

Architectura recreationis: Lusthaus or Summer Palace, A Successful Building Type in Early Modern Europe

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The reason most people are interested in history is because they think they will find answers to questions they are asking themselves about the present. In countries overtaken by totalitarian regimes after World War II, urban-dwellers escaped from cities to the countryside, to nature. It happened not only in large urban centres, but also in small towns and sparsely populated areas. The need to relax, to get out of the dirt, dust, smoke and smog (including the ideological smog – the political brainwashing), was prevalent, and citizens turned to the private sphere, the only area which could not be controlled by the omnipresent communist state. But this need for escape, at least for a few hours a week, from the dense, overpopulated places in order to enjoy the open nature and healthy air, had existed for a very long time before that.¹

As architecture and urbanism have adjusted to our needs, they have become specialized in their functions. The term ‘building type’ came into existence – a structure that best embodied the needs and characteristics that was expected from a certain building. But as these needs may vary greatly, so could the look of an individual building type vary to a great degree, its typical features even bleeding into other building types. In this article, I will examine the definition of one building type, that of *Lusthaus* or summer palace, in order to be able to interpret better the concrete examples of this type.

Another building type, very similar to the summer palace, but not quite identical, is that of the villa. In his ground-breaking text on villas,² James S. Ackerman offers a definition in his introductory lines, ‘A villa is a building in the country designed for its owner’s enjoyment and relaxation. Though it may also be the center of an agricultural enterprise, the pleasure factor is what essentially distinguishes the villa residence from the farmhouse and the villa estate from the farm. The farmhouse tends to be simple in structure and to conserve ancient forms that do not require the intervention of a designer. The villa is typically the product of an architect’s imagination and asserts its modernity’.³ In the second paragraph, Ackerman’s statement is equally pointed: ‘The villa accommodates a fantasy which is impervious to reality’.

Below, I will try to show that Palladio says something else, that he understood the residential and the agricultural parts of an estate as connected elements whose plan should be developed in tandem, resulting in a unique design. Ackerman’s formulations are significant but less helpful when thinking about Central Europe, the main focus of my research. Contrary to Ackerman’s assertions, I claim that when thinking about enjoyment and relaxation, it is not the villa that is the primary building type, but the *Lusthaus* or summer palace. And those were, by no means, ‘the center of an agricultural enterprise’.

1 Since classical times, city dwellers created small oases for relaxation in nature ‘on a small scale’ in their gardens or in locations from which one could enjoy a view – *bella vista*, *Bellevue*, *belvedere*. The focal point or dominant feature of such a view was the point-de-vue, a point where the eye could rest, or as one says in German, where the viewer is captured by the beauty – *Blickfang*. Some architectural dictionaries use the term eye-catcher, for example: John Fleming – Hugh Honour – Nikolaus Pevsner, *The Penguin Dictionary of Architecture*, London 1991 (first published 1966), p. 151: ‘Eye-catcher or gloriette. A decorative building, such as a sham ruin, built on an eminence in a landscape park to terminate a view or otherwise punctuate the layout. See also folly’. Another example is: James Stevens Curl, *A Dictionary of Architecture*, London 1999, p. 235: ‘Eyecatcher. Folly, ruin, temple, or other structure in a landscape, such as gloriette, drawing the eye to a desired point’.

2 James S. Ackerman, *The Villa. Form and Ideology of Country Houses*, Princeton 1985.

3 Ackerman (see note 2), p. 9.

In his first book, Vitruvius offers a theory of building types, and in the third chapter titled ‘The Departments of Architecture’⁴ we discover that, ‘Building is divided into two parts, of which the first is the construction of fortified towns and of works for general use in public places, and the second is the putting up of structures for private individuals. There are three classes of public buildings: the first for defensive, the second for religious, and the third for utilitarian purposes ... such as harbours, markets, colonnades, baths, theatres, promenades, and all other similar arrangements in public places’. From the very onset of European architectural theory, we thus have a system with division into building types, but unfortunately Vitruvius did not go into more detail and list not the building types for ‘private individuals’. Instead, in the next paragraph, he formulated his famous statement of the three fundamental elements of building, ‘All these must be built with due reference to durability, convenience and beauty’. Let us concentrate on the second term, which is achieved when ‘each class of building is assigned to its suitable and appropriate exposure’. M. H. Morgan, the English translator of Vitruvius, formulated this part a bit freely, as the original reads ‘*utilitatis autem emendata et sine impeditioe usus locorum dispositione, et ad regiones sui cuiusque generis apta et commoda distributio*’. Vitruvius’s term *distributio* appears already in the second chapter of the first book to describe one of the six basic terms of architecture in general.⁵ In sum, although it may sound quite obvious - a building type is characterized most of all by its function, less so by the ‘durability’ and solidity of the building techniques or by the ‘beauty’, its architectural form or forms.

Did Vitruvius describe a building type of a *Lusthaus* or summer palace? Not quite. In book six, chapter six, ‘*De rusticorum aedificiorum rationibus*’ which Morgan succinctly translated as ‘The Farmhouse’, we learn about the characteristics of a private building in the countryside with a description covering mainly utilitarian features – barns, stables, kitchens, granges, granaries etc. Vitruvius describes the residential function in the next chapter where he speaks about the typology of the Greek residential house, ‘*De graecorum aedificiorum eorumque partium dispositione*’. Vitruvius mentions neither the pleasure gardens, *Lustgarten*, nor the pleasure buildings or *Lusthäuser* situated in them. Thus, later architectural theoreticians were not able to draw much inspiration from Vitruvius in this respect.

Alberti’s work is different when we look at the Latin original where he uses the term ‘*villa*’, and at the translations into Italian, which were easier to get in Central Europe, where the terms ‘*casa fatta in villa*’ and ‘*casa rusticana*’ are used.

Serlio, whose writings greatly influenced Central Europe, uses a similar term, ‘*case per edificar nella villa*’ and even ‘*i palazzi per fabricar in villa per gran Principi*’.⁶ In his third book, he describes the Vila Madama in Rome as ‘*loggia*’ and in the section on Naples he writes, ‘*Napoli... è così ben dotato di giardini, & di luoghi di piacere ... fra gli altri luoghi ameni & dilettevoli che sono fuori della città, vi è un palazzo che si chiama Poggio Reale, il quale il Re Alfonso fece edificare per suo diletto ...*’.⁷ He then goes on to describe the villa’s playful water installations, similar to those that can still be admired in the gardens of Hellbrunn near Salzburg.

Palladio’s terminology is, of course, also of great interest. Robert Tavernor, the author of the critical edition of Palladio’s *Libri d’architettura*, writes, ‘The house of the owner is not called the villa, but the *abitazione* or *casa del padrone, casa dominicale*; other buildings are also qualified: *fabrica per governare e custodire l’entrate e gli animali di villa; i coperti per le cose di villa; stanze del fattore, del gastaldo, cantine, granari, stalle, altri luoghi di villa*, etc. The contrast between the villa (farm) and casa padronale is clearly expressed here: *la parte per l’habitatione del padrone e quella per l’uso di villa sono di uno istesso ordine* (Libro II, pag. 61)’.⁸ Tavernor could have mentioned a number of other quotations from Palladio, but what is important here is the meaning of the whole sentence, where in the case of this concrete building in Campiglio, Palladio demoted the building of the owner to the level of a farm with the aim of creating a beautiful whole. This idea can also be understood if we read Palladio’s complete sentence, ‘*perche la parte per l’habitatione del padrone, e quella per l’uso di Villa sono di uno istesso ordine; quanto quella perde di grandezza per non essere piu eminente di questa; tanto questa di Villa accresce del suo debito ornamento, e dignità, facendosi uguale à quelle del Padrone con bellezza di tutta l’opera*’.

4 Vitruvius, *The Ten Books on Architecture*, translated by Morris Hicky Morgan, New York 1960 (first edition 1914).

5 Vitruv, *Zehn Bücher über Architektur – De Architectura Libri Decem, Lateinisch Deutsch*, ed. by Franz Reber, Wiesbaden 2009, p. 36 and p. 34.

6 *Tutte l’Opere d’Architettura di Sebastiano Serlio*, Venezia 1584, Libro VII, p. 24, p. 6.

7 Ibidem, Libro III, p. 121r.

8 Robert Tavernor, *Palladio, edition Octavo*, Washington 2000, p. 266.

The basic scheme which Palladio follows when explicating the buildings in the countryside, ‘*fabriche di villa*’, is, ‘*Le Case della Città sono veramente al Gentli’uomo di molto splendore, e commodità, havendo in esse ad habitare tutto quel tempo, che li bisognerà per la amministrazione della Republica, e governo delle cose proprie: Ma non minore utilità, e consolatione caverà forse dalle case di Villa, dove il resto del tempo si passerà in vedere, & ornare le sue possessioni, e con industria, & arte dell’Agricoltura accrescer le facultà, dove ancho per l’esercitio, che nella Villa si suol fare à piedi, & à cavallo, il corpo piu agevolmente conserverà la sua sanità, e robustezza, e dove finalmente l’animo stanco delle agitationi della Città, prenderà molto ristauo, e consolatione, e equietamente potrà attendere à gli studii delle lettere, & alla contemplatione... havendo case, giardini, fontane, e simili luoghi...*’.⁹ As if Palladio had known the content of a often quoted 1462 letter from Cosimo Medici to Marsilio Ficino, in which Cosimo describes the benefits of a sojourn in the countryside as spiritual, rather than agricultural: ‘Yesterday I came to the villa of Careggi, not to cultivate my fields but my soul... I desire nothing so much as to know the best road to happiness. Farewell, and do not come without the Orphean Lyre.’¹⁰

When the issue is rest and relaxation (*otium post negotium*), the summer palace blends with different types of the European villa and it is difficult, sometimes impossible, to distinguish between them. One detail though that does make a distinction between them is that an individual’s city residence and his villa outside the walls (*extra muros*) or in the countryside do not have a visual relationship, while such a relationship almost always existed between the summer palace located near the main palace, usually in its gardens. This connection grew more prominent especially in the Baroque period when the main palace and the summer palace were placed on an axis and the summer palace often became a sort of point de vue.¹¹ [Fig. 1]

This discussion of the duality of activity and rest is timely, and our effort to learn from the past is more than appropriate, *historia magistra vitae*. Each period searches for its adequate stylistic expression, and of course we do not advocate a slavish imitation of the past but rather inspiration from the wealth of forms and ingenuity of our forefathers. Our life today, rather than being a break with the past, could be carried on as a continuum, a link, an inspiration from the tradition. In today’s world, it is probably impossible to imagine building something new, such as Cardinal Farnese’s commission to Jacopo Vignola to build a casino in Caprarole, which we featured on the colloquium’s poster. [Fig. 2]

When we study the laws that such recreational buildings had in common, we may see how their architects strived to externalize the visions of paradise on Earth (*paradise terrestre*) and how they managed to bring the human world into harmony with the natural world (*deus sive natura*).¹²

Now we come to the term *Lusthaus*, which describes the building type that is the focus of this article in the Central European context. In Prague, there are several examples of this building type that have been preserved. In archival sources, they are all called *Lusthaus*, perhaps because they were built in areas described as ‘*Lustgarten*’, an artistically conceived garden, or ‘*Thiergarten*’, meaning an enclosed game park or hunting preserve.

To understand the genesis of *Lusthaus* or *summer palace* and its emergence on the European architectural scene, it can be helpful to examine the etymology of the word, although this should not be overemphasized. The German word *Lusthaus* has been taken over into Early Modern Czech language with the meaning ‘paradise’. When John Amos Comenius, a world-renowned seventeenth-century Czech pedagogue, first published his major work in 1631 in Poland, its title was *Labyrint světa a lusthauz srdce* [*Maze of the World and Lusthaus of the Heart*], in the second edition in Amsterdam, Comenius replaced it with *Labyrint světa a Ráj srdce* [*Maze of the World and Paradise of the Heart*]. [Fig. 3] The book is an allegorical interpretation of the era and the misery of the Thirty Years’ War in comparison with its opposite, beholding the Glory of God, which brings true happiness. In this case, *Lusthaus* alludes to a *casa ideale*, an abstract ideal of a happy and meaningful life.

The first theoretician who contributed to summer palace typology is the architect Joseph Furttenbach of Ulm, whose use of this term is discussed in Antonio Rosso’s essay in this volume, therefore we do not need to go into more detail here.

9 Palladio, *Quattro libri dell’architettura*, Vicenza 1570, Libro II, Cap. XII, Del sito da eleggersi per le fabriche di Villa, p. 45.

10 David R. Coffin, *The Villa in the Life of Renaissance Rome*, Princeton 1977, p. 9.

11 There are dozens of examples of this visual connection between palace and summer palace, but the summer palace in Prague-Letná, built by František Josef Count Wallenstein in 1715 is a primary example. This structure was called a Belvedere at the time of its construction (unlike the Royal Summer Palace at Prague Castle which only acquired the name Belvedere later).

12 See also a book by Ulrike Weber-Karge, ‘*Einem irdischen Paradeiß zu vergleichen ...: das Neue Lusthaus in Stuttgart*’, Sigmaringen 1989.

Nicolaus Goldmann, a German architectural theoretician whose writings were later published by Ch. L. Sturm, also offers an interesting example of how the term *Lusthaus* was used. Goldmann describes a central pavilion titled *Italienisches Lusthaus* as a building on the central axis in the middle of a garden, with porticos on all sides where one can shelter from both rain and heat. It is also a place from where there is an excellent view of the surrounding area.¹³ [Fig. 4] Goldmann's *Lusthaus* is what we would today describe as a *gloriette*, the primary characteristics of which are the four porticos and the 360° view. In his book, Goldmann also describes another building type in such a way that we are unsure in which category to place it. This is the monumental *Fürstliches Gartenhaus*,¹⁴ which is on a much larger scale than the *Lusthaus*.

The main source for architectural terminology for the eighteenth century is Johann Heinrich Zedler's encyclopaedia.¹⁵ This encyclopaedia discusses the *Lusthaus* very briefly, compared with the very long entry on the *Lustgarten*: '*Lusthaus ist ein von Latten, Brettern oder Mauersteinen zusammengesetztes Haus, das in einem Garten zu desto vergnüglicheren und bequemeren Gebrauch des Gartens selbst dienet*'. Here, *Lusthaus* has a subordinate position to the garden, helping its optimal use. For Zedler, the garden is the symbol of the biblical paradise and something that is superior to the recreational function of architecture. '*Lust-Garten heisset ein solcher Garten, welcher mit Hecken, Spalieren, Spatzier- und Bogen-Gängen, Bind-Werck, Parterren oder Lust-Stücken, Blumen, Statuen, Fontainen, und anderen, mehr zur Lust als zum Nutzen dienenden Dingen besetzt ist ... Mit den Lustgärten hat man gleichsam den Verlust des allervortrefflichsten Gott selbst gepflanzten Gartens Eden, das ist, Lust-Gartens, einiger massen ersetzen wollen*'.¹⁶

The term *Lusthaus* also appears in another treatise on architectural theory by Abraham Leuthner, published in Prague in 1677,¹⁷ which contains a number of engravings based on prints from works by Hans Blum, Frans Huys, Giovanni Battista Montano, Agostino Mitelli and others. Leuthner himself is the designer of the summer palace in Ostrov nad Ohří (Schlackenwerth near Carlsbad). The book features several buildings that can be described as summer palaces (pages 42–43, 46–55). Among others it shows the ground plan of the Star Summer Palace from Prague (page 51). The caption describing another picture (on page 53) reads '*Außwendig die Faszathen zu einem kastell oder Lusthaus oder Jegerhaus*', [Fig. 5] which demonstrates how widely the term was applied in Baroque Prague.

In the German-speaking countries, the definition of the *Lusthaus* building type is not particularly clear. A comprehensive dictionary by Günther Wasmuth from the 1930s¹⁸ has avoided this topic by mentioning 'single-room' garden houses with quaint shapes from the eighteenth and nineteenth centuries, including hermitages, ruins and other garden features. In German usage between the wars, the word *Lusthaus* already had an antiquated feeling to it. Wasmuth's dictionary has an entry for *casino* but this does not mention garden architecture.¹⁹

13 Nicolaus Goldmann, *Erste Ausübung Vortrefflichen und Vollständigen Anweisung zu der Civil – Bau – Kunst ...*, Braunschweig 1699, IVth book, chapter 23, pp. 149–150: '*Man könnte auch nach dieser Erfindung der Italiener ein Lust=Haus bauen, da man ein seines Aussehen hätte (Kupfer 74). Darein könnte man mitten einen kleinen Helm angeben, gegen die vier Winde aber vier Vorschöpfe umher, derer jeden auf drey Seiten frey stünde, und forne Stufen hinauf hätte, also könnte man den runden Sahl zur Zeit der grössesten Hitze, die Lauben aber auch unterschiedener Jahres Zeit zum speisen gebrauchen. Über jeden Vorschopfte solte ein Gieblichen seyn, und ist zu mercken, daß dergleichen Bau, allezeit auf der Höhe angelegt werden soll, damit man beste weiter herum ein liebliches Aussehen erlangen möge.*'

14 Nikolaus Goldmann – Leonhard Christoph Sturm, *Nicolai Goldmanns vollständige Anweisung zu der Civil-Bau-Kunst: in welcher nicht nur die 5 Ordnungen samt den dazu gehörigen Fenster-Gesimsen ... auf eine neue und sonderbare Art aufzureissen deutlich gewiesen, sondern zugleich getreulich entdekket wird ... alles aus den besten Überresten des Alterthums*, Braunschweig 1699, p. B 91, Tab. XVIII.

15 *Großes vollständiges Universal-Lexicon aller Wissenschaften und Künste ...*, Halle – Leipzig 1732–1754, Vol. XVIII, column 1260: '*Lusthaus, ist ein von Latten, Brettern oder Mauersteinen zusammengesetztes Haus, das in einem Garten zu desto vergnüglicheren und bequemeren Gebrauch des Gartens selbst dienet.*'

16 Ibidem, Vol. XVIII, columns 1254–1260.

17 Abraham Leuthner, *Grundtliche Darstellung der fünff Seüllen wie solche von der Weitberühmten Vitruvio Scamozzio und anderen Vornehmben Baumeistern zusamben getragen und in gewisse Außtheilung verfasset worden*, Prague 1677.

18 Günther Wasmuth (ed.), *Wasmuths Lexikon der Baukunst*, I–IV, Berlin 1929–32; Volume I (A–B) 1929, II (C–G) 1930, III (H–O) 1931, IV (P–Z) 1932. Volume V was published later, in 1937. The author of the texts cited in the next footnote is probably Leo Adler.

19 Wasmuth (see note 18), III, p. 556: *Lusthaus*, veraltet für *Gartenhaus*; *Lustschloß* ist ein fürstliches Landhaus zum Sommeraufenthalt, *Lustwarte*, Verdeutschung für *Belvedere*, *Bellevue*; Wasmuth II, p. 578: *Gartenhaus*, *Gartengebäude* bezeichnet die in größeren Gärten beliebten kleinen, meist einräumigen Baulichkeiten, die im Zeitalter der Romantik oft phantastische Formen annahmen als Einsiedeleien, Grotten, Ruinen, Tempel u. dgl. An besonderen Aussichtspunkten angelegt, führen sie meist Bezeichnungen wie *Belvedere*, *Bellevue*. Ihre äußere Gestaltung nähert sich im landschaftlichen (englischen) Garten durch Verwendung "natürlicher" Baustoffe, wie unbehauenen Baumstämmen, Borke u. dgl. einer "naturgemäßen" Erscheinung, während im regelmäßigen Garten eine strenge architektonische

This overview of architectural terminology needs to include two English dictionaries, the *Penguin Dictionary of Architecture* and the *Oxford Dictionary of Architecture*. When reading these entries, one gets the feeling of unease when it comes to summer palace or *Lusthaus* as a building type. The Penguin dictionary by Fleming, Honour and Pevsner contains neither an entry for palace, its diminutive, *palazzotto*, nor for summer house.²⁰ We also do not find an entry for country house but perhaps the authors considered it as self-explanatory for English speakers and therefore did not explain it (the term country house is used in the entry for *villa*). We do find an entry for folly which has etymologically no parallels in other European languages. It is a term that summarizes any type of small building in the garden, especially in English gardens of the Neoclassical period, e.g. what Fleming calls a Gothic ruin. The *Lusthaus* as building type existed prior to the folly, but the dictionary provides no explanation for the *Lusthaus*, even though one might say that buildings such as the Star Summer Palace in Prague were a kind of folly or foolery. There is an entry for eye-catcher (see note 1) as a distinct building type, although this term has no equivalent in other European languages. The dictionary does mention summer house and pleasure house, but only as subordinate terms under pavilion. Under Czechoslovak Architecture, the Penguin Dictionary lists two important examples of summer palaces: Belvedere ‘in the purest and most elegant Cinquecento style’ and ‘Hrezda [sic] Castle, a star shaped hunting lodge’.²¹

The Oxford dictionary by Curl lists a number of lexicographic sources from the past but does not list include the dictionary by Pevsner;²² one gets the impression of running in a circle. The terms repeat, sometimes there is a new term, yet we end up feeling that we cannot find what we have been looking for. We do not find the complementary relationship we are interested in (*palazzo* vs. *palazzuolo*), nor does it list the diminutive form (*palazzotto*) that is part of a pair together with the large palace, whose function it complements by producing a lighter and newer type of usage. The Oxford dictionary does mention such a pairing in two entries: pavilion, ‘dependant on a larger or principal building’ and casino, ‘in the grounds of a large country house’. There are a number of architectural structures in gardens and in landscape, with occasional use, or some of them, as Curl says, completely without a use, as is the case of a folly. Such structures are supposed to be ‘primitive, rustic’ (as the entry for summer-house states), but then the lexicographer loses himself in the net of the entries, because gazebo, which is also a part of the group of terms we are interested in, can be a very refined building ‘More recently the term has been given to buildings, which are out of ordinary, do not conform to any of the recognized styles ...’. In the entry for villa Curl hesitates as he contrasts antique and Renaissance architecture and instead of providing an architectural historical analysis, he chooses a socio-political term of ‘cultural center’. There are discrepancies also how size is being used. What does a ‘small country house’ mean in the entry for casino, and what counts as large – a palace or a villa?

To conclude, it might be useful to glance at these most important terms in comparison between the two dictionaries.²³ Both volumes omit the term hunting lodge or hunting castle, which are sometimes compared to

Gestaltung vorherrscht, die von größer Einfachheit bis zur reichsten Prunkentfaltung alle Gestaltungsmittel umfaßt; Wasmuth II, p. 11: Casino (frz. cassine = Villa) bezeichnet ein Gesellschaftshaus, Versammlungshaus mit Tanz-, Konzert-, Speisesälen usw.; Wasmuth I, p. 454 Belvedere (ital. = schöne Aussicht, franz. Bellevue). Bezeichnung für turm-oder tempelartige Bauten in Schloßgärten oder für ganze Lustschlösser mit schöner Fernsicht, namentlich im 18. Jahrhundert; Wasmuth IV, p. 398: Sommerhäuser compare Wochenendhaus; Wasmuth IV, p. 715 Wochenendhaus ist kleines ortsfestes Haus, in der Regel aus Holz...; Wasmuth IV, p. 11: Palast bezeichnet ein schloßartiges Wohngebäude. Der Name ist herzuleiten vom lat. Palatium (kaiserliches Wohngebäude) und wird im späteren Italien auch auf städtische Wohngebäude (palazzo) nichtfürstlicher Personen übertragen. Der typische italienische Palazzo besitzt eine monumentale Straßenfront und einen Arkadenhof im Innern. Im übrigen vgl. Schloßbauten.

20 Fleming – Honour – Pevsner (see note 1).

21 Ibidem, p. 117.

22 Curl (see note 1).

23 Fleming – Honour – Pevsner (see note 1), p. 85: Casino. An ornamental pavilion or small house, usually in the grounds of a larger house; Curl, p. 132: Casino (pl. casinos). 1. Small country-house, lightly fortified. 2. Pleasure-pavilion, summer-house, villa etc. in the grounds of a large country house. 3. Place of recreation, public or semi private, with facilities for various activities (e.g. concerts or dances); ibidem, p. 650: Summer-house. Primitive or rustic structure in a garden or park to provide shaded seating during hot weather. It may be an eyecatcher; ibidem, p. 327: Pavilion. An ornamental building, lightly constructed, often use as a pleasure-house or summerhouse in a garden ...; Curl (see note 1), p. 486: Pavilion ... 4. detached ornamental building, such as gazebo or summer-house, often, but not always, dependent on a larger or principal building; Fleming – Honour – Pevsner, p. 176: Gazebo. A small look-out tower or summerhouse with a view, usually in a garden or park but sometimes on the roof of a house; in latter case it is also called a belvedere; Curl, p. 268: Gazebo. 1. Garden house built at the corner of a garden-wall with windows on all sides commanding views. 2. Turret, lantern, or look-out on the roof of a house or a belvedere or summer-house in a garden commanding an extensive prospect; Fleming – Honour – Pevsner, p. 42: Belvedere. See gazebo; Curl, p. 69: Belvedere. Any raised structure or tower erected over the roof of a dwelling-house or on a vantage-point in a landscape from which

the summer castle. While these sources are certainly very useful for the study of British art, architecture and gardens, their usefulness for the study of building types outside the English-speaking world is limited.

Nikolaus Pevsner is generally considered as an important initiator of this study, even though the focus of his book *A History of Building Types* (London 1976) is on the nineteenth century and does not cover the Early Modern era. Pevsner works with about twenty building types, while the *Lexikon der Bautypen* by Ernst Seidl (Stuttgart 2012) contains about 350 types. Pevsner's book offered historians of European architecture a methodological tool, albeit one that already existed, that is J. N. Durand's little-used handbook.²⁴ [Fig. 6]

The study of the history of building types helps us improve our analysis and evaluation of architecture by examining the genesis, development and progress of types. In validating the formal possibilities and refining the functions, builders and architects are able to achieve more refined and cultivated results.

The Star Summer Palace in Prague-Liboc, built in 1555–1562 in the so-called New Game Preserve, can serve as a case study. [Fig. 7] The Star Summer Palace is extravagant in its form, but ordinary in its functions; it was used mainly as a place of rest after hunting and for festivities. Scholars today value principles such as originality and surprise, while Renaissance and Baroque architects appreciated the need of permutation - *il variare*, surprise, *capriccio* or creativity, *l'invenzione*. These are timeless axioms of architecture, along with uniqueness, as the opposite of triviality, thoughtless duplicity.

I found one formulation describing the Star Summer Palace in a nineteenth-century source, calling it 'ein Unicum seltenster Art', a unique building of a rare kind. The architects of earlier periods acknowledged many requirements 'of which architecture consists' ('*ex quibus rebus architectura constat*'), as Vitruvius put it.²⁵ According to Palladio, it was important that a building fulfilled all requirements at the same time.²⁶ Palladio's requirements were the three principles of Vitruvius, plus a further six elements that amplified and specified the first three, e.g. economic adequacy, so that there would be no wasting of resources. Such a requirement is unusual today when architects' fees are calculated as percentages of the overall building costs.

What happened to the *Lusthaus* later, outside of the chronological scope of the PALATIUM program (1400–1700)?

We can name summer palaces built by the outstanding late Baroque architect Kilián Ignác Dientzenhofer for three Jesuit communities in Prague, the Jesuit colleges in the Old Town, the Lesser Town, and the New Town of Prague. These are the so-called dispensaries, recreational buildings in close proximity to the Vltava river. A dispensary in a large garden in the Lesser Town is known from engravings and a photograph taken shortly before it was demolished in 1893. [Fig. 8] The Wallenstein summer palace was located in Prague-Letná until 1742 when it was demolished by the French army and can be seen on a period engraving. [Fig. 9] Another example is an engraving by Johann Adam Delsenbach (1687–1765) showing the Liechtenstein summer palace in Plaňany, with a captions '*Haus auf der Herrschaft*' and '*Maison de Campagne*'. [Fig. 10] The building probably served as a place to spend the night on the trip between Prague and Vienna and as a residence in the game preserve. On the left, next to a one-story building with elaborate facade decoration, one can see the riding stables and farmhouses in the back. The last example is the Kinský Summer Palace in Prague-Smíchov, an outstanding building by Viennese architect Heinrich Koch dating from c. 1830. [Fig. 11] In period sources, this building is already described as a villa, so that from the onset of the nineteenth century, we can assume that *Lusthaus* finally gave way to other terms.

pleasant scenery may be viewed. Such a building in a garden might be in the form of a Classical temple, and is also termed a 'gazebo', mirador or summer-house; Fleming – Honour – Pevsner, p. 158: Folly. A costly but useless structure built to satisfy the whim of some eccentric and thought to show his folly; usually a tower or a sham Gothic or classical ruin in a landscaped park intended to enhance the view or picturesque effect; Curl, p. 250: Folly. Eyecatcher, usually a building in a contrived landscape, often otherwise useless. It might be in the form of a sham ruin, a Classical temple, oriental tent, chinoiserie, pagoda, or other charming fabrique set in a Picturesque garden; Fleming – Honour – Pevsner: the entry Gloriette is missing; Curl p. 278: Gloriette. Eye-catcher, or pavilion in a garden from which views may be enjoyed; Fleming – Honour – Pevsner, p. 10: Altana. A covered terrace or loggia raised above the roof, like a belvedere. Venetian in origin and usually in wood, it was intended for drying clothes and is still so used in Venice. It later become a feature of C15-16 domestic architecture in Rome; Curl, p. 17: Altana. Loggia, covered wood roof-terrace or belvedere, common in medieval Venice and Renaissance Rome.

24 Compare Jean-Nicolas-Louis Durand, *Recueil et parallèles des édifices de tout genre*, Paris 1800.

25 Vitruvius, *De architectura libri decem*, Liber I, Caput II, title.

26 Palladio, *Quattro libri dell'architettura*, Vicenza 1570, Libro I, pag. 6: '*Tre cose in ciascuna fabrica (come dice Vitruvio) deono considerarsi, senza lequali niuno edificio meriterà esse lodato; & queste sono, l'utile, o commodità, la perpetuità, & la bellezza: percioche non si potrebbe chiamare perfetta quell'opera, che utile fusse, ma per poco tempo; overo che per molto non fusse comoda; overo c'havendo amendue queste; niuna gratia poi in se contenesse*'.



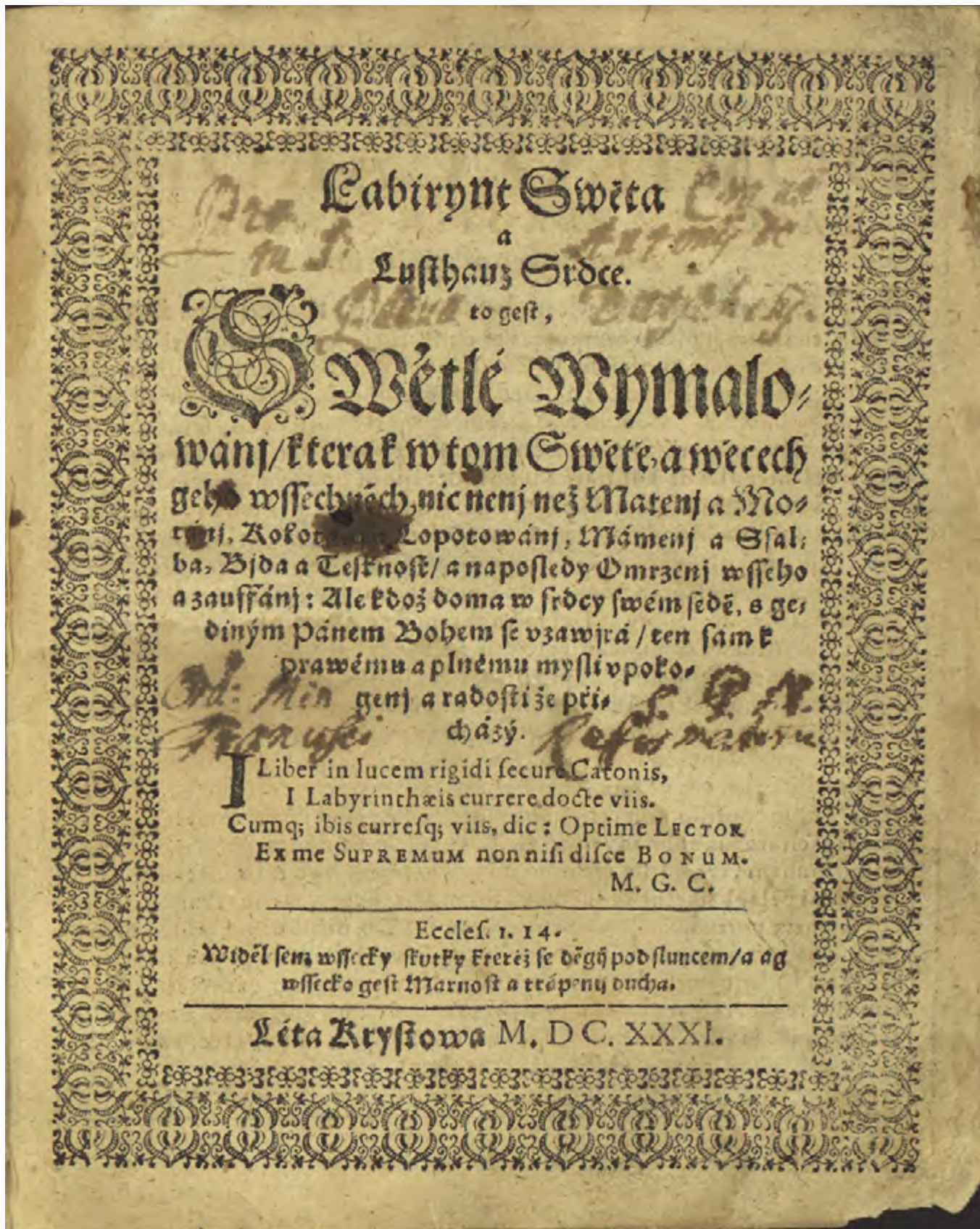
1. Johann Heinrich Zucalli, Schleissheim, Lustschloss Lustheim.

Photo: I. Muchka

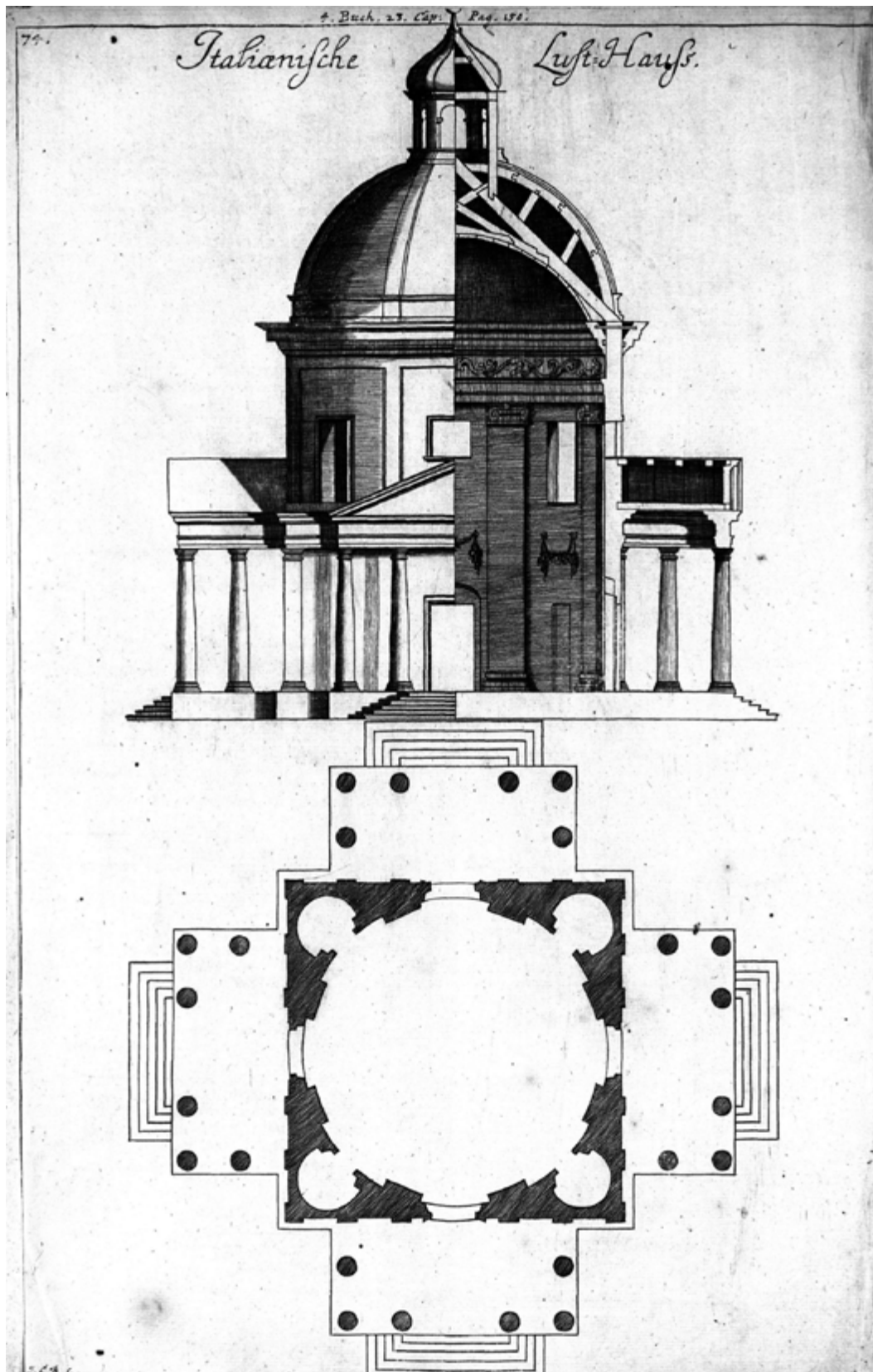


2. Giacomo Barozzi da Vignola, Caprarola, Casino.

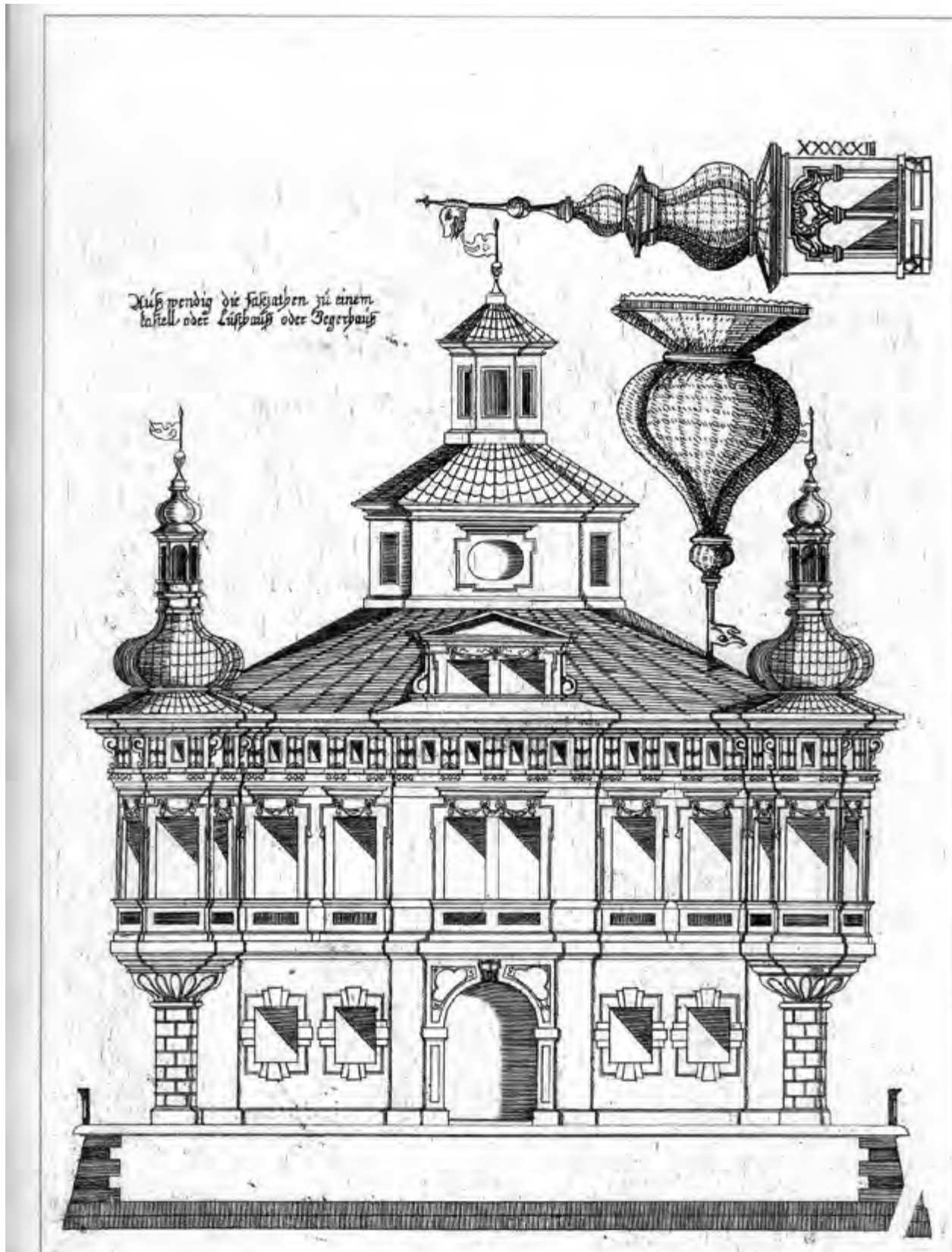
Photo: I. Muchka



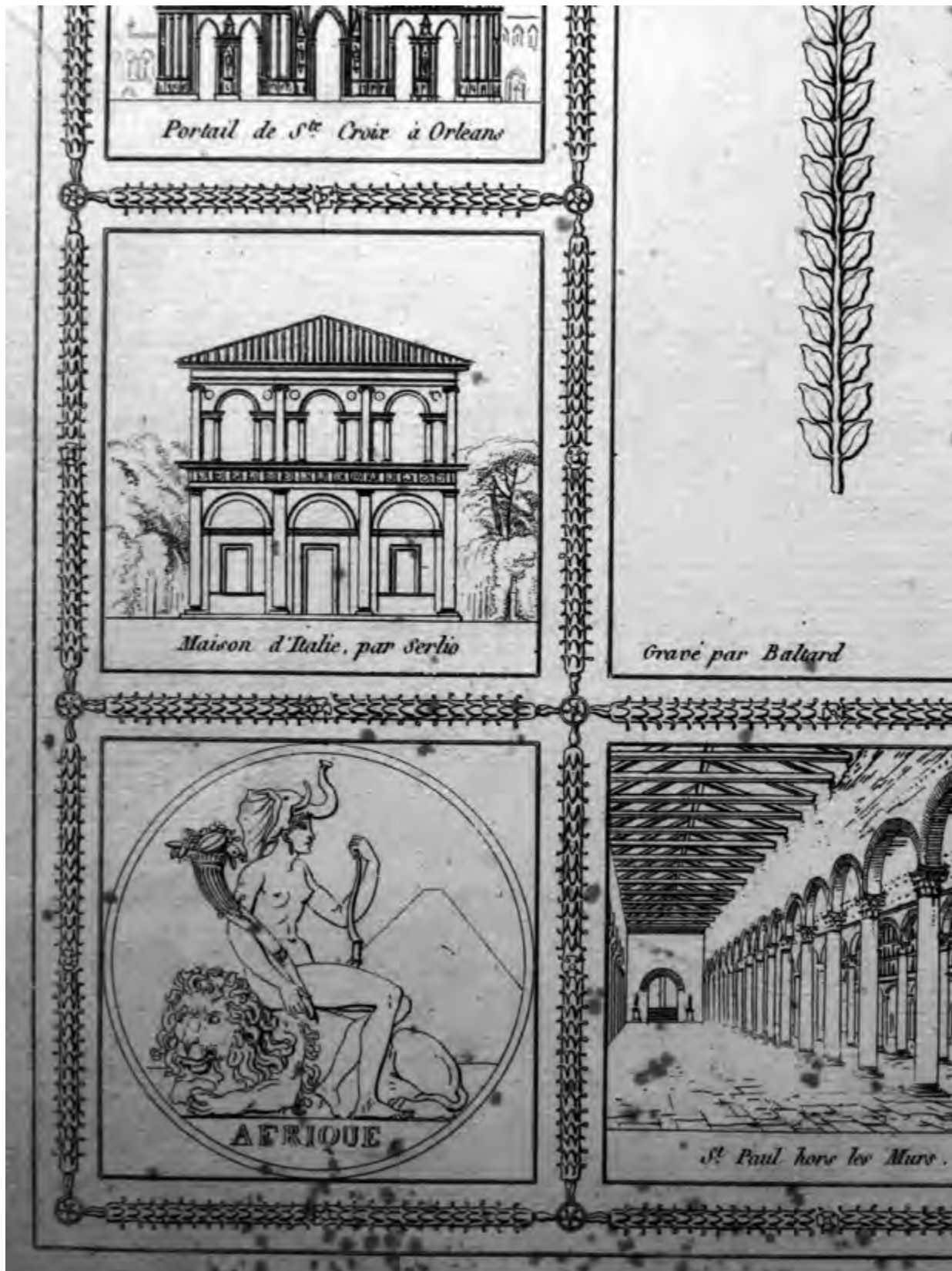
3. John Amos Comenius, *Labyrint světa a lusthaus srdce*, s.l. 1631, title page.



4. Italienische Lusthaus, from: Nicolai Goldmann, *Erste Ausübung Vortrefflichen und Vollständigen Anweisung zu der Civil-Bau-Kunst...*, Braunschweig 1699.



5. Lusthaus, from: Abraham Leuthner, *Grundtliche Darstellung der fünff Seülen wie solche von der Weitberühmten Vitruvio Scamozzio und anderen Vornehmben Baumeistern zusamben getragen und in gewisse Aufstheilung verfasset worden*, Prague 1677, p. 53.



6. Serlio, Maison d'Italie, a detail from: Jean-Nicolas-Louis Durand, *Recueil et parallèles des édifices de tout genre ...*, Paris 1800.



7. Prague, *Lusthaus Star*, model located in Star Summer Palace.

Photo: I. Muchka



8. Kilián Ignác Dientzenhofer, Prague, Jesuit's *Lusthaus*,
photo by J. Eckert, around 1890.

From: C. Merhout – Z. Wirth, *Zmizelá Praha 2. Malá Strana a Hradčany*, Prague 1946, pict. 21



9. Friedrich Bernard Werner, Prague, Wallenstein's Lusthaus Belvedere, before 1743.

From: R. Pytlík, Toulky Prahou 7, Prague 2001



10. Johann Adam Delsenbach, Planany, Maison de Campagne Liechtenstein, after 1721.

From: mapy-mzk.cz



11. Heinrich Koch, Prague, Summer palace Kinsky.

Photo: I. Muchka