaces. It brought more light into the rooms and it reminded us of Mackintosh, who was famous for his white interiors in The Hill House. However, when these two apartments were compared,

¹ KARASOVÁ, D., Jan Kotěra 1871-1923, s. 279.

² KARASOVÁ, D., Jan Kotěra 1871-1923, s. 283.

³ KARASOVÁ, D., Jan Kotěra 1871-1923, s. 280.

⁴ KARASOVÁ, D., Jan Kotěra 1871-1923, s. 281-283.

⁵ KARASOVÁ, D., Jan Kotěra 1871-1923, s. 287.

⁶ KARASOVÁ, D., Jan Kotěra 1871-1923, s. 290.

Kotěra's design appeared to be a little bit more functional than Mackintosh's decorative one.¹ The Era of Cubism did not affect Kotěra much, as he was aware of the fact that it was not adapted to usage in architecture and planning. It was something like geometric form of the Art Nouveau for him. The impact of Cubism was noticeable on the furniture from the City Museum in Hradec Králové, in castle area in Ratboř of his tombs near Kolín, on some and on decorative subjects. However, he did not disparage the ideas of his pupils Josef Gočár and Pavel Janák who were producing this style. He supported them to find a new way.²

The most unusual commissions were the designs of tramcars interiors and exteriors. He gained it thanks to references from professor Stibral, the person who was responsible for giving commissions for such projects. His representative saloon cars highlighted Kotěra's qualities as an interior and also exterior designer, who follows his resolution to create everything practical and functional.³

Both men were keen to design perfect interiors according to their taste. It was very essential part of their work. However, Mackintosh's interiors won enthusiastic acclaim for his great impressiveness, original shapes of chairs and other furniture or magic spirit of colours and light in his interiors. Many artists on the continent admired him and the fact that Jan Kotěra was also inspired by his designs could demonstrate Mackintosh's greatness.

¹ KARASOVÁ, D., Jan Kotěra 1871-1923, s. 292.

² KARASOVÁ, D., Jan Kotěra 1871-1923, s. 292.

³ LOSOS, L., Jan Kotěra 1871-1923, s. 237.

VII. APPROACH TO DECORATION

We can learn from Mackintosh's biography that he was the main representative of the group 'The Four'. They designed together subjects belonging to the interior such as chairs, built-in cabinets, wardrobes and posters.^{1,2} They won an enthusiastic acclaim on the continent and were credited for pioneering in modern design.³ Their inspiration was drawn mainly by periodical *The Studio*, through which they acquaint themselves with A. V. Breadsley, Jan Toorop and Charles Voysey.⁴ When Mackintosh and Margaret married they collaborated on Mackintosh's buildings, mainly on the design of rooms. The typical ornament associated with Margaret was a figure of a woman in between the mystical lines.⁵

Of course, the furniture for his interiors Mackintosh designed himself. The original shape of the high back chairs with their specific geometrical decoration of lines and rectangles were typical for him. Some of his chairs were also adorned with carvings. Examples of his chairs could be found in *The Willow Tea Rooms* or in *The Hill House*.⁶

Mackintosh's desire for decoration was also to be seen on the Glasgow School of Art and its metal work of grids. He used vegetal and animal ornamentation. His most favourite motives were stylised form of rose or animals, which were worshiped by Japanese.⁷ But even these iron works had their function.⁸

¹ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 5.

² HARRIS, N., *The life and works of Rennie Mackintosh*, s. 12.

³ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 6.

⁴ BERNARD, B., *Mackintosh Architecture*, s. 8.

⁵ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 5.

⁶ MURRAY, G., *Charles Rennie Mackintosh [VHS]*.

⁷ HARRIS, N., *The life and works of Rennie Mackintosh*, s. 24.

⁸ THOMSON, W., *Charles Rennie Mackintosh [VHS]*.

Kotěra knew very well the fundamental principles that 'the architecture is the art of creating space, sculpture is related to some objects and painting works with flat surfaces'¹. Despite this, Kotěra espoused the belief of using sculpture and painting together with spaces. He cooperated with his fellow sculptors and painters. Works on statues were done most often by Stanislav Sucharda, Jan Štursa, Ladislav Šaloun, or Jan Horejc.² Their tasks were to create a relief or sculpture adorning the front façade. On interior walls Kotěra usually used his own abstract decoration and he asked Jan Preisler, a famous painter, for a help where it was suitable.³ Evidently, Kotěra could work with detail and interior decor very sensitively. He could think about suitability of material or ornaments. Many times, he himself designed lamps, incrustation of wooden walls or floors, textiles such as carpets and curtains, pattern for linoleum, new shapes for cutlery, jewellery, handbags and fans.^{4,5}

¹ NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 109.

² KARASOVÁ, D., Jan Kotěra 1871-1923, s. 281.

³ NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 110.

⁴ NOVOTNÝ, O., Jan Kotěra a jeho doba, s. 26.

⁵ GLASGOW SCHOOL OF ART, Charles Rennie Mackintosh, s. 5.

CONCLUSION

When concentrating on the main points, the tasks of Mackintosh and Kotěra were quite similar. Their aim was to introduce a functional and aesthetical building which would satisfy the living demands in those days. Their goals reflected the principles which were created after many years of studying not only of the old architectural styles, but also the modern ones. The most helpful was nothing else than Italian architecture, the revolutionary thoughts of Semper and Wagner together with the most renowned representatives of the Art Nouveau and the Arts and Crafts Movement. Ch. R. Mackintosh and Jan Kotěra developed their own individual styles which were based on the use of new materials and techniques.

To illustrate the whole contribution of Charles Rennie Mackintosh and Jan Kotěra is necessary to consider their work on interior designs and decoration because it was also an essential part of their work too. In my opinion, although both proved their unique abilities when creating an ideal indoor space, the charming atmosphere of Mackintosh's rooms was not easy to surpass.

And finally, to compare these two great architects we should also think about their relevance during their lives and after death. As only a few people were able to acknowledge Mackintosh abilities and his innovative approach Scotland was shocked by his design and had rather narrow view on architecture. As a result of this, he did not get as many commissions as he deserved and died underrated. However, Scotland and principally Glasgow consider him as a master builder and designer nowadays. Kotěra was also disappointed by Prague negative attitude towards modern views at the beginning of his career. However, he was lucky to get enough commissions outside of Prague and was gradually gaining recognition. Unfortunately, the difficulties during the biggest Kotěra's execution of the Law and Theological Faculty building made him distressed and evidently had an impact on his health and early death.

Nowadays, Kotěra is renowned not only for his architecture, but also for his skills as a teacher, and that he was able to support new ideas and approaches of his pupils.

In conclusion, the main connection between Charles Rennie Mackintosh and Jan Kotěra is their courage to design buildings in entirely new ways, while many others followed the well-known methods. And also, that both architects were ambitious and strove to achieve something they would be remembered for.

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APPENDIX

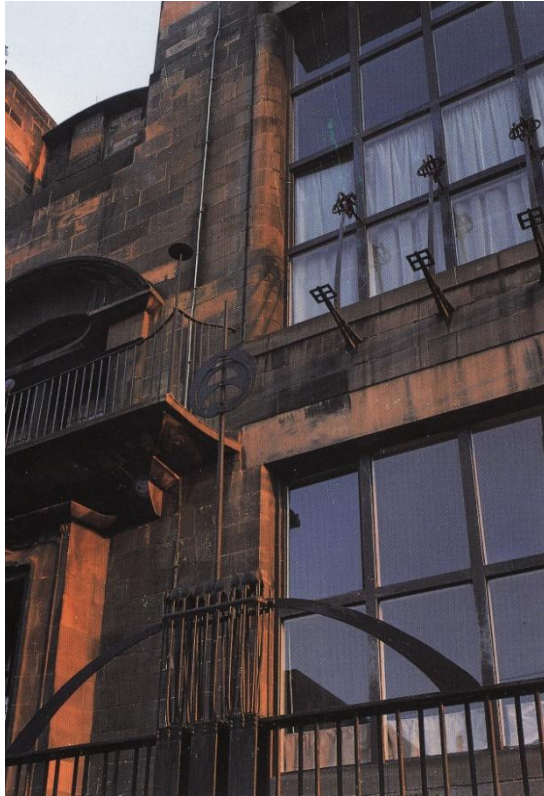


Fig 1. Ironwork on The Glasgow School of Art; The Life and Works of Charles Rennie Mackintosh, p. 24



Fig 2. Glasgow School of Art, view from the North; The life and works of Charles Rennie Mackintosh, p. 20



2. The Willow Tea Rooms, Charles Rennie Mackintosh Chambers, p. 68

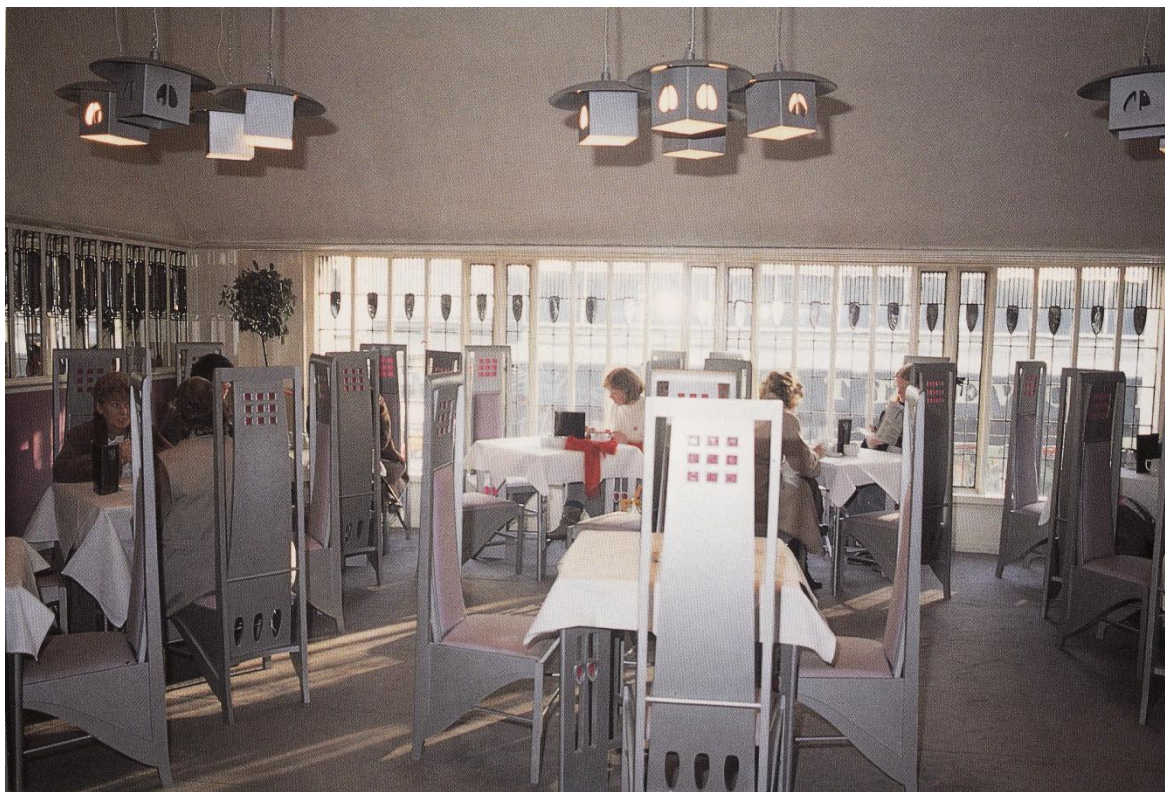


Fig 4. Room de Luxe, The Willow tea Rooms; The life and works of Charles Rennie Mackintosh, p. 44

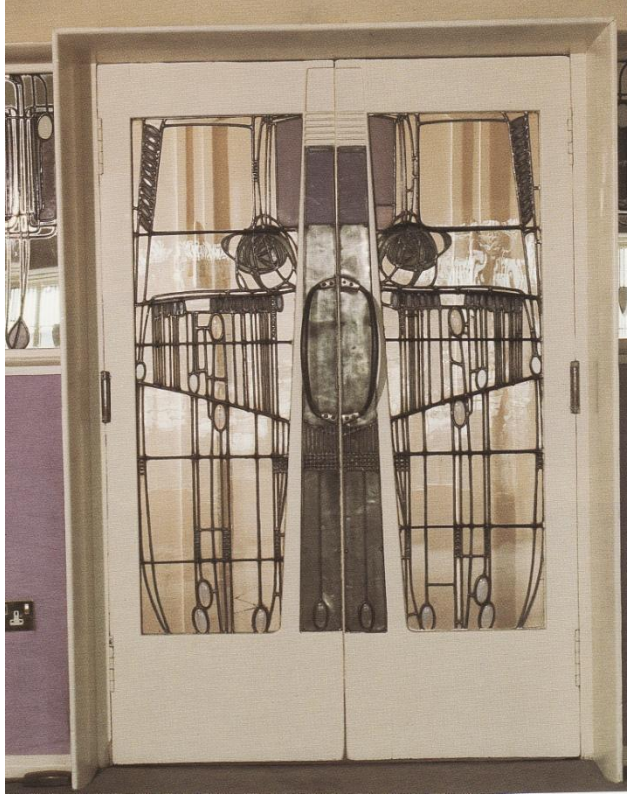


Fig 5. The doors to the Room de Luxe; Photograph by Douglas Corrance, Charles Mackintosh Chambers, p. 77



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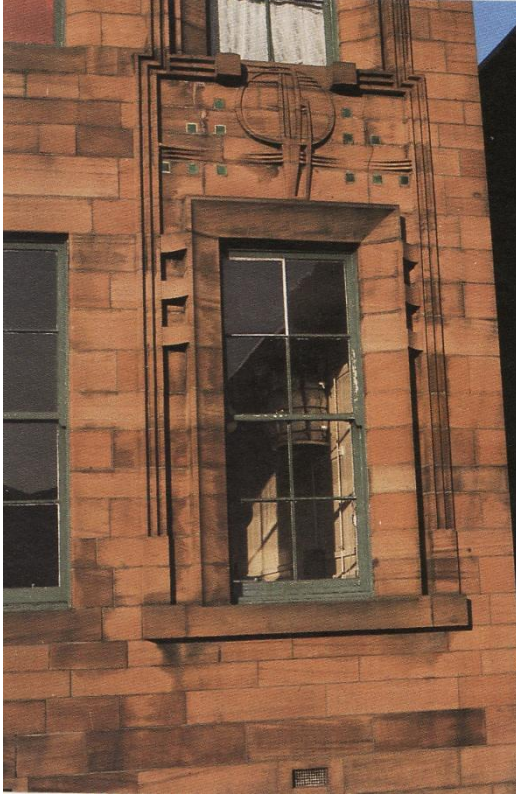


Fig 7. Detail of a window from Glasgow Street School, Charles Mackintosh Chambers, p. 88

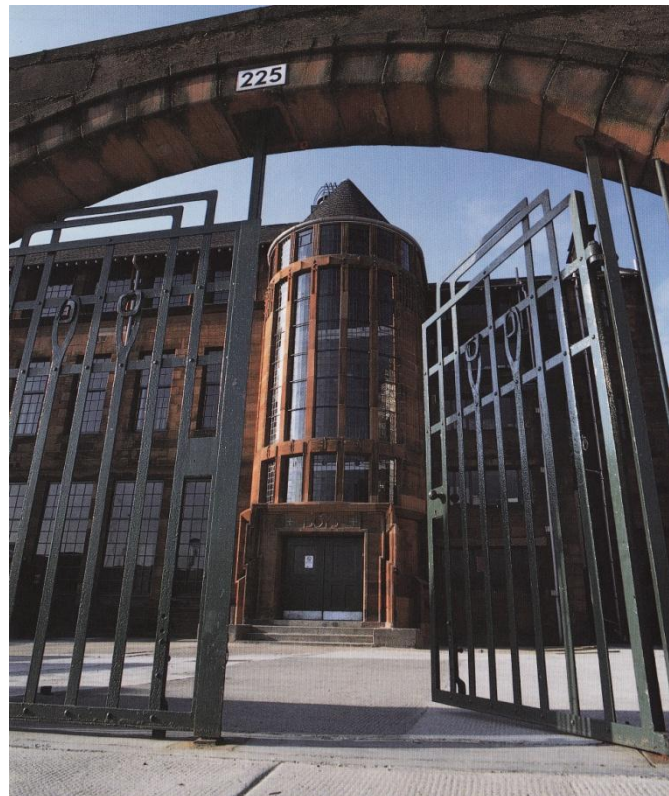


Fig 8. Scotland Street School, Glasgow, Photograph by Davenport Peter, The Life and Works of Charles Rennie Mackintosh, p. 53



Fig 9. Hill House, Helensburgh, Charles Rennie Mackintosh Chambers p. 53



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Fig 11. Regional Authorities building in Hradec Králové; Photograph by Tereza Vlkovičová



Fig 12. Interior of the restaurant in the Regional Authorities building in Hradec Králové; Jan Kotěra 1871-1923, p.275



Fig 13. City Museum in Hradec Králové; Photograph by Tereza Vlkovičová



Fig 14. Law and Theology Faculty in Prague; Photograph by Ondřej Duda



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Fig 16. The Studio from the Mackintosh's House; Charles Rennie Mackintosh Chambers, p. 19



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Fig 18. Interior of Regional Authorities building in Hradec Králové; Photograph
by Tereza Vlkovičová

RESUMÉ

Bakalářská práce se zaměřuje na práci architektů konce devatenáctého století Charlese Rennie Mackintoshe a Jana Kotěry. Pro jejich odklon od tehdejšího pojetí architektury upřednostňující napodobování historických slohů jsou dnes považováni za zakladatele moderní architektury. V této době se našlo jen málo těch, kteří se zajímali o pohodlné bydlení, o budovu, která by splňovala nároky doby. Aktuální požadavky doby se týkaly zvýšení úrovně hygienických zařízení, odvětrávání, osvětlení a praktičnosti uspořádání domu.

Přestože měli oba velmi podobné cíle, jejich podmínky pro práci se lišily. A to hlavně z důvodu, že žili v jiných zemích. Mackintosh, jakožto představitel moderní architektury ve Skotsku, vytvářel svůj design tak, aby byl přizpůsobený pro tamější klimatické podmínky a nesl odkaz původní skotské architektury. K tomu se přidal jeho cit pro estetiku, zájem o detail a dekoraci. Vznikla tak díla, která byla už tehdy ceněná po celé Evropě. Ve Skotsku se tehdy, bohužel, úspěchu nedočkal, a proto nezískal tolik zakázek, kolik by odpovídalo jeho kvalitám.

Jan Kotěra začal svou kariéru ještě v době Rakousko – Uherska. Stejně jako Mackintosh ve Skotsku se Kotěra v Praze s kladnou kritikou také nesetkal. Byl sice přijat jako učitel na Uměleckoprůmyslovou školu v Praze, ale jeho kolegové jej značně podceňovali. Jeho funkční a estetické budovy s nádechem domácí tradice si brzy získaly obdiv širokého okolí. Obtíže se schvalováním stavebních plánů pražské právnické a teologické fakulty se negativně podepsaly na jeho sebevědomí i zdraví.

Charles Rennie Mackintosh a Jan Kotěra mohou být obdivováni za na svou dobu jedinečné stavby, interiéry a pokrokové názory, kterými přispěli k současnému vnímání moderní architektury.

ANOTACE

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Rok obhajoby:	2010

Název práce:	CH. R. Mackintosh and Jan Kotěra
Název v angličtině:	CH. R. Mackintosh and Jan Kotěra
Anotace práce:	Bakalářská práce pojednává o architektuře přelomu devatenáctého a dvacátého století se zaměřením na dva architekty, kteří jsou považováni za zakladatele moderní architektury, Charles Rennie Mackintosh ve Skotsku a Jan Kotěra v Českých zemích. Úkolem je porovnat jejich inspirace, principy a podmínky, které se promítají v jejich tvorbě a zjistit zdali byli doceňováni prostředím, ve kterém žili.
Klíčová slova:	Modern architecture, Jan Kotěra, Charles Rennie Mackintosh, Secession
Anotace v angličtině:	This Bachelor Thesis deals with architecture at the turn of the nineteenth when focusing on two great architects who are claimed to be the founders of modern architecture. As the title suggests the two names are Charles Rennie Mackintosh from Scotland and Jan Kotěra from Bohemian and Moravian countries. My task is to compare their inspiration, principles and conditions for their work and to find out if they received a proper recognition by their mother countries.
Klíčová slova v angličtině:	Modern architecture, Jan Kotěra, Charles Rennie Mackintosh, Secession
Přílohy vázané v práci:	Obrazová příloha
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