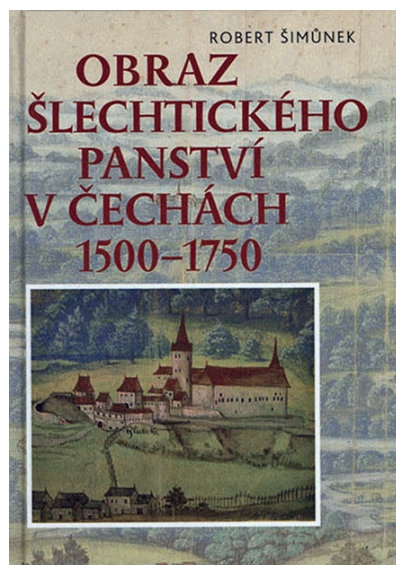




Obr. 1. Obálka knihy Roberta Šimůnka *Obraz jako prostředek k reprezentaci šlechtického panství v raném novověku*. Foto: archiv autora, 2019.

poznámkového aparátu čítajícího 831 poznámek až za samotný text, což jej v informačně hutném textu rozsáhlého díla nutí k častému listování. Forma poznámek pod čarou by potřebnému využití vyhovovala jistě mnohem lépe.

Publikace Roberta Šimůnka je zcela nepochybně velmi cenným příspěvkem k problematice zobrazování českých šlechtických panství v době raného novověku. Dokládá, jakou roli v tehdejší společnosti tato zobrazení sehrála a jaká je jejich vypovídací hodnota pro historiky dnes. Přináší řadu důležitých informací k interpretaci těchto pramenů, jejich významu pro šlechtickou reprezentaci, stejně jako k vnímání ideálu kulturní krajiny v tehdejší době.

Lukáš M. VYTLAČIL

Repair and restoration of the facades of the National Museum in Prague – reflecting on current trends of care for heritage properties made of stone

Kateřina ADAMCOVÁ

Keywords: National Museum, façade restoration, heritage value of age

This polemically charged article attempts to critically evaluate the recently completed repair and restoration of the cladding of the historical building of the National Museum in Prague. It points out controversial moments that emerged from the overall concept of repairing this building, led by the attempt to “...return the historical building of the National Museum the appearance that it bore when it was created”. This approach resulted in a group of stone elements and parts of the facades of the National Museum being surface cleaned to such an extent that not only were the traces of old age lost, including the patina, but also traces of the original stone and sculpture work. For the second group of elements, this concept resulted in their surface being covered with a top coat that even mimics the appearance of newly worked stone.

At the time the building was constructed, the opinion clearly prevailed that the material used, in this case the various types of sandstone that made up not only the decorative and sculptural decoration, but also a substantial part of the architectural elements, should be presented without any subsequent surface treatment, either as glazing or opaque form. This opinion was based not only on the period's relationship to the specific aesthetic effect of the material, perceived by the person as an indispensable quality; to the same extent it was a reflection of long-term experience in the field of restoration and reconstruction of artistic works made of stone.

The article further demonstrates that the selected concept of repairing the facades of the National Museum is equally inconsistent with how a heritage property was defined at the time. This was related to the structure of the specific values, including the value of age, as was formulated by Alois Reigl shortly after the completion of the National Museum in his work *Der moderne Denkmalkultus. Sein Wesen und seine Entstehung*. The traces that time would leave on this building, including the fact that sandstone eventually acquires a natural patina that also testifies to the age of the building, were already part of the vision born by the author, architect Josef Schulz. In the design phase and subsequent realization of this extraordinarily important building.

Illustrations:

Fig. 1. National Museum in Prague, view of the left side facade after the general repair of the building; Fig. 2. Ibid., view of the front and left side facades before the last general

repair of the building; Fig. 3. Ibid., view of the front facade after the general repair of the building; Fig. 4. Ibid., left obelisk of the entrance ramp, general view; Fig. 5. Ibid., left obelisk of the entrance ramp, detail of existing finish; Fig. 6. Ibid., view of the inner part of the balustrade railing of the left section of the entrance ramp; Fig. 7. Ibid., left obelisk of the entrance ramp, detail of existing finish; Fig. 8–9. Ibid., section of the balustrade railing of the entrance ramp, detail of the cleaned surface; Fig. 10. Ibid., statue to the left of the main entrance, general view; Fig. 11. Ibid., statue to the left of the main entrance, detail of existing finish; Fig. 12. Ibid., sculpture of Bohemia with allegory of the Vltava and Elbe over the fountain, general view from the back; Fig. 13. Ibid., right section of staircase of the entrance ramp; Fig. 14–15. Ibid., statue of the Elbe, detail of artificial veining on existing surface of statue; Fig. 16. Ibid., right obelisk of the entrance ramp, general view of obelisk plinth; Fig. 17. Ibid., right obelisk of the entrance ramp, detail of the contact between the painted surface of the obelisk plinth and the perfectly cleaned stone surface of the balustrade railing.

City Hall in Nymburk – the transformation of a heritage property and its original appearance

Michaela RAMEŠOVÁ

Keywords: City Hall in Nymburk, 16th century, history of architecture, heritage care, 20th century, Emil Zimmier, Josef Šebek, colors of architecture

The Nymburk City Hall is one of the most important buildings of Czech architecture from the first half of the 16th century. Its present appearance, however, upon which most interpretations have been based, is the result of a series of later encroachments on the original appearance of the property. This text seeks to clarify their nature and circumstances. The City Hall was originally a storage house but was adapted as the headquarters of the city council after 1523. According to historical records, the City Hall was added onto until the middle of the 16th century. The building was later severely damaged by multiple fires. After the last fire (1838), it was modified so much that it lost its original character. The City Hall then served various purposes. Despite some minor repairs, it was not, or could not be, given more careful attention. It was not seen as a heritage property, and the building consequently deteriorated. Targeted negotiations concerning the repair of the City Hall can be observed since 1911, but they were always accompanied by a number of difficulties. Several plans gradually emerged to modify the City Hall, but none of them were realized. A design by Kamil Hilbert from 1914, which would have given the building a monumental character by completing its historicizing gables, was deemed too expensive for the city. The initiative to save the City Hall was undertaken in the late 1920s by the eminent

Nymburk native, Emil Zimmer. With his contribution, the design of Mr. and Mrs. Mencl emerged, guided more by contemporary aesthetic criteria. However, this was also not realized.

The decision to locate the district authority in the building (1935) finally provided the definite impetus to restore the heritage property. At the request of the Ministry, the adaptation process was overseen by the State Heritage Authority in Prague. The adaptation plan, proposed by Josef Šebek in 1936 in an effort to adapt it to "the current life and organism of the city", did not sit well with Emil Zimmer, who tried to push through a different proposal which would have been more in line with the expected original appearance of the building. In particular, he strove for the creation of a gable. His aim was to give the City Hall a more monumental form than the proposed designs had included. Apart from his personal preferences, his approach probably also reflected a generation gap. Nonetheless, Šebek's plans were carried out almost unchanged by the office of Bohumil Sláma. E. Zimmer continued to follow the course of the adaptation, carried out in 1938–1939. The works met with difficulties caused by the economic situation and by the war.

After the war, the building underwent a series of changes, all of which reflected different attitudes toward the property. None of them, however, was as fundamental as the actual adaptation. During restoration work carried out as part of the last general modification of the Town Hall, which took place in 2003–2004, remarkable findings were made. These findings can be used to reflect on the original appearance of the monument to which some earlier interpretations also referred.

The remains of polychromy found on the portal show that the entrance to the City Hall in the 16th century was colorful. This paint, however, was removed during the adaptation. The vault of the arches was characterized by vivid polychromy evoking plant shapes. This was renewed during the adaptation, unlike the portal's color scheme. (The approach chosen for the adaptation thus seems rather fragmented.) The arcade paintings also disappeared for unknown reasons, however, probably sometime in the 1950s. The remains of polychromy can still be found on the blocks of the building's facade and jambs. In general, we can conclude that the facade of the City Hall originally had a more complicated composition and was covered by contrasting red and white paint; other sculptural and painting decorative elements were also applied. According to contemporary references, it seems likely that the building was originally fitted with gables and towers. Moreover, the available iconography shows that the City Hall may have undergone a significant

transformation as early as the 16th century.

If the interpretation of the sources is correct, it was first covered with a tented roof, which is captured by a veduta from the University Library in Würzburg (1536–1538). Later it acquired a triple stepped gable, which appears to have been recorded in the first quarter of the 18th century by Friedrich Bernhard Werner and Johann Joseph Dietzler (according to whom Nymburk was drawn by Johann Anton Venuto).

From the materials collected so far, it seems quite clear that the original appearance of the building was fundamentally different from the relatively austere appearance it bears today. The attitude towards the City Hall, however, naturally also differed throughout different periods; even during the course of a single modification, there lacked a central cohesion. The perception of the heritage property always depended on the period and individual criteria. The theses put forward by this text should also be considered in a similar fashion.

Illustrations: Fig. 1. Nymburk, Town Hall, present appearance, view of the corner; Fig. 2. Ibid. Town Hall, state of the building before the 1930s adaptation; Fig. 3. Ibid., Town Hall, drawing of the front and ground plan of the building after reconstruction in 1840–1841, (Franz Zwingel?); Fig. 4a, b. Kamil Hilbert, design of the main and street facade of the Town Hall in Nymburk, 1914; Fig. 5. Václav and Dobroslava Mencl, design of modification of the Town Hall in Nymburk, 1930; Fig. 6a, b. Josef Šebek, project of modification of the Town Hall in Nymburk, facade towards the square (a) and towards Masarykova třída (b), 1936; Fig. 7a, b. Josef Šebek, project of modification of Town Hall in Nymburk, section (a) and ground plan (b), 1936; Fig. 8. Anonymous, (E. Zimmer?), drawing of the possible appearance of the Town Hall in Nymburk – an alternative design for modification, 1930s; Fig. 9. Bohumil Sláma, variant project of modification of the Town Hall in Nymburk, 1937; Fig. 10. Nymburk, Town Hall, state of the building during adaptation during the 1930s; Fig. 11. Ibid., Town Hall, state of the building after adaptation; Fig. 12. Ibid., Town Hall, entrance portal, state before 1840; Fig. 13. Ibid., Town Hall, entrance portal, state in 1944; Fig. 14. Ibid., Town Hall, entrance portal, state in 1960s; Fig. 15a, b. Ibid., Town Hall, entrance portal in the arcade, comparison of the states in 1940 and 2018; Fig. 16. Moravská Třebová, decoration of arch of the mazhaus of burgher house no. 62, around 1550; Fig. 17. Moravská Třebová, decoration of arch of the mazhaus of burgher house no. 109, around 1546; Fig. 18. Nymburk, Town Hall, after 1523, head of joker in the window jamb of the street facade; Fig. 19. Ibid., Town Hall, coat of arms of Nymburk with the year 1546; Fig. 20. Veduta of Nymburk and detail of three houses of the left side of the veduta from the album "Reisealbum des Pfalzgrafen Ottheinrichs", after 1536, before 1538; Fig. 21. Joannes Venuto, veduta of Nymburk – Die koenigl. Stadt Nimburg im Bunzlauer Kreise. Aufgenommen von Joan. Jos. Dietzler Ao 1723. Gemahlt von Joan. Venuto Ao 1803.

Virtual 3D model of the Jesuit College in Telč

Ondřej HNILICA; Ivan KLÍMA

Keywords: Jesuit college, 3D model, probable historical form

The study deals with one branch of activity that is carried out as part of the current scientific research project NAKI II Telč and the Jesuits, the Order and its Patrons. The National Heritage Institute office in Telč deals with the legacy of the material cultural heritage that was established, modified, or used by the community of members of the Society of Jesus established here during the years 1654–1773. For study and presentation purposes, 3D virtual models of selected buildings have been created. The article focuses on the key building of the Society of Jesus in Telč: the dormitory, which also included the house of the third probation (instead of the peak order formation) for the Czech Jesuit province. The original Renaissance building, consisting of two basic building phases, represented typical period Jesuit architecture for a specific purpose, set in an unusual environment of a small serf town, chosen for the Order's need for the establishment of a probation house. After the abolition of the Jesuit Order, the building was necessarily taken over by a military administration and subsequently adapted as a school facility. Further building modifications for the needs of the school took place in 1906–1907, radically changing the nature of the building to regional Secessionist style. The building is still used for school purposes today, serving as the University Center for Masaryk University. The significant architectural transformation of the building presented a challenge in the attempt to reconstruct the hypothetical appearance of the former Jesuit College in Telč on a virtual 3D model. Our objective was to make the hypothetical reconstruction as accurate as possible, so we tried to make the most of the available state of knowledge of the building. The appearance was based on knowledge gained from historical sources such as vedutas, historical photographs and planning documentation, the historical physical model of the city from 1895, and finally an architectural/historical survey of the building. Missing information was supplemented by analogies and principles of the Renaissance as well as specific elements of Jesuit architecture. The resulting form emerged from a synthesis thereof as well as necessary fill-ins by the authors, corrected by expert judgment and subsequently converted into a virtual 3D model. In general, the study presents a simplified summary of the methodological assumptions that must be taken into account when making decisions for 3D modeling, such as the horizons of user expectations, software requirements, and their necessary compatibility. The methodological part

also describes the process of creating a model, focusing on specific aspects of working with geometry, textures, rendering, scene creation, and control elements, up to its final placement on the server. The result of the entire effort is presented as a 2D graphical output – a picture with a link to the project website, where the model can be studied in more detail. The discussion part reacts to the state of the result we achieved given its probability and with regard to specific Jesuit realizations within the historical space of the Czech Jesuit province. The study concludes with a summarization of the above findings.

Illustrations: Fig. 1. Veduta of Telč from 1728 from the collection of Dismas of Hoffer; Fig. 2. Current state of the former Jesuit College in Telč, now the seat of the University Center of Masaryk University (hereinafter referred to as UC Telč); Fig. 3. Jan Tiray et al., model of the town of Telč from 1895 – detail showing the building of the Jesuit college; Fig. 4. Ground plan of the parterre of the barracks, formerly the Jesuit College, Telč (1st floor). Building Authority – Telč, building file No. 2 / I; Fig. 5. Historical photograph of the entrance facade of the barracks in Telč, formerly the Jesuit College, before reconstruction, beginning of the 20th century; Fig. 6. Historical photograph of the side facade of the barracks, formerly the Jesuit College, from the J. Kypka Square in Telč, beginning of the 20th century; Fig. 7. Reconstruction of barracks, formerly the Jesuit college in Telč into a school by Ladislav Novotný of Počátky, 1906–1907; Fig. 8. First courtyard of the former Jesuit College in Brno; Fig. 9. Contemporary building of UC Telč – view of the northwest facade of the northwest wing; Fig. 10. Hypothetical reconstruction of the historical appearance of the Jesuit College in Telč – view of the northwest facade of the northwest wing; Fig. 11. Virtual 3D model of the contemporary building of UC Telč and the filial Church of the Name of Jesus – perspective; Fig. 12. Virtual 3D model of the probable historical appearance of the Jesuit College in Telč and the Order of the Church of the Name of Jesus with the historical color of the facade – perspective; Fig. 13. 3D test print of the former Jesuit Church of the Name of Jesus in Telč, scale 1:350; Fig. 14. Illustration of AR application (augmented reality) in a tablet; Fig. 15. Virtual 3D model of the contemporary building of UC Telč, including schematic drawing of the surrounding development – alternative perspective; Fig. 16. Virtual 3D model of the probable historical appearance of the Jesuit College in Telč, including a hypothetical reconstruction of the covered corridor and its connection to other buildings of the Order – alternative perspective; Fig. 17. Virtual 3D model of the contemporary building of UC Telč and the Church of the Name of Jesus in cross-section – alternative perspective; Fig. 18. Virtual 3D model of the probable historical appearance of the Jesuit College and cross-section of the Church of the Name of Jesus with the historic color scheme of the facade (including the hypothetical attic chamber) in Telč – alternative perspective; Fig. 19. Virtual 3D model of the contemporary building of UC Telč and the Church of the Name of Jesus, including the surrounding

development – alternative perspective; Fig. 20. Virtual 3D model of the probable historical appearance of the Jesuit College and the Order Church of the Name of Jesus in Telč, including historical colors – alternative perspective.

Documenting modern architecture using modern technologies

Hana HASNÍKOVÁ; Jiří KUNECKÝ; Kateřina KULAWIECOVÁ

Keywords: modern architecture, brutalism, BIM, close-range photogrammetry, digitization of cultural heritage

The digitization of cultural heritage is a very current issue, as is the heritage conservation of modern architecture. Using examples of important buildings from the 1960s and 1970s, the article presents the creation of digital documentation of existing buildings which uses BIM modeling in combination with simple data collection methods such as photogrammetry. The article also focuses on effective forms of making 3D dynamic models available to the public.

The article briefly compares the heritage conservation status of modern architecture in the Czech Republic and in the world. It presents in detail Czech structures that strive for heritage protection; their dynamic 3D digital models are being created as part of the project “Analysis and presentation of the values of modern architecture of the 1960s and 1970s as part of the national and cultural identity of the Czech Republic”. Specifically, these are the railway station in Ostrava-Vitkovice and the Prior/Kotva department store in Prague.

Digital Modeling uses BIM (“Building Information Modeling”) technology, which allows, in addition to capturing the geometry of an existing structure, information to be stored in the model’s internal database (e.g. photographs, mechanical material properties, price) or including links to external databases. The newly created parameters of the individual structural elements are used for this purpose. Through the links, the model is connected, for example, to the central database of the National Heritage Institute (the Heritage Catalog), which provides important data on the heritage value of structures.

The structural model of the building is supplemented by 3D mesh models of selected unique elements, such as works of art, that were created by processing data from photogrammetry. These models are also published in the Sketchfab database where potential visitors can view them in detail. The method of photo processing is described in the text as well as the innovative SCAN-to-BIM procedure, which uses “point cloud” as one of the photogrammetric outputs,

and smooth NURBS curves to create a 3D model.

The article concludes by outlining some of the possibilities of digitization of modern heritage properties. For the most part, these are methods of the popularization of cultural heritage using 3D printing or virtual reality.

Illustrations: Fig. 1. Yoyogi National Sports Hall in Tokyo; Fig. 2. Transmitter with hotel on Ještěd in the Jizera Mountains; Fig. 3. Railway station building in Ostrava-Vitkovice with characteristic sawtooth shape of the hall front; Fig. 4. Interior of the railway station in Ostrava-Vitkovice, clock tower made of glass on the left, 3D reconstruction from the set of photos in Photoscan Agisoft software on the right; Fig. 5. Use of a drone for collecting data for photogrammetry of the artistic decoration of the railway station in Ostrava-Vitkovice – glass clock tower in the departure hall of the station; Fig. 6. Railway station in Ostrava-Vitkovice, part of the railing made of wire-glass on the 2nd floor of the terminal building by artists František Burant and Benjamin Hejlek – top: polygonal mesh representing the surface, bottom: final visualization with textures; Fig. 7. Railway station in Ostrava-Vitkovice, mesh model of wire-glass railing and its parameters in BIM software Revit; Fig. 8. BIM model of the Ostrava-Vitkovice railway station created in Revit software and presented using the Autodesk A360 cloud service; left: mobile application, right: column highlighted in selected cross-section and its material properties; Fig. 9. Successive steps in creating digital documentation on the example of the Prior/Kotva department store – using the innovative SCAN-to-BIM procedure: a) reality, b) point cloud from photogrammetry forming the basis for the 3D model of support columns, c) the resulting digital model of the frame structure; Fig. 10. Prior/Kotva department store: a) reality, b) digital NURBS model, c) printed 3D mass model.

Sun instead of coal. The beginnings of solar architecture in Czechoslovakia

Veronika VICHÉKOVÁ

Keywords: ecology, architecture, solar energy, solar architecture, postwar architecture, 1970-80s, Czechoslovakia

The progressive devastation of the environment due to industry, mining, and energy production in thermal power plants brought about the first environmental movements in former Czechoslovakia, albeit somewhat delayed in comparison with Western Europe, in the 1970s. Along with this, the possibilities of alternative energy sources began to be investigated, including thermal energy using solar radiation. In the mid-1970s, as well as abroad, the use of solar thermal collector equipment for domestic hot water began to be developed together with attempts at technologies for solar heating buildings. Along with this, the first designs of “solar architecture” were created, i.e. buildings whose form

satisfies the efficient use of solar thermal energy. In the pre-1989 period, only some projects were successfully implemented, a selection of which would illustrate the development of solar architecture in Czechoslovakia. Still, solar architecture, as well as solar power, remained in the hands of a few enthusiasts, despite the fact that energy savings and the use of solar energy were prescribed by the State Economy Plan for the Seventh Five-Year Plan (1981–1985).

The North Bohemian company Stavoprojekt Liberec (Sial), Atelier 2, led by Karel Hubáček, was long involved in designing buildings for extreme environments. It was natural that the pursuit of autonomous structures also brought an interest in energy independence and hence an interest in solar energy. Jiří Suchomel, having become acquainted with the concept of the Danish zero-energy-huis, was inspired to modify the project of a culture house for Česká Lípa, and this building became one of the first such realizations in this country, even though the first projects came from the early 1970s.

The use of sunlight for water heating and air-conditioning in swimming pool environments was discussed from the early 1980s by architects Lukáš Liesler and Eduard Schleger, employees of Sportprojekt. Within a single building type, they developed a recognizable architectural style and an identifiable personal approach based on the development of “solar morphology”.

The idea of solar heating was, of course, most appealing as it applied to residential buildings. Despite a number of projects and even entire residential districts that held to the concept of special solar urbanism, appearing independently from several authors (such as Michal Flašar within VÚVA, Jiří Suchomel from Stavoprojekt in Liberec, Jan and Irena Velek, freelance), only unique constructions of private builders were realized, such as the original private house of the architect Hrazdira in Ostrava near Zlín. Evidence of the unlimited use of solar energy and architectural morphology is provided in the house of prayer of the Hus Corps in Benešov by architect Petr Kovář, who also points out that the use of alternative energy sources depended only on the will and interest of the investor.

The article concludes by outlining possible perspectives of alternative energy systems in relation to heritage care.

Illustrations: Fig. 1a, b. Česká Lípa, Crystal Cultural House, front view from south; Fig. 2. Ibid., Crystal Cultural House, detail of the facade collectors with visible ventilation flap; Fig. 3. Ibid., Crystal Cultural House, north facade of the building, shaded corridor in the front of the monastery garden; Fig. 4. Ibid., Crystal Cultural House, view of the facade from the collectors from the south; Fig. 5. Tachov – swimming complex, indoor swimming pool building, southern

facade with forward-set greenhouses; Fig. 6. Ibid. – swimming complex, indoor pool building, roof with solar collectors; Fig. 7. Ibid. – swimming complex, indoor pool building, western and northern facade with climbing greenery; Fig. 8. Ostrava near Zlín, Stanislav Hrazdira's house and studio, south facade; Fig. 9. Ibid., Stanislav Hrazdira's house and studio, ground plan; Fig. 10 a, b, c. Ibid., Stanislav Hrazdira's house and studio, cross-section of construction – variants; Fig. 11a, b. Ibid., Stanislav Hrazdira's house and studio, cross-section and diagrams of energy system.

The fate of the synagogue in Hranice: the history of the building and the concept of its virtual reconstruction

Klára JENIŠTOVÁ

Keywords: synagogue, Hranice, Jews, history, heritage care, virtual reconstruction

The study deals with the synagogue in Hranice as a well-preserved building of the former Jewish community which currently offers the potential for greater monument restoration. The origin of the building is set in a historical context, allowing the reader to become more familiar with the development and organization of the local Jewish community, as well as with a general knowledge of the basic rules of its regulation. The work also tries to reveal the secrets surrounding the author of the building, the Viennese builder Franz Macher senior.

The events of WWII and post-war resulted in the synagogue changing its purpose several times, but it still remained in relatively good condition. Fragments of the original painting were uncovered during repairs in the 1990s, which, together with historical photographs, indicate the direction that a heritage restoration could take in the future. The space's long-term use for exhibitions does not make this approach very feasible, so at least a virtual reconstruction of the interior might seem possible. This method, pioneered by technical universities in Darmstadt and Vienna, has already resulted in the “reconstruction” of several dozen defunct synagogues in Germany, Austria, the Czech Republic, and Poland. The use of such modern technologies for the Hranice building would also provide a possibility for it to revive its original meaning and traditions, important from architectural and cultural perspectives, without encroaching materially into the existing structure.

Illustrations: Fig. 1. Hranice, current panorama of the city walls with the castle and the former synagogue, view from the southwest; Fig. 2. Cadastral map of Hranice, situation with survey of synagogue, 2017; Fig. 3. Hranice, current view of the former Jewish Town Hall on Janáček Street from Masaryk Square; Fig. 4. Brno, Great Synagogue, view of west and south facade, around 1900; Fig. 5. Hranice, synagogue, view of

the interior from the women's gallery, around 1930; Fig. 6a, b. Ibid., view of the interior adapted for the needs of the museum, 1943; Fig. 7a, b. Ibid., ground plan of ground floor (a) and first floor (b) – survey of state before reconstruction, 1994; Fig. 8. Ibid., state before reconstruction, view from southeast, 1993; Fig. 9. Ibid., state before reconstruction, view of interior, 1994; Fig. 10. Ibid., probe over the emblem of the city in the eastern wall of the interior, 1994; Fig. 11. Ibid., probe over chopped plaster in the ground floor interior, 1994; Fig. 12. Ibid., current interior of the city gallery in the synagogue, view of the northeast wall; Fig. 13. Ibid., current interior of the city gallery in the synagogue, view of the western wall.

The construction of Czech schools in nationally mixed areas in pre-Munich Agreement Czechoslovakia using examples from the Plzeň region

Miroslava BRÍZOVÁ; Karel FOUĐ

Keywords: school architecture, First Republic architecture, Plzeň region, Czech-German border area

Czech schools from the mixed-ethnic areas of the Plzeň region built between 1918 and 1938 are silent witnesses to the changes the region was forced to undergo in the 1930s and 1940s. At the same time, they are also examples of the architecture of the First Republic and the art of the builders and designers of the time, e.g. Ing. M. Babuška. Building the Czech and Slovak Republics from 1918 to 1938 in all its aspects, including the support of the Czech education system in cooperation with the Central School Foundation, the National Unity of Šumava, and the Czechoslovak state, resulted in a number of new school buildings. In some parts of the region, the effort to spread education in the Czech language was so intense that in many villages around Chotěšov and Stod (now the boundaries of the Plzeň-jih, Plzeň-sever and Tachov districts), for example, there would be two school buildings; one for pupils taught in German and another for the children of parents who wished instruction in Czech. Examples of Czech schools founded in 1918–1938 in villages southwest of Plzeň, where previously only a school with German instruction existed, may be Honezovice (1932), Hradec u Stoda (1923), Chotěšov (1928), Kostelec (1927), Kotovice (1927), Přestavky (1930), or Zbůch (1932). For the most part, the original school buildings are still preserved in their original design, although some of them are closed. Many of them also retained the stylistic elements of the architectural window and door openings or perhaps other art-craft constructional or facade elements. They are thus a justifiable enrichment to the region's heritage fund.

Illustrations: Fig. 1. Hradec u Stoda (Plzeň-jih district),

Czech elementary school pictured in the second half of the 1920s, view from the east; **Fig. 2.** Hradec u Stoda (Plzeň-jih district), building of Czech elementary school no. 105, today elementary school Hradec, view from the south; **Fig. 3.** Kostelec (district Tachov), building of the former primary and national school No. 72, view from the south; **Fig. 4.** Kotovice-Záluží (Plzeň-jih district), building of the elementary school in Záluží near Kotovice in a period picture not long after construction was completed, view from the east, turn of the 1920s and 1930s; **Fig. 5.** Kotovice-Záluží (Plzeň-jih district), building of the former primary school in Záluží near Kotovice No. 33, view from the east; **Fig. 6.** Chotěšov (Plzeň-jih district), construction of Czech "Jubilee" School No. 388, in 1927; **Fig. 7.** Chotěšov (Plzeň-jih district), Czech "Jubilee" School No. 388 after completion in 1928, view from the south; **Fig. 8.** Chotěšov (Plzeň-jih district), elementary school Chotěšov No. 388, view from the south; **Fig. 9.** Prestavky (Plzeň-jih district), building of former Czech nursery school No. 79, view from the southeast; **Fig. 10.** Prestavky (Plzeň-jih district), building of former Czech nursery school No. 79, east side, relief by Otokar Walter Jr.; **Fig. 11.** Zbůch (Plzeň-sever district), Masaryk elementary school and secondary school, from 1939–1945, when Zbůch was part of the Great German Empire, view from the southeast; **Fig. 12.** Zbůch (Plzeň-sever district), building of elementary school no. 300, view from southeast; **Fig. 13.** Zbůch (Plzeň-sever district), building of the former Dr. T. G. Masaryk general and town School, foundation stone walled in the plinth part of the southern side of the southern wing; **Fig. 14.** Honezovice (Plzeň-jih district), building of elementary school No. 84, view from the northeast on the east wing of the building.

Depictions of Kutná Hora in the 19th century.

Between drawing, graphics, painting, and photography

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Keywords: Kutná Hora; St. Barbara Cathedral in Kutná Hora; veduta; 19th century photography; Andreas Groll; Josef Mocker; Jan Willenberg

Depictions of Kutná Hora date back to 1602, in particular to the veduta of Jan Willenberg; for almost 300 years, this was an almost binding model that directly influenced the perception of the city as well as attitudes and opinions on how it should be depicted (Čáslav veduta, Baroque prints, Biedermeier paintings). An exception in this period was F. B. Werner with his veduta of the town from the Sedlec Monastery; it significantly changed its position for the first time, and he demonstrably went directly into the terrain.

The 19th century brought more changes in locations; the hillside above Vrchlice ceased to be exclusively used, and new locations were added: the ponds south of the cathedral, the Kaňkov mound, and the Karlov suburb. This became as

sought after as the Rovenské vrchy had been in the past. Vincenc Morstadt and his veduta from 1823 played a role similar to that of Willenberg in the 19th century. By linking the view of the cathedral, the Jesuit College, and the Lower Town, it became a model for many imitations. Still, Willenberg's influence was not lost but still appeared; only with updated details, or as a compilation with Morstadt's view.

With the advent of photography, vedutas retreated to the background, but drawings did not. The photograph replaced the veduta as a medium, but it was still closely connected in terms of composition and use of viewpoints. The oldest panoramic photograph by Jindřich Dittrich (1865) utilized the same viewpoint as chosen by Morstadt 40 years earlier. Karlov thus remains widely used by photographers and artists alike.

The oldest known photographic series of the city is from the Viennese photographer Andreas Groll from 1855 and 1856; his invitation was closely related to cooperation with the Central Commission and a personal involvement with Kutná Hora native J. E. Vocel. Groll most likely composed his images as requested by the Commission, while the style of his private works approach older graphics and drawings from the 1930s. It is difficult to talk about a direct connection in some cases, but later series of local photographers (Dittrich, Dajbých) often resemble those of Groll, which, by analogy, take over older graphic patterns.

Since the 1980s, one can talk about mutual influence of the media, with drawing artists such as Levý, Dobeš, and Šetelík creating stylistically different works that are still subject to the period. The role of photography and postcards here cannot be underestimated; in many of Šetelík's drawings we find principles that would be "more natural" for working with photography, while in contrast, Levý is often comparable to photographers with his picturesque atmospheres of scenes to the virtual edge of the genre, or conversely with descriptive drawings.

The photography of that time was limited by its technology, so we find similar procedures in the 1920s and 1930s. Šetelík has the closest approach to both approaches (photographic and drawing), combining detailed accuracy with the lightness of drawings. Some of his drawings can be compared with specific images from the 1870s in their composition and overall tone. We may also be convinced of mutual influence by examples in which he works with a composition scheme which is then processed by the photographer.

It is this intertwining that is reflected in the reconstruction of the cathedral. Preserved drawings and photographs indicate the presence

of both media, but drawings still prevail. At a time when photographic documentation is a well-established practice, we meet here with Mocker's sketchbooks and many other free sets of sketches. Hundreds of drawings depict details of the construction and plastic decorations. The above examples of the reconstruction of the pillar with the statue of St. Wenceslas and the attica sculptures of the "Dance of the Fools" both demonstrate the use of both media at the same time. However, this blending comes across as unsystematic, as it is probably impossible to prove a direct connection between architects and designers and any ordered photo-documentation.

Towards the end of the century, photo postcards with views of the city and individual buildings still lead. They draw on older photographs, or repeat their compositional schemes, and also use vedutas to create an atmosphere. Thanks to postcards, at the turn of the 1980s and 1990s, more consistent photographic documentation of the city was developed. In addition to the main sights, views of the town houses emerge, as do smaller panoramic views and sculptural details. A number of new views are added, however, such as church towers, the cathedral's support system, and perspectives from a balloon.

Illustrations: **Fig. 1.** Jan Willenberg, veduta of Kutná Hora, 1602; **Fig. 2.** Jan Čáslavský, view of Kutná Hora from the southeast, 1674; **Fig. 3.** Vincenc Morstadt, view of Kutná Hora from the east, before 1823; **Fig. 4.** Joseph Devoty, Hora Kutná – "royal free mining town of ancient appearance", around 1840; **Fig. 5.** Jan Erazim Vocel, view of Kutná Hora from the east, 1843; **Fig. 6.** Josef Hilbert, view of Kutná Hora from the windows of the Italian Court, 1843; **Fig. 7.** Josef Hilbert, courtyard of the Italian Court in Kutná Hora, 1842; **Fig. 8.** Ferdinand Lepge, Cathedral of St. Barbara and the Jesuit College in Kutná Hora, 1847; **Fig. 9.** Ferdinand Lepge, view of Kutná Hora from the northeast, 1847; **Fig. 10a, b.** Karel Liebscher, view of Kutná Hora from the southeast, (a) around 1885, (b) not dated; **Fig. 11.** Jan Erazim Vocel, interior of Kostnice in Kutná Hora, 1843; **Fig. 12.** Jan Erazim Vocel, view of Kutná Hora from Kaňkov Hills, after 1849; **Fig. 13.** Antonín Levý, Uršulinek Monastery in Kutná Hora, circa 1885; **Fig. 14.** Antonín Levý, Malín from the southwest, ca. 1885; **Fig. 15.** Antonín Levý, in the courtyard of the Voršílek Monastery in Kutná Hora, about 1886; **Fig. 16.** Jaroslav Šetelík, Church of the Virgin Mary on the square in Kutná Hora, beginning of the 20th century; **Fig. 17a, b.** View from the cathedral to the church of St. James in Kutná Hora – (a) author Jaroslav Šetelík, beginning of the 20th century, (b) unknown author, after 1911; **Fig. 18.** Jaroslav Šetelík, Church of St. James in Kutná Hora, beginning of the 20th century; **Fig. 19.** Jaroslav Šetelík, Kutná Hora from Kaněk, beginning of the 20th century; **Fig. 20.** Jindřich Dittrich, panorama of Kutná Hora, around 1865; **Fig. 21.** Karel Šolc (after Dittrich), Greetings from Kutná Hora, before

1900; Fig. 22a, b. Louis Kautsky (according to Willenberg), Kutná Hora 1620 (a) and 1720 (b), 1907; Fig. 23. Andreas Groll, general view of the south side of the Church of the Virgin Mary in Kutná Hora, 1855; Fig. 24. Andreas Groll, view of the Italian Court in Kutná Hora, 1855; Fig. 25. Andreas Groll, Cathedral of the Assumption of the Virgin Mary in Sedlec, 1855; Fig. 26. Andreas Groll, stone house in Kutná Hora, 1856; Fig. 27. Unknown author, stone fountain in Kutná Hora before repair, before 1887; Fig. 28. Unknown author, sculptural decoration of the tenth retaining pillar of the south side of the transept of St. Barbara in Kutná Hora, around 1880; Fig. 29. Josef Steffel, sculptural decoration of the tenth retaining pillar of the south side of the transept of St. Barbara in Kutná Hora, 1887; Fig. 30a, b. Josef Mocker – F. David (?), sketch of the sculptural decoration of the tenth supporting pillar of the southern side of the transept of St. Barbara in Kutná Hora, before 1887; Fig. 31. Hanuš Schwaiger, pillar console in the Cathedral of St. James in Kutná Hora, 1886; Fig. 32. Josef Mocker, sketch of the sculptural decoration of the northern attic of the Church of St. Barbara in Kutná Hora – Dance of Fools, 16 October 1888; Fig. 33. Unknown author, sculptural decoration of the northern attic of the Church of St. Barbara in Kutná Hora – Dance of Fools, 1888; Fig. 34a, b. Main viewpoints of painters, draftsmen, and photographers in Kutná Hora.

Indoor swimming pools and swimming pools in the second half of the 20th century and their heritage potential

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Keywords: covered pools, covered swimming pools, swimming pools, architecture of the second half of the 20th century, late modernist architecture of sports buildings, late international style, Brussels style, brutalism, technicism, postmodernism, state heritage care, heritage protection of architecture of the second half of the 20th century.

The study deals with the development of these types of buildings and the possibilities of their heritage protection. In modern times, a number of new types of sports buildings were created, including indoor swimming pools, often completed by an outdoor swimming pool. Indoor swimming pools are associated with older types of spa buildings intended for health care and hygiene. Their focus as part of the development of swimming and recreation manifested itself in a specific architectural design with an emphasis on large pool halls and related operations. In the introduction, the text deals with the genesis of the mentioned type of structures, having stabilized as swimming pools of two sizes, namely 25 and 50 meters with different numbers of swimming lanes. This is followed by an analysis of selected buildings in the Czech Republic. More demanding examples of 50-meter swimming pools

from the discussed period include the indoor swimming pool and swimming pool in Prague-Podolí, the indoor swimming pool in České Budějovice, and lesser known indoor swimming pools in Brno, Liberec, Ostrava, and Chomutov. Smaller buildings were built according to typified documentation in district towns or as part of school complexes. Many buildings have not been preserved in their original state, however, as they have been rebuilt or reconstructed in recent decades and sometimes humanized in the style of water amusement parks, often irrespective of the original architectural design and contemporary architectural expression; the result is usually an architecturally average structure. Since 2001, the “Winter Spa” in Zlín, open to the public since 1950, has been under protection. In 2018, the swimming pool in České Budějovice was declared a cultural heritage site, and a proposal for the protection of the Prague swimming complex in Prague-Podolí is currently under discussion. Other still unprotected buildings demonstrate that the emphasis on the architectural aspect of the buildings brought a number of inventive solutions that were typical for the concept of swimming pool halls, vestibules, or urban integration into larger complexes and landscapes. Moreover, many buildings are completed by works of art that represent contemporary artistic development. A more systematic approach to the care of these buildings, both in terms of heritage and in terms of contemporary architectural culture, corresponds to the need for a comprehensive approach to the preservation and development of public space and to preserving or accentuating the qualities inherent in these public buildings.

Illustrations: Fig. 1. Václav Kolář and Luděk Kubeš, competition design for folk spa in Mělník, prize, 1946; Fig. 2. Jan Chvábek, reproduction of the perspective of the municipal spa in Ostrava, circa 1957; Fig. 3. Jan Chvábek, Municipal spa in Ostrava, ground plan and situation, 1957–1963; Fig. 4. Jiří Eisenreich, Chomutov Municipal Spa, exterior from the side of the pool hall, 1963–1980; Fig. 5. Jiří Eisenreich, Chomutov Municipal Spa, interior of the swimming pool hall, 1963–1980; Fig. 6. Jiří Eisenreich, design of the municipal spa in Chomutov, 1967; Fig. 7. Municipal spa in Znojmo, general view; Fig. 8. Municipal spa in Znojmo, interior of swimming pool hall; Fig. 9. Vladimír Karfík et al., Winter Spa in Zlín, 1946–1950, period postcard; Fig. 10. Vladimír Karfík, Winter Spa in Zlín, ground floor plan; Fig. 11. Jan Chvábek, Municipal spa in Ostrava, overview, 1957–1963; Fig. 12. Jan Chvábek, Municipal spa in Ostrava, main facade, 1957–1963, current state of the facade and swimming pool hall after reconstruction; Fig. 13. Jan Chvábek, Municipal spa in Ostrava, interior of the swimming pool hall, 1957–1963; Fig. 14. Jaroslav Nováček and Jan Kapitán, cooperation with Ladislav Obdržálek, swimming pool in Olomouc, 1958–1965; Fig. 15. Richard F. Podzemný and Gustav Kuchař, swimming

pool in Prague-Podolí, overview, 1958–1965; Fig. 16. Richard F. Podzemný – Gustav Kuchař, swimming pool in Prague-Podolí, view through the pool hall, 1958–1965; Fig. 17. Richard F. Podzemný and Gustav Kuchař, swimming pool in Prague-Podolí, cross-section of swimming pool hall; Fig. 18. Bohuslav Böhm, cooperation with Jaroslav Škarda and Josef Vitů, swimming pool in České Budějovice, general view from the river, 1958–1971; Fig. 19. Bohuslav Böhm, cooperation with Jaroslav Škarda and Josef Vitů, swimming pool in České Budějovice, view through the pool hall; Fig. 20. Bohuslav Böhm, cooperation of Jaroslav Škarda and Josef Vitů, swimming pool in České Budějovice, cross-section of swimming pool hall; Fig. 21. Otakar Oplatek, swimming pool in Brno-Ponava, overview, 1963–1980; Fig. 22a, b. František Šaman, indoor swimming pool with gym in Nový Jičín, situation and cross-section of the building with swimming pool hall and gym, 1970–1975; Fig. 23. Ostroj Opava, swimming pool in Opava, view of entrance facade and front of swimming pool hall, 1965; Fig. 24. Hutní project, swimming pool in Opava, view of the swimming pool hall; Fig. 25. Pavel Švancer, Liberec swimming pool, facade, 1978–1984; Fig. 26. Pavel Švancer, Liberec swimming pool, swimming pool hall, 1978–1984; Fig. 27. Stanislav Holý, glass mosaic in vestibule of children's entrance to dressing rooms, swimming pool in Ostrava-Poruba; Fig. 28. Antonín Buchta, swimming pool in Ostrava-Poruba, overview, 1980–1987; Fig. 29. Swimming pool in Ostrava-Poruba, connecting corridor on the left with ceramic relief from Dávana Mirová, Marie Rychliková, and Lydia Hladíková, demolished 2018; Fig. 30. Antonín Buchta, swimming pool in Ostrava-Poruba, ground floor layout, 1980–1987; Fig. 31. Swimming pool in Frýdek-Místek, Místek district; Fig. 32. Eduard Schleger and Lukáš Liesler, design of the eastern facade of the indoor pool in Tachov, 1983; Fig. 33. Eduard Schleger and Lukáš Liesler, cross-section view of the indoor pool building in Tachov, 1983; Fig. 34. Eduard Schleger and Lukáš Liesler, layout of indoor pool in Tachov, 1983.