

hý jazyk), a doplněním informačních videí v českém znakovém jazyce i titulky v češtině. Zásadní význam při informování cílové skupiny sluchově znevýhodněných má vizualizace informací včetně zajištění umístění orientačních plánů s mezinárodně uznávanými piktogramy, a to jak na webových stránkách, tak i v areálech a objektech muzeí, galerií a zpřístupněných památek. Zpřístupněné pamětové instituce by se neměly bránit ani komunikaci formou chatu a kontaktů přes Skype. Tímto doporučením se metodika dostává k problematice personálu muzeí a galerií ve vztahu k neslyšícím a nedoslýchavým návštěvníkům a předkládá základní pravidla pro komunikaci s nimi, ať už přímou psaním a odezíráním, nebo nepřímou prostřednictvím tlumočnicka. Proškolení v komunikaci se sluchově znevýhodněnými by měli být především zaměstnanci přicházející s cílovou skupinou do osobního kontaktu. Ideálním řešením pro velká muzea a galerie i zpřístupněné památky je zaměstnání neslyšícího v pozici lektora. Standardem pak by měli být multimedialní průvodci pro dospělé i pro dětské návštěvníky. Nutno dodat, že zpřístupněné památkové objekty s organizovanými prohlídkami jsou oproti muzeím a galeriím v jisté výhodě. K zajištění naplnění požadavků a potřeb cílové skupiny jsou v jejich případě zapotřebí zpravidla jen lektori ovládající český znakový jazyk, případně tlumočníci.

Třetí kapitola metodiky zpracovává problematiku komunikace muzeí a galerií směrem k neslyšící veřejnosti, školám a univerzitám a k dalším organizacím sdružujícím sluchově znevýhodněné – ať již v roli potenciálních návštěvníků, nebo na úrovni partnerů a spolupracovníků. Součástí kapitoly je soubor důležitých kontaktů využitelných při navazování spolupráce mezi zpřístupněnými pamětovými institucemi a cílovou skupinou sluchově znevýhodněných. Autorka metodiky zdůrazňuje, že v případě přípravy programů pro neslyšící a nedoslýchavé mají muzea, galerie i zpřístupněné památky příležitost oslovit vysoké školy, pro jejichž studenty by byla příprava takovýchto programů zadáním jejich závěrečných prací. Vývoj konkrétního programu je vždy pod supervizí školitele. Instituce následně získává jak cenná data, tak i program využitelný v její další práci.

Čtvrtá kapitola metodiky přináší podněty pro programovou nabídku muzeí a galerií. Potřebám a požadavkům cílové skupiny vyhovují prohlídky vedené muzejním pedagogem nebo lektorem ovládajícími český znakový jazyk, případně prohlídky, jejichž výklad je tlumočen do znakového jazyka. Obdobně to platí i při doprovodných programech určených dospělým návštěvníkům i dětem a mládeži. Autorka předkládá pravidla pro komunikaci s cílovou skupinou, která je nutné respektovat a dodržovat. Je třeba si uvědomit už jenom to, že prohlídky s neslyšícími budou časově náročnější. Sluchově znevýhodnění návštěvníci nemohou sou-

časně sledovat výklad a prohlížet si popisované předměty. Při plánování prohlídky je nutné mít vyhrazený zvlášť čas pro výklad a zvlášť pro prohlídku a zodpovězení případných dotazů. Ideální jsou menší skupiny. V případě smíšených skupin je potřebné umožnit návštěvníkům cílové skupiny být ve předu, aby mohli sledovat výklad v znakovém jazyce i komunikovat navzájem s průvodcem, tlumočnickem i mezi sebou. Pracovníci muzeí, galerií i zpřístupněných památkových objektů by se neměli spoléhat na to, že neslyšící návštěvníci budou pouze odezírat. Odezírání – specifická dovednost vnímat mluvenou řeč zrakem a pochopit obsah sdělení podle pohybu úst a mimiky obličeje – není vrozenou schopností neslyšících. Je třeba se ji učit a je to velice náročná činnost. Optimální délka odezírání je maximálně 20 minut a vždy je třeba si uvědomovat, že jeho prostřednictvím získává neslyšící maximálně 30 % sdělení.

Závěrečná, pátá kapitola metodiky nabízí svým uživatelům tzv. „checklist“ umožňující jim krok za krokem zhodnotit přístupnost muzea, galerie i zpřístupněné památky cílové skupině s poruchami sluchu. Po jeho úplném a pravdivém vyplnění získávají pracovníci dané instituce skutečný obraz jejího reálného stavu otevřenosti a přístupnosti neslyšícím a nedoslýchavým, ať už jde o dostupnost informací, včetně poskytování propagačních materiálů, přístupnost budovy a místa, v nichž instituce sídlí, a konečně i zlepšení přístupnosti samotných výstav, expozic, sbírek i prohlídkových tras.

Přestože se zpřístupnění muzeí a galerií neslyšícím návštěvníkům může zdát jako nelehký úkol, je dobré si uvědomit, že neslyšící mají stejně jako všichni ostatní právo na přístup k informacím a na zapojení se do společenského a kulturního života. Pamětové instituce, které této menšině vyjdou vstříc, se tak mohou stát pionýry přístupu, který by měl být vlastní všem dalším institucím a organizacím. Metodika Neslyšící návštěvník v muzeu a galerii bude jistě důležitým pomocníkem pro všechny pracovníky snažící se o odstraňování bariér mezi muzei, galeriemi, zpřístupněnými památkovými objekty a návštěvníky se zdravotním znevýhodněním. V tištěné podobě ji lze získat v Metodickém centru muzejní pedagogiky v Brně, ke stažení on-line je umístěna na portálu metodického centra.¹

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■ Poznámky

¹ http://mcmp.omegadesign.cz/fileadmin/user_upload/vzdelavani/metodicke_texty/08_NESLYSICI_NAVS TEVNIK_V_MUZEU_CI_GALERII_WEB.pdf

RESUMÉ 2/2015

The Husinec “room” – a place of memories and centuries of embarrassment

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Keywords: Husinec, Hus monument, room, museum exhibition, presentation of monuments

The study summarizes the history of Husinec houses Nos. 36 and 37 which stand on the site traditionally regarded as the birthplace of the medieval Catholic reformer Jan Hus. The memorial value of the site methodically reaches into the European context of research of social memorial frameworks (Maurice Halbwachs, Eric Hobsbawm, Paul Connerton, Pierre Nora, Peter Burke) and into the context of revered Catholic and reformation “home towns” (especially of St. John Nepomuk and Martin Luther). There exists a turning point in the social acceptance of the site as associated with the pan-Slavic oriented “annual pilgrimage” to Jan Hus’ birthplace, organized in early September of 1869 as one of the manifestations of public opposition to the Austro-Hungarian Compromise. This highlights the contradictory perceptions of the house in contemporary fiction, especially in journalism. Based on a survey of archival sources, the study points out the events surrounding the “Monument of Jan Hus” in the 1950’s to 1980’s, also citing from the critical reactions of the public at the time, quite often ideologically manipulated. It describes the circumstances of the creation and function of the exhibition as modified in 1952, 1965, and 1975. The study notes the decline in the interest in the site after 1989 as well as efforts to revitalize the building and its contents in the last decade. In conclusion, the study considers the possibilities of presenting the monument and its pitfalls, the most problematic of which is considered the efforts to artistically monumentalize an adherence to any kind of petrified “textbook” scheme of the perception of Hus’ personage. As new impetuses to rehabilitate the site, the study appreciates a connection of the discussed content of the exhibition and a spiritual center. It supports views which call for a rurally/contextually conceived modification of the site.

The centenarian Jan Hus monument

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Keywords: memorial, Jan Hus, Old Town Square, Šaloun, restoration

The ideological conflict of 1889 between the representatives of the Young Czech Party and conservative parties around the name of Jan Hus at the new building of the National Museum started a twenty-five-year effort to build a monumental memorial to Jan Hus in Prague. An association for building a Jan Hus memorial was founded in Prague which, together with other institutions and individuals, first began to collect funds to build the monument. In addition to competition auditions to select the best artistic design, the association also pushed for the placement of the monument on one of Prague's prestigious squares. The winning design by sculpture Ladislav Šaloun and architect Antonín Pfeifer in 1901 was reworked several times into its final form before it was finally realized.

The Municipal Gallery of Prague, which is responsible for the management of the Jan Hus memorial, completed its restoration for the six hundredth anniversary of Hus' martyrdom and the centenary of its unveiling. During the preparations, detailed surveys and analyses were carried out that allowed for the determination of the optimal procedure for restoring the bronze shell of the sculpture, the granite architectural pedestals, and the underground bicameral ring tunnel construction of the foundation. The condition of the monument corresponded to its age; first of all it was necessary to resolve the climate and drainage of rainwater and condensation in the middle of the statue and in the underground corridors. The bronze shell of the sculpture is composed of more than 300 parts connected with bolts, all of which were heavily corroded and had to be replaced with stainless steel.

The surface of the granite pedestal of the monument as well as the surface of the bronze shell underwent thorough cleaning and preservation. The joints between the granite blocks needed to be cleaned and renovated to prevent the ingress of water and separation of the stone blocks.

The Jan Hus monument in the Old Town Square in Prague, after the completion of its comprehensive restoration, now stands out in all its monumentality and is an example of the outstanding artistic level of Czech modern sculpture from the early 20th century.

"Outstanding in coziness and grace". Czechoslovak Hussite churches in the Hradec Králové region from the 1920's and 1930's and their heritage appreciation

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Keywords: Czechoslovak Hussite churches, Jan Hus, Josef Gočár, Jindřich Freiwald, Oldřich Liska, Hradec Králové Region

The study presents the unique and very rich heritage fund of churches of the Czechoslovak Hussite Church in the Hradec Králové region, which likely holds the largest number of cultural monuments from this segment of architectural heritage. The architectural appearance of the churches took shape mainly during the 1920's. The first canon was the modernized ancient church and architectural decorativism, the synthesis of which is, for example, the church in Jaroměř. A creative competition in 1924 brought a shift towards ascetic and material forms of construction, the richest synthesis of which are the works of Josef Gočár in Hradec Králové and Jan Víšek in Brno. The dominant style of the interwar Hussite churches thus became purism (churches in Dvůr Králové, in Dobruška, and in Nová Paka) and functionalism (churches in Nové Město nad Metují and in Jičín). Even today, the churches still contain their unique original furnishings – door panels, benches, refectories, lighting fixtures, and even the original technical equipment such as electrical elements (switches) and heating and radiators. The surfaces themselves make up a separate chapter – original paintings, stucco, wood, and stone or refractory tiles. The interior furnishings of the Hussite churches were still supplemented during the 1950's and 60's, most of all the churches in Nová Paka and in Jičín.

At present, the owner, the Czechoslovak Hussite Church, faces a shortage of funds for historically acceptable maintenance and renewal especially for these churches, which are not cultural monuments but are still undisputed in their historical and artistic value. A starting point would be the identification of several other valuable buildings for declaration as cultural monuments and the introduction of status as monuments of local importance, as is foreseen by the substantive draft of the new heritage law. The churches are currently facing the end of the life span for their 90–70 year-old materials such as facades, plumbing components, window and door panels, and especially leaking and rising dampness which often disrupts the structural analysis of buildings. The issue of historically satisfactory care for this unforgettable segment of immovable cultural heritage should also be addressed in context with the ongoing separation between church and state.

Architekt Vladimír Krýš – church builder of the Czechoslovak Hussite Church in Semily and Turnov

Petra Šternová

Keywords: Vladimír Krýš, Josef Najman, Zdeněk Juna, church, Czechoslovak Hussite Church

This article presents the personage of architect and builder Vladimír Krýš as an independent regional builder. Vladimír Krýš was born 15 June 1897 in Malšovice near Hradec Králové. He studied masonry in Český Dub, then after completing his military service (1916–1920) he worked for the Český Dub construction company of Josef Najman. He remained here until 1927, when he became independent and founded his own company, Architect Vladimír Krýš, builder Turnov. He completed his studies in 1929, obtaining his license as a builder. The architectural creations of Krýš are very extensive and mostly include the construction of houses, rental houses, and employee housing estates. Finally, he also constructed church buildings, the most important of which include two churches of the Czechoslovak Hussite Church – in Turnov and in Semily. The Turnov church was built between 1937–1939 and was an extension of a church hall to an already standing rectory from 1919, a typologically unusual case in itself. The Turnov church is valuable mainly for its intact preserved interior, the work of artists from the Železný Brod art school. The Semily church was built in 1938 and is one of Krýš' most successful realizations; its importance extends beyond its region and is one of the most interesting new buildings of the Czechoslovak Hussite Church. Vladimír Krýš was also the author of one of the designs of the unrealized church in Zborovice in the Kroměříž area. He died on April 12, 1951 in Turnov.

Principles of renovation of garden art heritage on a model example of the Stiasni gardens in Brno

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Keywords: heritage renovation, garden art, Stiasni villa, pre-project preparation, garden terrain survey

The article focuses on specific steps preceding the preparation process of a restoration project for monuments of garden art, demonstrated through the specific case of the pre-project preparation of the renovation of the Stiasni gardens. The first part is devoted to historical exploration focused on the interpretation of archival materials. The second part focuses on assessing the current state of the garden through an implementation of its terrain survey, consisting of specific operations (dendrologic survey, analysis of the garden, analysis of the authenticity of trees, etc.).

Collection of works by Lorenz Kohl von Kohlenegg in Klobouky near Brno

Pavla CENKOVÁ

Keywords: Lorenz Kohl von Kohlenegg, Lorenz Kohl, Moravia, Klobouky near Brno, painting, 19th century, movable cultural monuments

Among the movable cultural monuments registered in the municipality of Klobouky near Brno is a set of several paintings registered on the state list on the basis of mistakenly designated authorship as the works of the famous Prague painter Ludwig Kohl (1746–1821). Other professional literature has stated incorrect authorization of the pictures as well as their inaccurate dating. Current research now convincingly demonstrates that the author of the set was Baron Lorenz Kohl von Kohlenegg (1783–1851), an Austrian officer and lithographer. Field research shows that the subsequent paintings of Lorenz Kohl are currently in the property of the Roman Catholic parish in Klobouky: (1) Nativity (2) Entry of the Lord into Jerusalem (3) St. Augustine (4) St. Catherine of Alexandria, (5) a series of paintings of the Calvary and (6) a picture of the Holy Trinity. The article deals with an art-historical analysis and interpretation of the copyright and also asks more general questions on the rationale for the historical value of these images, which can no longer be valued on the basis of authorship as the works of a famous master, nor in terms of their artistic quality, whose value is nevertheless undeniable due to the unique cultural and historical context of their origin.

Funerary furnishings of the members of the noble Gryspek family of Griesbach. Contribution to a knowledge of the clothing of elites at the turn of the 16th and 17th centuries in Western Bohemia

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Keywords: historic clothing, historic fashion, historic cuts, Gryspeks, Florián Gryspek of Griesbach, Kralovice, north Pilsen, burial furnishings, shoes, hairstyle

The article describes the condition of funerary furnishings of the Gryspek family of Griesbach, deposited in the family tomb of the Kralovice church of Sts. Peter and Paul. The clothing can be distinguished between the original from the late 16th and early 17th century, and shrouds that the bodies received as gifts during the 19th century. The analysis focuses primarily on the original burial clothes, their descriptions and analogies. The research was conducted during two conservation interventions in 2012. The article concludes by addressing the ethical issue of researching burial textiles.

Provenance research of the castle library at Hrádek u Nechanic

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Keywords: castle library, Hrádek u Nechanic, provenance research, Harrachs, 19th century

The present study focuses on the library of the state castle of Hrádek u Nechanic, which belonged to the counts of Harrach from its founding in the mid-19th century to 1945. It then passed into state ownership then to the administration of the department of castle libraries of the National Museum in Prague in 1954.

Most of the Hrádek books come from the 19th century. Even though in older literature, this book fund was indicated as significantly bohemical and some sources even reported that Czech literature prevailed linguistically, in fact it contains mostly German language literature, making up about a third of the fund. There are almost a thousand less Czech volumes in the library than German, but this amount within this library is still above average in comparison to other castle libraries.

Thematically, the library is dominated by works of fiction, especially prose fiction from European and North American writers of the 19th century. The second largest thematic group at the Hrádek library is made up of religious literature.

The main part of the study examines the provenance research of the Hrádek library, including the description of various types of bookplates and signatures of the owners of individual books, special emphasis being placed on the personage of Jan Nepomuk of Harrach (1828–1909), who signed the largest amount of Hrádek volumes. The handwritten dedications found in the fund are also characterized.

Educational programs as a tool for understanding industrial heritage

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Keywords: technical monument, education, industry, cultural heritage, educational programs, cultivation

The topic of this article was chosen as a response to the current position of technical monuments of the cultural heritage fund. The term is accepted by the broad non-professional public. Due to an incomprehension of the importance of the technical monuments and their values (architectural and artistic value, technological stream, evidence of human activity development, etc.), however, important sites are being destroyed, the original technical equipment is being lost, and inadequate architectural conversions are taking place. One of the solutions (which may improve the current situation) is gradual public education arranged

through educational programs for both children and adult visitors. The paper also includes examples of domestic educational programs with “technical” content and a factual analysis of the drawbacks and advantages of these activities within the authentic environment of industrial buildings.