na utváření jeho životního prostoru. Vyzdvižen je především význam poutí a „infrastruktury“ budované pro naplnění této duchovní potřeby všech vrstev tehdejší společnosti. O zacílení na východočeský region se v tomto tématu postaral Jindřich Kolda se statí Krajina barokních poutníků mezi Kuksem a Žirčí. Snaží se zde poodkrýt méně známé pozadí vzniku jednoho z našich nejznámějších a nejcennějších záměrně komponovaných barokních krajinných komplexů, který budoval František Antonín Špork. Jeho cílem bylo nejen vytvořit důstojnou kulisu pro vlastní prezentaci a zvěčnění svého rodu, ale také přilákat co největší množství návštěvníků: poutníků, lázeňských hostů, lovců… Lucie Rychnová zaměřila svou pozornost na dominium rodu Šliků a jeho přeměnu především v době dlouhého a intenzivního působení Františka Josefa Šlika. Autorka zde prakticky aplikovala zákonitosti popsané již v předešlých kapitolách knihy a rozdělila dominium do tří částí s různými přírodními podmínkami a historickým vývojem, které z velké části determinovaly jejich utváření a využívání v barokní době. Zajímavý je příklad možného vlivu charakteru krajiny na přežívání nekatolických směrů náboženství v dané oblasti. Je tak představen kontrast mezi katolickou zbožností vrchnosti budující na Velišsko-Vokšickém panství síť sakrálních objektů a smýšlením části poddaných v méně přístupných částech dominia.

Oddíl nazvaný *Krajina přetvářená: Mikrosvět, který má řád a logiku* se zaměřuje na představení dvou důležitých fenoménů barokní doby existujících v krajině, a přesto v rámci ní jasně vymezených, tedy barokních obor a barokních zahrad. Markéta Šantrůčková se zabývá historickými souvislostmi vzniku barokních obor a bažantnic a jejich vnitřní kompoziční strukturou odrážející používané způsoby lovu i aktuální estetické cítění. Upozorňuje mimo jiné na jejich význam při tvorbě krajinářských parků v následujícím dějinném období. Text Šárky Steinové je zajímavý především svým časovým přesahem. První část věnuje autorka stručné, ale přehledné charakteristice barokních zahrad včetně výčtu dobových příruček a traktátů i popisu kompoziční struktury zahrad. Závěrečná kapitola prezentuje odraz barokního tvarosloví v dílech našich významných zahradních architektů přelomu 19. a 20. století – Františka Thomayera, Josefa Kumpána nebo Josefa Vaňka. Přímo do východních Čech pak směřuje stať Jiřího Balského o kolowratské oboře v Černíkovicích založené po roce 1729. Její výjimečné postavení mezi obdobnými objekty na našem území demonstruje fakt, že byla již strukturovaná prioritně k reprezentačním účelům a sloužila jako park. Jen menší část byla věnována lesním porostům s průseky pro realizaci parforsních honů francouzského typu. Téměř stejný prostor zabíral velký rybník s měkce modelovanými břehy doplněný poloostrovem ve tvaru kvadrilobu. Jak autor uvádí, tento počin nemá na našem území srovnání, i když podobné snahy lze zaznamenat např. v Jemčině, Horšově, na Kačině nebo v Kolodějích.

Dva závěrečné oddíly *Krajina na východě Čech v období baroka* a *Vrchnostenská, krajská a církevní správa ve východních Čechách v raném novověku* zpracovala opět Eva Chodějovská. Kromě shrnujícího textu je zde možné najít řadu map představujících dobový stav panství na Hradecku, Bydžovsku, Chrudimsku, Boleslavsku a Čáslavsku. Ty napomáhají lépe se orientovat v závěrečném, na informace velmi bohatém textu popisujícím z mnoha úhlů území královské hradecké diecéze v barokním období. Jde o „smršť“ historických faktů, z nichž většina našla svůj odraz v životním prostředí tehdejších obyvatel, tedy v krajině. Krajina baroka je zde představena jako prostor, kde poprvé vůle člověka převážila nad přírodními procesy. Její nová struktura se stala symbolem tohoto „vítězství“.

Knihu lze doporučit jak odborníkům, tak poučeným laikům, protože její texty jsou srozumitelné a čtivé. Velkou předností knihy je bohatý poznámkový aparát a přehled další literatury k hlubšímu studiu. Nesmírně cenná jsou dobová vyobrazení a kartografické podklady publikované v dostatečné velikosti i kvalitě. Lze je díky tomu využít jako cenný srovnávací materiál k další interpretaci a odborné práci.

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Garden-architectural creation from 1948 to 1989 in the Czech Republic – buildings proposed for heritage protection

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The Faculty of Horticulture of Mendel University in Brno, in cooperation with the Czech Research Institute of Geodesy, Topography and Cartography, is currently addressing the research project “Garden-Architectural Creation during the Period of Totalitarian Regimes in 1939–1989 in the Czech Republic”. The results of the project show, that some of the mapped gardens and parks of the time abound in extraordinary cultural and historical values. The article describes in more detail five such gardens and parks which were selected from a total of 290 base-rated structures in terms of their current state and historical development while focusing on defining their potential heritage values.

The Botanical Garden and Arboretum of Mendel University in Brno is the work of Czech landscape architect Professor Ivar Otruba. The appropriate combination of the garden’s taxonomic and artistic point of view makes it unique in a national context. Its demanding design is a suitable combination of scientific and ecological aspects with its educational and pedagogical mission. The garden’s resulting design provides excellent and valuable evidence of the application of compositional principles in the creation of garden space. *The landscaping of part of Letenské sady and the slope below Letenské sady* in Prague is the most monumental example of regular and decorative landscaping around monuments and memorials in the Czech Republic. The structures were not removed with the former monument to Stalin and still stand as a remarkable work of unique quality from the 1950s in terms of artistic landscaping. The combination of various minerals and rocks used, as well as how they were shaped, has no apt comparison in our country since their creation. This is still an admirable work both in the character and composition of the outplantings and in the stonework. A significant developmental benefit of *the Southern Slope with set of sculptures by Jan Šimek in Lázně Jeseník* is the effort to find a new concept of sculptural work. By working directly with nature and with the elements of the earth, and by applying characteristic natural shapes and some general features of the surrounding landscape, the author of the work placed himself among current global artistic tendencies in a particular and significant way. This work today ranks among the most important Czech examples of land art. *The Friendship Park in Prague* is the work of landscape architect Otakar Kuča. Within the history of Czech fine art, this work has been assessed as

an excellent design of the city park and its island, a roundel with a water ring, as an almost Landart element. The unique and timeless architectural design of the park, headed by the dominance of broken curves in a system of geometric pools with cascades, makes it particularly valuable. The park also serves as an exemplary example of the approach to the restoration of garden architectural works of the 1970s and 1980s. *The TGM Hospital Park in Hodonín* is uniquely preserved example of the early phase of the Socialist period in the Czech Republic, dating from the 1950s. The park was built based on the project of Professor Bohdan Wagner. Its vegetation arrangement combines typical manifestations of First Republic gardening styles with the newly emerging approach to designs of landscaping in similar structures – simplified landscaping with a varied composition of taxa. The final recommendation assumes that these exceptionally valuable documents of garden-architectural creation from 1948 to 1989 will be declared cultural heritage properties for their unique cultural-historical values.

Illustrations: Fig. 1. *Ivar Otruba, Study of the Botanical Garden and Arboretum of Mendel University in Brno (MENDELU), 1967;* ***Fig. 2.*** *Central part of the Botanical Garden and Arboretum of MENDELU with large areas of lawn;* ***Fig. 3.*** *Collection of rockfoils grown on special structures in the Botanical Garden and Arboretum of MENDELU;* ***Fig. 4.*** *An untraditionally designed gorge formation in the Botanical Garden and Arboretum of MENDELU with a concentration of alpine flora;* ***Fig. 5.*** *Central part of the Botanical Garden and Arboretum of MENDELU with a system of pools and a collection of carnivorous plants;* ***Fig. 6.*** *Ladislav Šustáček, Competitive design for the landscaping of the monument to Generalissimo J. V. Stalin in Prague, planting plan, 1953;* ***Fig. 7.*** *Ladislav Šustáček, Competitive design for the landscaping of the monument to Generalissimo J. V. Stalin in Prague, perspective, 1953;* ***Fig. 8.*** *View of the upper part of the pedestal of the former Stalin monument in Prague's Letná from the southwest;* ***Fig. 9.*** *The retaining wall of the pedestal of the former Stalin monument in Prague on Letná with the staircase from the west;* ***Fig. 10.*** *One of the two staircases of the former Stalin monument in Prague on Letná descending to Čech Bridge with views of the sights of Prague, view from the northeast;* ***Fig. 11.*** *Jan Šimek, part of the set of sculptures The Way of Life, South Slope in Lázně Jeseník;* ***Fig. 12.*** *Idem, Assumption, detail, South Slope in Lázně Jeseník;* ***Fig. 13.*** *Construction of the statue of the Assumption by Jan Šimek on the South Slope in Lázně Jeseník, 1977;* ***Fig. 14.*** *Dance creations of Mina Tanaka on the South Slope in Lázně Jeseník in the statue of the Gate of Life, 1996;* ***Fig. 15.*** *Idem, Gate of Life, detail, South Slope in Lázně Jeseník;* ***Fig. 16.*** *Otakar Kuča, Friendship Park in Prague, 1986;* ***Fig. 17.*** *Idem, Regeneration of the Friendship Park in Prague, renewal of the rondel;* ***Fig. 18.*** *Detail of the concept of geometric pools in the Friendship Park in Prague, view from the northwest;* ***Fig. 19.*** *Rondel planted with linden trees in the Friendship Park in Prague, from the northwest;* ***Fig. 20.*** *Bohdan Wagner, proposal for the landscaping of the district hospital in Hodonín (the western part was not implemented), 1952;* ***Fig. 21.*** *Landscaping in front of the southeastern façade of the main hospital building of the TGM Hospital in Hodonín;* ***Fig. 22.*** *Main transverse visual axis of the TGM Hospital park in Hodonín as seen from the southwest;* ***Fig. 23.*** *Pergola ending the longitudinal view axis of the TGM Hospital park in Hodonín;* ***Fig. 24.*** *Atrium with an ornamental pool in front of the northwest facade of the main hospital building of the TGM Hospital in Hodonín.*

Historical gardens of southern Bohemia: Current state and further perspectives for gaining archaeological information

Jiří HAVLICE

The first archaeological excavations of garden art monuments in southern Bohemia began to be carried out only at the end of the 20th century as part of the renovation of large castle and monastery complexes. In 2000–2001, a survey of the defunct gardens of the monastery in Zlatá Koruna (Č. Krumlov district), established in the era of the last abbot Bohumír Bylanský (1755–1785), was carried out. The original appearance of the gardens is evidenced mainly by preserved views and plans from the period shortly after the abolition of the monastery in 1785. The field part of the research was preceded by a detailed geophysical survey which revealed several dozen underground anomalies. The structures, the location of which corresponded to the buildings captured in the Baroque views, were subsequently verified by an archaeological survey. While traces of recent disturbance were noted in the ornamental abbey garden, in the convent and kitchen garden inside the monastery complex there were several original buildings discovered, including a water reservoir with a fountain. Repeated surveys of the castle gardens complex in Český Krumlov also produced a number of valuable findings. The defunct buildings surveyed included the remains of a pair of water reservoirs from the middle of the 18th century in the lower castle parterre, while another Baroque fountain was discovered on the island in the castle pond. The Paraplíčko bastion in the stock kitchen garden is an example of a medieval structure rebuilt in 1824 into a lookout pavilion. The construction of the garden press, secondarily modified into a lever mechanism for lifting the roof of the pavilion, was subject to archaeological research. A number of specialized surveys preceded the planned reconstruction of the Lower Ornamental and Upper Utility Gardens at the Vimperk chateau (Prachatice district). Archaeological research in 2016–2017 focused mainly on defunct garden buildings and technical equipment belonging to the Baroque garden discontinued in the 19th century. The oldest and still Renaissance phase of the garden included a large reservoir in front of the covered arcade corridor. The route of a supply canal which passed through both castle gardens was verified by geophysical and archaeological surveys.
The research carried out so far has confirmed that the cooperation of experts from all interested fields is important in their implementation. The processing of archival research and construction-historical research should be a matter of course. Large and undeveloped garden areas are also mostly suitable for the application of various non-destructive forms of research (geophysics, remote sensing).

Illustrations: Fig. 1. *Zlatá Koruna Monastery, high baroque appearance of the abbey garden captured on a veduta of the monastery from the second half of the 18th century;* ***Fig. 2.*** *Zlatá Koruna Monastery, abbey garden shortly after the abolition of the monastery on Matz's geometric plan from 1787;* ***Fig. 3.*** *Zlatá Koruna Monastery, remains of a circular water reservoir in the former convent garden uncovered during archaeological research in 2001. The picture shows a distinctive insulating layer of yellow clay in which the bottom of the reservoir, made of river boulders, was placed;* ***Fig. 4.*** *Český Krumlov Castle, island in the Castle Pond in an oil painting by Ferdinand Runk from 1820;* ***Fig. 5.*** *Český Krumlov Castle, archeologically uncovered perimeter wall of a Baroque fountain from the middle of the 18th century. Its construction consisted of an inner brick wall and an outer layer of dry-laid stones, while impermeability was ensured by a clay layer packed into the gap between them;* ***Fig. 6.*** *Český Krumlov Castle, Paraplíčko (Umbrella) bastion on an engraving from the end of the 19th century. On the side facing the city, the typical conical roof of the gazebo stands out;* ***Fig. 7.*** *Český Krumlov Castle. Ground plan of the archeologically researched part of the fountain on the island in the Castle Pond. Ideal reconstruction of the original shape of the water reservoir marked in red;* ***Fig. 8.*** *Vimperk Castle, aerial photograph of the area of archaeological research from 2017. The image shows the perimeter of the Renaissance water reservoir into which brick canals for water distribution were inserted after its backfilling;* ***Fig. 9.*** *Vimperk Castle, a collection water shaft with a supply channel in the Lower Castle Garden;* ***Fig. 10.*** *Vimperk Castle, a sunken basement of a defunct brick building in the Upper Castle Garden.*

Park in Krásný Dvůr in the light of W. G. Becker's description from 1796

Markéta ŠANTRŮČKOVÁ; Martin KRUMMHOLZ; Martin WEBER; Luděk BŘEZINA

The article uses a Czech translation of an original German text to describe the park in Krásný Dvůr, written by the leading Dresden scholar Wilhelm

Gottfried Becker. It begins with a summary of existing knowledge about the park in Krásný Dvůr and, above all, an evaluation of its compositional development. The castle park in Krásný Dvůr was built in the two final decades of the 18th century in the immediate vicinity of one of Jan Rudolf Černín's residences. Over the course of several years, a dense network of paths was built and picturesque scenery was created, dominated by staffage buildings either built, under construction, or at least designed during the 1880s. In the 1890s, the park was expanded to include a south-facing hill which was converted into a spacious meadow much larger than the existing meadows in the original part of the park. The large meadow was surrounded by woody stands with picturesquely shaped vegetation edges and planted with groups of trees. The dominant feature of the large meadow became the monumental lookout tower now known as the Gothic Temple. The fragmentation of the terrain in Krásný Dvůr provided the basis for the creation of scenery, the effect and interpretation of which are determined by the given parts of the dominant staffage construction. The thematic nooks were not visually intertwined, and the vegetation and the terrain limited the mutual communication of the individual scenarios to deliberate moments and vantage points. The well-preserved area is one of the oldest landscape parks in the Czech Republic and as such illustrates the level of gardening in the Czech lands at the end of the 18th century.

At the time of its creation, the park was frequently visited by noble and educated visitors, some of whom also reflected their stay in Krásný Dvůr in literary terms. The number of printed descriptions of Krásný Dvůr – incomparable with other domestic parks – demonstrates the extraordinary popularity that the local landscape locality enjoyed during its period of greatest renown. In addition to archival sources, these immediate testimonies are the most adequate guide to understanding the original concept of the park and how it was perceived at the time. Chronologically, the first of the relevant texts relating to the author's visit to the park on 27 August 1791 is part of the description of the journey of the German poet Franz Alexander von Kleist to Prague which he undertook on the occasion of the coronation of Leopold II as Czech king. The description published in 1796 by the Saxon scholar Wilhelm Gottlieb Becker is more systematic and thorough. At the end of November 1797, a description of Krasný Dvůr by Jan Quirin Jahn was published in the Apollo magazine, and in 1799 Prince Charles Joseph de Ligne published impressions of the Krasný Dvůr, having visited the park as early as autumn 1794.
The decade of oldest descriptions concludes with a text written by a certain Mr. Rausch during a spa stay in Karlovy Vary and published in the magazine Patriotisches Tageblatt.

The article deals with Becker's description, published in his published periodical Taschenbuch für Garten Freunde, as it most comprehensively describes the compositional values of the park. The writer and philosopher Wilhelm Gottlieb (1753–1813) authored several titles notable in the context of garden art. In 1792, he published a detailed description of the Saxon landscape park Seifersdorfer Tal near Dresden, while the years 1795–1799 saw the publication of the periodical Taschenbuch für Garten Freunde, to which he himself contributed extensively. The last of his thematically relevant publications was a printed description of another remarkable landscape site, the Plauenscher Grund, near Dresden. Becker published a description of the park in Krásný Dvůr in the second issue of the magazine in 1796 with this article opening the issue. It presents a detailed description of a journey through the park and comments in particular on the individual park structures and visual connections inside the park and outside the landscape. With respect to the quality and plasticity of this description of the park, we have published an annotated Czech translation of this description.

Illustrations: Fig. 1. *The oldest plan of the castle park in Krásný Dvůr from 1796, i.e. corresponding to Becker's description in time;* ***Fig. 2.*** *Title page of W.G. Becker's Taschenbuch from 1796 in which a description of the park in Krásný Dvůr was published;* ***Fig. 3.*** *Lusthaus of the castle park in Krásný Dvůr on a graphic sheet based on a drawing by Maria Terezia Černínová, around 1815;* ***Fig. 4.*** *Large meadow from the Gothic Temple in the castle park in Krásný Dvůr, based on a drawing by Maria Terezia Černínová, around 1815;* ***Fig. 5.*** *The Pan's Temple in the castle park in Krásný Dvůr, based on a drawing by Maria Terezia Černínová, around 1815;* ***Fig. 6.*** *Map of the park with the route of W.G. Becker.*

Aristocratic gardens represented on Jewish settlement plans and in fideicommissum files
Filip PAULUS; Šárka STEINOVÁ

This study presents preserved archival documents relating to gardens in the grounds of castle complexes in the 18th century. The article combines the results of the basic research of two seemingly disparate research activities currently taking place in the National Archives. The unifying element is the long-term interest in the identification of garden art in the 18th and 19th centuries in the Czech Republic. On the one hand, plans of a Jewish settlement (translocation plans) from the years 1727–1728 were used, which surprisingly depict in some cases, in addition to their original mission, a very unique composition of garden art.
The documents are part of a large set of Jewish settlement plans from 1727–1728, the origin of which was related to period differences and differences in understanding the nature and fulfillment of human life, opportunities for self-realization of individuals and socially definable groups in minority or majority society, and conflicts caused by such differences between the minority Jewish and the majority Christian society in the Czech lands. The content of garden art in the 18th and 19th centuries can be complemented by ongoing intensive archival research devoted to the fideicommissum file archives, which is an important source for research in economic, social, and cultural history. Undoubtedly, estimates and inventories of movable property which were compiled by officials of the Czech Regional Court within the fideicommissum agenda, if their content allows, certainly deserve a more detailed analysis in the field of garden art. The advantage of inventories of fideicommissum assets is their management in rows usually covering several hundred years, allowing one to monitor the changes in fideicommissum assets. At the same time, it should be noted that this was an official record which thus shows a very high degree of authenticity. The existence of these documents is significant, especially for those fideicommissum files whose existence is not recorded in family archives.

Thanks to these aforementioned archival sources, it was possible to obtain a wide range of information on certain localities on the development of garden art and thus create a picture of the landscape from the early 18th century to the early 20th century, documented e.g. in a case study of the Wallis family estate. Kolešovice became the center of the fideicommissum estate, established by decree of Emperor Charles VI of 16 December 1720. The aforementioned translocation plans from 1727 are available for some Wallis localities, and in addition to Velichov, the plan of gardens with their relevant agricultural facilities can be seen on the Kolešovice, Děkov, Hokov, and Vysoká Libyně plans.

Illustrations: Fig. 1. *Excerpt from the manuscript colored plan of the village Dlouhá Lhota in the Příbram region from 1727;* ***Fig. 2.*** *Excerpt from an indication sketch of the Stable Cadaster from 1839 depicting the chateau grounds with garden in Dlouhá Lhota;* ***Fig. 3.*** *Excerpt from the plan of the chateau grounds in Dlouhá Lhota from 1926;* ***Fig. 4.*** *Excerpt from the manuscript colored plan of the village Maštov in the Podbořany region from 1727;* ***Fig. 5.*** *Excerpt from an indication sketch of the Stable Cadaster from 1843, Maštov;* ***Fig. 6.*** *Excerpt from the manuscript colored plan of the village Soběsuky in the Žatec region from 1727;* ***Fig. 7.*** *Excerpt from an indication sketch*

of the Stable Cadaster from 1843, Soběsuky; ***Fig. 8.*** *Excerpt from the manuscript colored plan of the village of Nová Včelnice in the Jindřichův Hradec region from 1727;* ***Fig. 9.*** *Excerpt from an indication sketch of the Stable Cadaster from 1829, Nová Včelnice;* ***Fig. 10.*** *Excerpt depicting a greenhouse in Maštov. NA, SMP, inv. No. 1147, sign. A/XI/14;* ***Fig. 11.*** *Excerpt depicting a greenhouse in Kozlov;* ***Fig. 12.*** *Excerpt from the manuscript colored plan of the village of Vysoká Libyně in the Kralovice region from 1727;* ***Fig. 13.*** *Excerpt from an indication sketch of the Stable Cadaster from 1841, Vysoká Libyně;* ***Fig. 14.*** *Excerpt from the manuscript colored prospectus of the village of Kolešovice na Rakovnicku from 1727;* ***Fig. 15.*** *Excerpt from an indication sketch of the Stable Cadaster from 1841, Kolešovice;* ***Fig. 16.*** *Excerpt from the manuscript colored prospectus of the village of Děkov na Rakovnicku from 1727;* ***Fig. 17.*** *Plan of the greenhouse in Kolešovice from 1905* ***Fig. 18.*** *Excerpt from an indication sketch of the Stable Cadaster from 1841; Děkov* ***Tab. 1.*** *Overview of translocation plans showing castle grounds;* ***Tab. 2.*** *Translocation plans depicting castle gardens;* ***Tab. 3.*** *Example of a list of citrus plants in Bečov nad Teplou from 1752;* ***Tab. 4.*** *List of the assortment of the greenhouse in Kolešovice from individual fideicommissum files from the years 1746 (NA, Fdk, VII E 71, 1746, card. 1237), 1750 (NA, f. Fdk, VII E 71, 1750, card. 1328), and 1761 (NA, f. Fdk, VII E 71, 1750, card. 1328); Tab. 5. List of the greenhouse and garden assortment in Hokov from 1713.*

Preserved buildings inspired by the culture of the Far East in garden monuments in the Czech Republic

Lenka KŘESADLOVÁ; Michaela LETÁ

This article deals with the evaluation of a narrow segment of the heritage property fund, namely existing structures with the theme of the Far East in historic gardens and parks in the Czech Republic. It presents the partial results of research carried out by the Methodical Center for Garden Culture in Kroměříž which focused on individual buildings and entire garden districts built in the Czech Republic in the spirit of the Orient until about 1900, both existing and extinct. The range of the research covered the identification of buildings influenced by both the Far and Middle East, with the exception of Egypt whose culture is characterized by a number of specifics as opposed to ordinary Islamic art. Information was found on the existence of roughly ninety structures reflecting a fondness for oriental patterns. However, most have not survived to this day. Only eighteen existing buildings or their replicas influenced by the culture of the Far East, respectively its image in contemporary European society, were identified.

The preserved fund of garden buildings inspired by the culture of the Far East is not very numerous in the Czech Republic, but typologically it is very diverse and, in the European context, of good quality. It is especially valuable that the buildings from our oldest landscape parks in Vlašim and Krásný Dvůr have also been preserved. From a typological point of view, no building conceived as a pavilion "on a bridge" has survived, which appeared very often in period models. The existence of such is documented from the Podzámecká Garden in Kroměříž. Smaller umbrella-shaped covered structures (paraplíčka) are also rare. Of the defunct buildings, the Chinese pavilion in the former Rococo Garden in České Budějovice or the pavilion in the former garden of Karel Ignác Clary-Aldringen in Prague's Bubeneč, both demolished in the second half of the 20th century, are particularly missed.

Illustrations: Fig. 1. *Chinese printed pictures in the decoration of the "Small Cabinet" at Veltrusy Chateau;* ***Fig. 2.*** *Illustrations of oriental buildings in a book by J.B. Fischer of Erlach from 1725;* ***Fig. 3.*** *Decoration of the "sala terrena" in Budišov;* ***Fig. 4.*** *Music pavilion in the castle garden in Český Krumlov;* ***Fig. 5.*** *Dance pavilion of Bon Repos Chateau;* ***Fig. 6.*** *Interior of the dance pavilion of Bon Repos Chateau;* ***Fig. 7.*** *Vlašim Chinese pavilion with a staircase tower on a colored graphic by V. Berger, based on a drawing by A. Pucherna from 1802;* ***Fig. 8.*** *Current state of the Chinese pavilion in Vlašim;* ***Fig. 9.*** *Detail of the decoration of the Chinese pavilion in Vlašim;* ***Fig. 10.*** *Appearance of the Chinese pavilion in Krásný Dvůr at the beginning of the 20th century;* ***Fig. 11.*** *The oldest depiction of the Chinese pavilion in Krásný Dvůr from around 1800;* ***Fig. 12.*** *Current state of the Chinese pavilion in Krásný Dvůr;* ***Fig. 13.*** *Chinese pavilion in Pernštejn before renovation;* ***Fig. 14.*** *Interior of the Chinese pavilion in Pernštejn;* ***Fig. 15.*** *Chinese pavilion in Pernštejn with adjacent garden;* ***Fig. 16.*** *Model of the original appearance of the Chinese pavilion in Pernštejn;* ***Fig. 17.*** *The appearance of the Chinese pavilion in Slavkov after 1900;* ***Fig. 18.*** *Chinese pavilion in Slavkov after renovation;* ***Fig. 19.*** *Maier's Pavilion in Karlovy Vary after renovation;* ***Fig. 20.*** *Depiction of the Chinese pavilion at Cibulka around 1820;* ***Fig. 21.*** *Pavilion at Cibulka after renovation;* ***Fig. 22.*** *Detail of a mandarin with parasol at the top of the Chinese House in the Sanssouci Garden in Potsdam;* ***Fig. 23.*** *Detail of Chinamen with parasol on an oriental pheasantry in Moritzburg;* ***Fig. 24.*** *Current state of the homestead at the Bulovka pavilion;* ***Fig. 25.*** *Observation pavilion near Náměšť nad Oslavou;* ***Fig. 26.*** *Pavilion in the parish garden in Dolany near Olomouc;* ***Fig. 27.*** *Pavilion at the Vienna Prater in a picture from 1838;* ***Fig. 28.*** *Chinese pavilion in the Podzámecká garden in Kroměříž in the first half of the 20th century;* ***Fig. 29.*** *State of the Chinese pavilion in Kroměříž before the ongoing renovation;* ***Fig. 30.*** *Representation of Chinese pavilions in the book "Designs of Chinese Buildings..." by William Chambers;* ***Fig. 31.*** *Marie von Ebner-Eschenbach sitting in the Chinese pavilion in Zdislavice;* ***Fig. 32.*** *Current state of the pavilion in Zdislavice;* ***Fig. 33.*** *Detail of the decoration of the pavilion in Zdislavice;* ***Fig. 34.*** *Period photograph of the garden pavilion in Zámrsk from the first half of the 20th century;* ***Fig. 35.*** *Chinese Pavilion in Opočno;* ***Fig. 36.*** *Fallen pavilion on the island in Růžový rybník;* ***Fig. 37.*** *"Umbrella" structure in the castle park in Soutice after 1900;* ***Fig. 38.*** *Current state of the "umbrella" in Soutice. Monument catalog, Soutice - gazebo;* ***Fig. 39.*** *"Umbrella" in the renovated garden in Pernštejn;* ***Fig. 40.*** *Chinese umbrella structure in Neuer Garten in Potsdam.*

Historical orangeries in the Hradec Králové and Pardubice regions

Aleš PAPÁČEK; Jitka SVOBODOVÁ

Orangeries are still neglected monuments of garden art. The original purpose of these horticultural structures was to overwinter subtropical plants conceptually placed in a chateau garden or in front of the orangery from mid-May until the first frosts. Some buildings played an important compositional role within the castle grounds and often served as a representative structure for their owner. The orangeries in Častolovice, Holovousy, Chlumec nad Cidlinou, Lázně Bělohrad, Opočno, Ratibořice, and Žireč excelled in their architectural aspect. In the 19th and 20th centuries, the owners also used them as a utilitarian space for collection plants. There is presently a minimum of authentically preserved buildings in the Pardubice Region, but the castle grounds in the Hradec Králové Region holds a rich and typologically interesting heritage fund. The largest number of orangeries can still be found in the district of Rychnov nad Kněžnou. The most typologically valuable buildings are located near castles accessible to the public (in Častolovice, Chlumec nad Cidlinou, Opočno and Ratibořice), of which only those managed by the local offices of the NHI in Sychrov serve their original function. The documented collection of structures for overwintering plants in the Hradec Králové and Pardubice regions is also interesting and valuable on a national scale. In this perspective, the orangery in Ratibořice may be described as typologically unique. A similar building which integrates both the function of dwellings for gardening staff and the function of plant wintering has been preserved only in Drahenice (district of Příbram). This building is in a very poor technical condition, however; it is in danger of collapse and is not as authentically preserved as the building in Ratibořice. The orangeries in Doudleby nad Orlicí, Hrádek u Nechanic and Miletín were designed in a similar way, but the wings of the orangery on both sides were connected to the gardener's house. A nationwide survey revealed that

a similarly constructed orangery was found only in the castle garden in Duchcov. Both in Doudleby nad Orlicí and in Duchcov, the gardener's house and a torso of the structures of the defunct orangery have been preserved. The equally designed building in Hrádek u Nechanic is interesting, where there is a gardener's house still used by the local gardener and his family, as well as one of the wings intended for growing plants which is in poor technical condition. From a typological point of view, the orangery building in Choceň is also significant on a national scale. Structurally, this is a building with a "swan neck", i.e. a distinctive fabian (cavetto) cornice above the glazed part of the structure. Historically, this was the most used type of construction, but to this day it has survived in a relatively small number of buildings. In the entire fund of physically existing orangeries in the Czech Republic, an authentic "swan neck" has been preserved in only eleven of them – Dobříš, Český Krumlov, Drahenice, Hostačov, Hrádek u Sušice, Choceň, Jaroměřice, Jindřichův Hradec, Kynžvart, and Uherčice.

From the perspective of the role of the building in the composition of the garden art work, the orangery in Letohrad held a privileged position. Given that the castle building was not physically connected with the landscape park, founded in the 19th century, the orangery fulfilled the role of main visual landmark. The composition of the garden was similarly resolved in the Telč chateau complex. The fund of historical orangeries identified in this particular area may be described as rich and typologically very diverse. It is necessary to strive to ensure that the still existing buildings receive the necessary care, and that there is no loss of construction details reminiscent of their original function. This should be combined with an effort to declare such structures that do not yet enjoy this type of protection as cultural heritage properties.

Illustrations: Fig. 1. *Častolovice, chateau, view from the landscape park for the formal modification of the subtropical exterior (ranžírunk) in front of the orangery in the 1920s;* ***Fig. 2.*** *Častolovice, chateau, view of the front and northern side of the orangery;* ***Fig. 3.*** *Doudleby nad Orlicí, current state of the eastern wing of the orangery;* ***Fig. 4.*** *Heřmanův Městec, gardener's house with adjoining greenhouse and orangery, in front of which there were hotbeds and greenhouses, first half of the 20th century;* ***Fig. 5.*** *Holovousy, southern and western side of the orangery;* ***Fig. 6.*** *Holovousy, original sandstone water reservoir in the northwestern part of the orangery;* ***Fig. 7.*** *Holovousy, orangery, authentic wooden pulleys and hooks for winding shading mats;* ***Fig. 8.*** *Choceň, entrance (western) side of the orangery;* ***Fig. 9.*** *Choceň, front (southern) side of the orangery;* ***Fig. 10.*** *Choceň, current floor plan, section and west side of the orangery;* ***Fig. 11.*** *Chrast, pineapple greenhouse in the foreground and orangery behind it, 5 July 1937;* ***Fig. 12.*** *Johann Žofka, design of the orangery in Chroustovice, 15 August 1869;* ***Fig. 13.*** *Choltice, current floor plan of the former orangery;* ***Fig. 14.*** *Lázně Bělohrad, staircase before entering the orangery at the beginning of the 20th century;* ***Fig. 15.*** *Lázně Bělohrad, the orangery was adapted in 1957 into a memorial to K. V. Rais, view of the eastern exhibition room;* ***Fig. 16.*** *Excerpt from the project of the orangery in Letohrad, design of the front façade of the orangery by Josef Pöterz, 1864;* ***Fig. 17.*** *Excerpts from the design of the orangery (southeast gable) in Letohrad by J. Pöterz, 1864;* ***Fig. 18.*** *Letohrad, view of the front façade and western gable of the orangery, reed shade in detail, 1910;* ***Fig. 19.*** *Letohrad, current view of the western side of the orangery;* ***Fig. 20.*** *Letohrad, current view of the southern side of the orangery;* ***Fig. 21.*** *Miletín, photograph of orangery from 1906;* ***Fig. 22.*** *Opočno, current view of the southeast side of the orangery with entrances;* ***Fig. 23.*** *Ratibořice, front view of the orangery from the greenhouse extension;* ***Fig. 24.*** *Ratibořice, preserved unique expansion tank on the 1st floor of the orangery;* ***Fig. 25.*** *Zámrsk, western and front side of the orangery, current state;* ***Fig. 26.*** *Zámrsk, the oldest surviving photograph of the orangery from 1912;* ***Fig. 27.*** *Zámrsk, orangery, detail of classicist avant-corps, current state.*

Fruit dryer in the chateau park in Veltrusy
Jana TICHÁ; Jan FIALA

About a kilometer and a half north of the chateau in Veltrusy stands a fruit drying facility, or fruit dryer. This small and unpretentious structure played an important role in the economy of the estate which included the production and trade in (dried) fruit. Václav Antonín Chotek, who at the end of the 17th century began construction of the chateau at the highest point of the "Island" formed by two riverbeds of the Vltava River, was responsible for the establishment of the chateau and park. The representative summer residence was completed by a farmyard and landscaping of the entire complex. At the end of the 18th century, the area was transformed into an ornamental farm. The gradual construction of buildings in the park and around the chateau took several decades; their appearance was significantly influenced by the architect J. P. Jöndl, who worked on the Veltrusy estate from the beginning of the 18th century. An important part of the management of the estate was fruit cultivation. Since there is no indication that it was dried outside the premises, it was likely dried in Veltrusy, at the local dryer.

The fruit dryer on the Island was established sometime between 1756 and 1785. The first written dated records date back to 1810, when Count Chotek's intention to demolish the old dryer located in an attractive, visually exposed position was noted with the intention to build a new, architecturally more generous one, or at least to significantly rebuild the old dryer. During the first half of the 19th century, at least six construction plans were made to rebuild the old dryer or build a new one, all with very different construction-technical designs as well as architectural level and grandiosity. However, none of them were realized. The presently standing structure from a plan marked Obstdarrhaus auf der Insel, dated 1852. The construction of this still-preserved drying facility is therefore probably only the second one that the Veltrusy park had during its three hundred years of existence. It replaced the original dryer after more than seventy, perhaps even almost a hundred years of operation, and forty years after the first (recorded) idea to build it. It is not entirely certain whether it replaced the original dryer completely or whether the structures of the older building were used for its construction; anomalies in the floor plan and the design of some structures lead to a belief that the new structure was a response to the previous situation. Probably in 1868 the kiln burned down and according to the plan "…to re-erect the vault and roof of the burned-out island dryer" (translation from German) its modifications were made, primarily the vaulting of the building. Fruit growing tradition in Veltrusy was ended by political changes in the middle of the 20th century, and the dryer was abandoned without use and at the mercy of vandalism and floods. Its renovation was completed in 2020, giving the dryer a new chance; it will return to its tradition of drying fruit from the neighboring orchard at least as part of educational and presentation activities. The dilapidated building, damaged by floods and vandalism for decades, thus gained hope for another meaningful life.

Illustrations: Fig. 1. *Aerial map of the Veltrusy chateau complex showing the location of the chateau (1) and the fruit dryer (2);* ***Fig. 2a–b.*** *Fruit dryer in the Veltrusy chateau complex before renovation (2019) and after renovation (2021), view from NE;* ***Fig. 3a–b.*** *Fruit dryer in the Veltrusy chateau complex before renovation (2019) and after renovation (2021), view from the SW;* ***Fig. 4a–b.*** *Fruit dryer in the Veltrusy chateau complex before renovation (2019) and after renovation (2021), interior, view of the drying chamber wall;* ***Fig. 5.*** *The "Křížek Map of the Island" of His Excellency Count Chotek, 1785;* ***Fig. 6a–d.*** *Plan of architect J. P. Jöndl for the reconstruction of the fruit dryer, undated;* ***Fig. 7.*** *Plan 173 – construction plan for the modification of the drying chamber, dated by the inscription of architect J. P. Jöndl to 1810;* ***Fig. 8.*** *Plan 175 – construction plan (Plan zur Restaurierungdes alten Obstdarrhses), signed by architect J. P. Jöndl in November 1813;* ***Fig. 9.*** *Construction plan of architect J. P. Jöndl Seitenansicht des Därrhauses, undated;* ***Fig. 10.*** *Construction plan of architect Jöndl of the Neue Darrhaus in 1813, with space numbering and descriptions by architect J. P. Jöndl "Notes*

on the plans of the dryer which is to be newly built on the island as part of the underground canal": A. Ground floor. Floor plan (a: hall and at the same time a kind of salla land; b: spiral staircase leading to the upper floor; c: drying hall; d: place for pouring fresh fruit; e + f: dryers, each separate and separated by an 18-inch cross wall, partly so that 2 batches can be dried at once, partly so that – when there is little fruit – only one dryer can be heated. Each dryer consists of 18 plates (pressers), each 7 feet long, 2 feet 6 inches wide; g: stairs to the dryer floor on which the dried fruit is stored; h: stairs up to the lower heating corridor and to the front door; k: dryer oven and plum cooking area with 2 boilers; l: area for boiled plums (vulgo jam); n: wood-saving circulating stove with 3 tongues [Zungen]; o: corridors around the stove, needed in case the stove is repaired or replaced; p: inlet openings to these corridors, with plugs. B. Upper floor. Floor plan (b: the aforementioned stairs ending here; q: balcony; r: small hall; s: side cabinets; t: toilet; g: stairs from the dryers; u: dryer attic, i.e. the space for dried fruit, since it can not be put under a low square roof; x: steam exhaust across the entire width of both kilns, all the more necessary here so that steam and odor do not enter the upper cabinets C. View and Profile, ***Fig. 11a–b.*** *architect J. P. Jöndl, author's signature illegible, 1824,* ***Fig. 12a–e.*** *Construction plan of the realized and preserved fruit dryer Obstdarrhaus auf der Insel from 1852 or only slightly older;* ***Fig. 13.*** *Construction plan for the reconstruction of the vaulting and roofing of the burnt island dryer, by Master Fr. Bartoš, dated 1868;* ***Fig. 14.*** *Fruit dryer in the Veltrusy chateau complex after renovation, interior, view of the space for operating fireplaces.*

The system of heritage care in the USA
Lucia HEISEROVÁ; František SVOBODA

This article focuses on the history, structure, and methods of historic preservation in the United States, from the beginning of the preservation movement in the 19th century to the current preservation system. The system is largely based on private ownership, feelings of community, and the effort and involvement of individuals and NGOs. The first part of the article concisely explores the activities of the third and private sectors which had a profound influence on the development of the historic preservation movement. In the second part of the article, the reader is presented with the gradual involvement of government in matters of preservation. At the Federal level, agencies such as the National Park Service were created. Legislation was also enacted to protect historic buildings from potential harm caused by federal projects, to motivate owners to preserve and renovate their property, and to support NGOs in their historic preservation efforts. At the local level, review boards were created in cities and towns to protect the historic character of their neighbourhoods. The purpose of this research is to interpret the historic, cultural, and social context of the historic preservation movement in the United States. The thesis lists and describes numerous historic monuments and sites and aims to introduce at least a fraction of the rich cultural heritage of the United States to the reader.

Illustrations: Fig. 1. *Properties listed in the National Registry and entered on a map of the USA;* ***Tab. 1.*** *Organizational structure of heritage care in the USA;* ***Tab. 2.*** *Number of monuments included in the National Registry in individual years;* ***Tab. 3.*** *Titles awarded by the National Park service and their inclusion in the NPS system.*

Accuracy of an economically available method of 3D documentation of movable cultural property
Karel BOBEK; Pavel HÁJEK; Hana KUBÍČKOVÁ; Karel JEDLIČKA

The purpose of this article was to conduct an experiment on the suitability of selected methods of collecting and processing 3D documentation of movable cultural property based on a comparison of volumes and surface variations of a selected movable object as one of the representative and comparable properties of created 3D models. From our point of view, the volume of the model is crucial for the correct representation of the examined object in 3D. Another possible property being compared could be color fidelity or texture capture fidelity, which was not the subject of research in this article.

After the introductory part dealing with the history of the registration of movable cultural property in the Czech Republic, the methods selected for this experiment and their results were described. Using methods for data collection suitable for creating a virtual 3D model of the object of interest, laser scanning methods were selected using a ground laser scanner (using a total station with laser scanning) and the Structure from Motion (SfM) method using a non-measuring camera (smartphone). By comparing these two methods based on determining the deviations between the volume and the surface of the created virtual 3D model, a clear table was created showing the differences in the compared values. This was followed by a discussion about the suitability and limits of both selected methods for processing 3D documentation of movable cultural property.

Based on an evaluation of both techniques and cited sources, it can be concluded that laser scanning could be replaced by data collection with commonly available hardware using the SfM method in cases where the subject of data collection is located in unsuitably small spaces as well as in cases where excellent visual quality of the resulting 3D model is required. We are aware that there exist scanning devices that are suitable for scanning even smaller objects. The suitability of a commonly available telephone was deliberately investigated, since one is often available at times when other variants of the 3D model of the object are not available and to experimentally prove the accuracy of the resulting model for documentation purposes.

Illustrations: Fig. 1. *Subject of data collection – transport box for theodolite;* ***Fig. 2.*** *Example of configuration of stations and line for data collection by ground laser scanning. Taken from the work of Hana Kubíčková, Reconstruction of the 3D shape of a movable object by the selected technique;* ***Fig. 3.*** *Leica Nova MS50 MultiStation, subject of data collection and display of scans on the instrument display;* ***Fig. 4.*** *Shooting scheme in the case of an isolated movable object;* ***Fig. 5.*** *Definition of the scanned area shown on the display of the used device;* ***Fig. 6.*** *Resulting 3D model with assigned texture from Meshlab (left) and Agisoft Metashape (right);* ***Fig. 7.*** *Parts of the modeled object that had to be removed from the data;* ***Fig. 7.*** *3D model of the sculpture of Spejbl and Hurvínek in Pilsen obtained using the following technologies (from left): Google Tango, Matterport Scenes, and Open Constructor;* ***Fig. 8.*** *3D model of a replica of David's head created by the SfM method;* ***Tab. 1.*** *Final comparison based on volumes.*