

The transformation of the main facade of the Richter House as an example of the relationship of conservation to the heritage of its own past

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Last year, based on client requirements, a survey of the color scheme of the main facade of house no. 459/I on Malé náměstí in Prague's Old Town was carried out. It was supposed to be a standard survey, the main purpose of which was to serve as a basis for the upcoming repair of the facade. However, the survey yielded unexpectedly interesting findings about the history of the change in the finishes of the house, particularly in the 19th and 20th centuries, and further highlighted the importance of paying equal attention to probing and archival research. Indeed, a report on findings from the last comprehensive historical/architectural research of the house so far, which was carried out in the context of the extensive renovation of the building in the late 1980s and early 1990s, and, to no small extent, the older photographs, despite the fact that they were black and white, provided essential information.

It was the analysis of these documents that eventually led us to the conclusion that a previous color survey carried out twenty years earlier had erred in identifying the color scheme acquired by the house in the 1990s as hypothetical. Moreover, the survey documented that this color scheme was associated with a number of major alterations that attempted to return the main facade to its former Baroque appearance and that it is therefore part of this monumental Gesamtkunstwerk. The authors of the previous research had missed the fact that behind the whole concept of repairing the main facade of this house were Milan Pavlík and Jan Muk, two personalities who were at that time among the top experts in the field of architectural history and historical structures.

A survey of the surviving archival materials, however, has yielded one more significant finding, namely the increased frequency of repairs to the house's cladding in the period after November 1989. This shows that contemporary society prefers the value of newness, a kind of strange eternal youth of historic buildings, over the value of age as once defined by Alois Riegl, i.e. as incorporeality and decrepitude.

Illustrations: Fig. 1. Richter House, Prague 1 – Old Town, Malé náměstí, facade before the current facade repair; Fig. 2. Probe II showing the ochre paint between the layer of paint, dating from the 1990s, and the tightened stucco with grey-black paint; Fig. 3. Probe V depicting the sequence of surviving finishes at the transition between the plain surface

and the embossed element; Fig. 4. Probe VII depicting the boundary between the stucco and stone portions of the lining of the left-most window of the second storey of the house, including the surviving finishes; Fig. 5. Probe VIII depicting two different layers of grey paint related to the more frequent alterations of the ground floor facades; Fig. 6. Richter House, Prague 1 – Old Town, Malé náměstí, facade; Fig. 7. Richter House, Prague 1 – Old Town, Malé náměstí, facade; Fig. 8. Richter House, Prague 1 – Old Town, Malé náměstí, facade; Fig. 9. Martinický palác (Richter House), portal; damaged during the Prague Uprising of 5–9 May 1945; Fig. 10. Richter House, color solution of the facade after the 1994–1995 repairs, general view; Fig. 11. Richter House, color solution of the facade after the 1994–1995 repairs, balcony above the entrance portico.

Neglected medieval paintings on the former second floor of Žirovnice Chateau

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In this article I focus on the significantly damaged and still unrestored wall paintings on the second floor of the Žirovnice Chateau, now mostly demolished. These fragments have been completely neglected in the specialist literature, probably because of their condition. Nevertheless, I am trying to show that from an artistic point of view it is a first-class monument of late medieval painting, which can be linked to the work of the so-called Žirovnice Master, who painted other areas of the castle in the 1590s. Of the paintings on the former second floor, the most complex survivors are those in the tower chamber, once connected to the great banquet hall. The room probably served as a banqueting area for a small company, which could enjoy not only the painted decoration but also the view of the surrounding countryside. Given the absence of heating, it was probably intended to be used mainly in the summer months. From a functional point of view, this is another example of a small painted hospitality room, which is also referred to in domestic literature by the German term *trinkstube*. Of the remains of the painted decoration of the tower chamber, the most interesting in terms of complexity is the still only partially exposed scene of a mass tournament, the so-called *buhurt*. In its composition and style it resembles the paintings in the Red Bastion of Švihov Castle to such an extent that, in my opinion, it definitely confirms the hypothesis of a direct authorial connection of these paintings, which was assumed by some of the older literature. The Žirovnice scene is, however, more complex and detailed than the Švihov one. At the same time, it stands out for its illusory construction of space,

breaking down the boundary between the image and the viewer in the room, a tendency that can also be traced in other works by the Žirovnice anonymous artist (e.g. in the "Judgement" in Jindřichův Hradec). From the point of view of the fund of domestic profane painting and its iconography, other scenes revealed here are also valuable – a duel between two infantry warriors with large shields, the remains of an apparently dancing scene, or the figures of shield bearers in the vault. The existence and condition of such important paintings naturally raises important questions in terms of their further protection and subsequent restoration. Given the extensive damage, the possibilities for presenting this monument are likely to be limited. The current state is not ideal, however, and I therefore see this contribution as a call for a more extensive restoration survey of these paintings and to open a discussion on their long-term protection and restoration.

Illustrations: Fig. 1. Vegetable flourishes, 1490s, wall painting, Žirovnice Castle, second floor of the palace, eastern wall of the present attic; Fig. 2. Žirovnice, castle, chamber on the second floor of the tower, 1490s, general view from the east; Fig. 3. Two Warriors, 1490s, mural, Žirovnice Castle, second floor of the tower, west wall; Fig. 4. Two Warriors (ultraviolet reflectography), 1490s, mural, Žirovnice Castle, second floor of the tower, west wall; Fig. 5. Buhurt (detail), 1490s, mural, Žirovnice Castle, first floor of the palace, green room, west wall; Fig. 6. Buhurt (fragment), 1490s, mural, Žirovnice Castle, second floor of the tower, south-west wall; Fig. 7. Buhurt (fragment), 1490s, mural, Žirovnice Castle, second floor of the tower, south-west wall; Fig. 8. Buhurt, after 1500, mural, Švihov Castle, Red Bastion, east wall; Fig. 9. Buhurt (detail of the probe in the right part of the painting), 1490s, mural, Žirovnice Castle, second floor of the tower, south-west wall; Fig. 10. Buhurt (detail of the probe in the right part of the painting), 1490s, mural, Žirovnice Castle, second floor of the tower, south-west wall; Fig. 11. Buhurt (ultraviolet reflectography), 1490s, mural, Žirovnice Castle, second floor of the tower, south-west wall; Fig. 12. Dance (?) (detail), 1490s, mural, Žirovnice Castle, second floor of the tower, south-west window lining; Fig. 13. Dance (?) (detail, ultraviolet reflectography), 1490s, mural, Žirovnice Castle, second floor of the tower, south-west window lining; Fig. 14. Dance – female figure in the middle (?) (detail, ultraviolet reflectography), 1490s, mural, Žirovnice Castle, second floor of the tower, lining of the south-west window; Fig. 15. Young man in mi-parti stockings, 1490s, mural, Žirovnice Castle, second floor of the tower, south-eastern part of the vault; Fig. 16. Shield-bearing girl, 1490s, mural, Žirovnice, second floor of the tower, south-eastern part of the vault; Fig. 17. Shield-bearing youth, 1490s, wall painting, Žirovnice, second floor of the tower, south-eastern part of the vault; Fig. 18. Provincial Court (detail of part of the figure of one of the recorders), before 1502, mural, Jindřichův Hradec Castle, Red Tower, Judgement Hall;

Fig. 19. Provincial Court (detail of part of the figure of one of the recorders), before 1502, mural, Jindřichův Hradec Castle, Red Tower, Judgement Hall; Fig. 20. Allegory of conjugal and illegitimate conception (?) (detail), 1490s, mural, Žirovnice Castle, first floor of the palace, green room, south wall; Fig. 21. Ornamental drapery and its "attachment", before 1502, wall painting, Jindřichův Hradec Castle, Red Tower, Judgement Hall.

Konopiště Castle in the first years of its ownership by Franz Ferdinand d'Este – interior transformations as a reflection of life changes

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The interiors of Konopiště Castle are presented today in the form they acquired not long before 1914. As the present study shows, the chateau underwent a number of significant interior modifications during the 1890s, reflecting changes in the professional and personal life of its owner, Franz Ferdinand d'Este. Understanding these is beneficial and offers hitherto untapped potential for extending or deepening contemporary interior installations.

A basic idea is provided mainly by the data from Johann G. Sommer and František A. Heber. Many of the rooms mentioned by these authors in the 1840s can still be found on the floor plans of the castle, probably from 1892 or 1893, when Franz Ferdinand d'Este was already the owner of the castle. This shows that the young archduke, who used the chateau first as a hunting and representative residence, largely respected the original interior layout as arranged by the building modifications under the previous owners. One of the first major changes, for example, was the removal of the original theatre and its replacement with an armory to showcase the rich collection of armor and weapons he had inherited.

From the beginning, Franz Ferdinand d'Este's private apartment was on the 3rd floor of the west wing and in the southwestern part of the south wing. The other areas of the castle served as guest or formal rooms, but also as accommodation or facilities for servants or for the running of the castle (kitchen, almond house, warehouses, stables, etc.). The presence of Count Leo Wurmbrand, whose two-room apartment was located on the 3rd floor of the south wing, next to the apartment of Franz Ferdinand d'Este, should be highlighted. This fact is not surprising, since it was he who (among other things) helped the Archduke to buy the Konopiště castle in 1887.

The crucial year for the transformation of the chateau according to the requirements of Franz Ferdinand d'Este was 1894, when the first radical structural modifications and changes in the internal

communication scheme were made due to the new spanning or the establishment/abolition of passages. The changes also included a change in the function or furnishing of individual rooms. The names of some rooms reflected the Archduke's affiliation to the Habsburg family or generally presented important historical figures of the monarchy. As evidenced by earlier designs for the exterior of Konopiště Castle, Josef Mocker, the architect of the castle reconstruction project, worked on the above-mentioned designs and plans from 1892 at the latest. However, other architects, such as F. W. Fröde and František Schmoranz, also contributed to the interior design.

The new interior layout of the castle in the second half of the 19th century reflects the presence of the future wife of the Archduke, Sophie Chotek, who had, among other things, her own salon on the southwestern part of the second floor. New rooms were created for the future couple, e.g. the original apartment of Count Leo Wurmbrand was replaced by a double bedroom, with a bathroom installed next to it. This reflects the overall modernization of the castle, which consisted not only of the introduction of water and sewage systems, but also a hydraulic lift and electricity. Further changes came after 1900, of course, and were related to the fact that Konopiště had newly become the family residence of the heir to the throne. Children's rooms and a children's playroom were created at the expense of the guest rooms. These were gradually expanded and modified as the children grew up.

The newly acquired knowledge allows for its application in special tours focused on the transformation of the castle interiors, but it can also serve as a basis for the possible installation of rooms that are still unused today – especially for the castle staff in an authentic environment. This important part of the former functioning of the castle is not even marginally presented at Konopiště at present.

Illustrations: Fig. 1. The picture of Konopiště by Václav Jansa shows the eastern facade of Konopiště Castle in 1892, i.e. in the state in which Franz Ferdinand d'Este bought it; Fig. 2. Picture by František A. Heber from the 1840s shows the ground plan condition of Konopiště Castle as it was after the Baroque modifications in the 18th century before the Neo-Gothic modifications; Fig. 3. The ground-floor plan of Konopiště dated 5 September 1864 is the only plan of the chateau from the time of the Lobkowicz family's ownership (1830–1887) that has been found so far; Fig. 4. The plan shows the appearance of the ground floor of Konopiště Castle in approximately 1887–1893; Fig. 5. The plan shows the appearance of the 1st floor of Konopiště Castle in approximately 1887–1893; Fig. 6. The plan shows the appearance of the 2nd floor of Konopiště Castle in approximately 1887–1893;

Fig. 7. The plan of Konopiště Castle from 1894 contains a description of the 3rd floor before the reconstruction of the building in that year; Fig. 8. Detail of the 1st floor plan of Konopiště shows the alterations and new constructions visibly marked, recorded by the builder in pencil with a scythe hatching of the new constructions – here the new construction of the south-east corner tower is visible. Stamp with signature attached: Carl Oswald et al., 28 March 1894; Fig. 9. The plan of the 3rd floor of Konopiště Castle shows the condition of the floor before the construction works in 1894; Fig. 10. View of the eastern facade of Konopiště Castle. The original design of the reconstruction of this part of the chateau by the architect Josef Mocker from 1892; Fig. 11. A period reproduction of the Konopiště plan shows the appearance of the first floor of the chateau after the reconstruction, i.e. after 1894; Fig. 12. A period reproduction of the Konopiště plan shows the appearance of the second floor of the chateau after the reconstruction, i.e. after 1894; Fig. 13. A period reproduction of the Konopiště plan shows the appearance of the 3rd floor of the chateau after the reconstruction, i.e. after 1894; Fig. 14. A photograph of the present-day Parůžek Parlour from around 1900 shows that the rooms of Franz Ferdinand d'Este's private apartment were furnished with modern furniture with an emphasis on comfort; Fig. 15. A photograph by Rudolf Bruner--Dvořák, the "photographer of the moment" of Franz Ferdinand d'Este, shows the appearance of Sophie's Salon (today the so-called Rose Salon) on the 2nd floor of the South Palace around 1910; Fig. 16. A circa 1910 photograph show Knight's Hall. Its alterations and installation occurred during the 1890s in a unified style with the adjacent Library. The walls are mainly decorated with weapons from Italian and South German workshops from the 15th to 17th centuries, which were part of the Este heritage. The central feature is a Carrara marble fireplace; Fig. 17. A circa 1910 photograph shows the appearance of the Family Dining Room within a private apartment on the 3rd floor of the south wing. The high quality arts and crafts features that were an aesthetic and functional part of the room; Fig. 18. The museum rooms included the large Armoury on the 3rd floor of the North Palace. The photograph shows its appearance around 1910; Fig. 19. The photograph signed Eckert W. A. shows the original appearance of the Bachelor's Bedroom in the 1890s. The bedroom is already furnished with furniture of Modena heritage; Fig. 20. The photograph shows the condition of the Bachelor's Bedroom after reinstallation around 1900. The decoration now included mainly wall paintings by Italian masters of the Gothic period; Fig. 21. The photograph signed Eckert W. A. shows the large formal Dining Room on the 2nd floor of the south wing in the state it was in the second half of the 1890s; Fig. 22. It can be assumed that the state of the chateau with regard to piety reflects the situation of the last years when Franz Ferdinand d'Este and his family still lived here. The main change compared to the previous picture is the loss of rococo decor in the form of wood carvings, the installation of wall carpets and also paintings of members of the Habsburg family, namely Elisabeth Christina and Joseph I.

The end of the Art Nouveau dream. Residential construction in Brno-Husovice in 1919–1925

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The Brno district of Husovice is a place with an ancient history which experienced far-reaching development in the second half of the 19th century in relation to the nearby and dramatically expanding industrial Brno and its transformation from an agrarian village into a large urban settlement that achieved city status in 1912. This success was also demonstrated by a group of representative public buildings built mainly in Art Nouveau forms by the architect Karel Hugo Kepka. These flagship buildings of the new urban community were followed by residential buildings in the historicist and Art Nouveau style, which were supplemented in the second decade of the 20th century by a group of remarkable residential buildings built in the spirit of the originally conceived modernism, often with an expressive accent. The new buildings of that time that stand out include the villas at 9 and 20 Lieberzeitova Street, the expressive architecture of the Husovice pharmacy with art deco elements (Nováčkova 17), or the group of three remarkably shaped modernist terraced houses at 71–75 Vranovská Street.

After 1919, modern urban development was largely built outside the core of the original village and was concentrated mainly in the area of the Husovice-Černá Pole border. The decisive factor was especially the extensive building activity of the Czech General Beneficial Building and Housing Cooperative for Husovice and its surroundings, which built a separate quarter of family houses in the northwestern corner of the then cadaster of Husovice, called the Štefánikova quarter, which became part of Černá Pole.

Husovice, as an integral part of the surrounding area dynamized by, among other things, national competition, declared a distinctly Czech character. On its border with the neighboring Černá Pole, however, a large housing development grew up in the 1920s, undertaken by the Gemeinnützige Deutsche Arbeiter Baugenossenschaft in Brünn, a building cooperative of German-speaking Brno residents. The construction of Husovice in the first half of the 1920s also involved the Brno developer František Hrdina, whose company built in several localities, for example the modernist block of four houses at 113–119 Rotalova Street.

The study depicts the building of residential construction zones in Brno's Husovice district in the 1920s as a laboratory sample of the processes of the formation of modern society, reflected in the form of the building shells of its living spaces. The chronic housing crisis gripping Brno's suburbs in the interwar period was manifested in Husovice, as

elsewhere, by efforts to quickly provide affordable family housing, especially (in the state's interest) for the numerous middle-class builders of Czech nationality. The rapidly advancing residential construction in the vibrant interwar Husovice thus provides a whole range of building culture and socio-ethnic phenomena to think about, projected into the brick shells of people's lives.

A comparison of the convolute of surviving building project plans and the current state of the buildings under study, where the mantle of valuable architectural elements has often been removed, with the exception of the generally well-preserved buildings protected as cultural monuments, leads to the conclusion of an urgent need to renew the instruments of heritage protection in Brno, affected by the case of the "late" registrations.

Illustrations: Fig. 1. Panoramic view of Husovice from the Tišnov railway line, historical postcard, 1917; Fig. 2. House at the corner of Vranovská and Třebízského Streets, Brno, Třebízského 1–Vranovská 99, historical postcard (cut-out), 1916; Fig. 3. Worker's houses in Husovice, Brno-Husovice, location unspecified, historical photograph, 1st quarter of the 20th century; Fig. 4. Brno, Lieberzeitova 9, villa, current state; Fig. 5. Brno, Lieberzeitova 20, villa, current state; Fig. 6. Pharmacy at the Mother of God in Husovice, Brno, Nováčkova 17–Jilemnického 2–4, historical postcard, probably 1930s; Fig. 7. Brno, Nováčkova 17–Jilemnického 2–4, house with a pharmacy, current state; Fig. 8. Brno, Vranovská 71–75, block of three town houses, current state; Fig. 9. Quarter of family houses of the General Beneficial Building and Housing Cooperative for Husovice and its surroundings (Štefánikova čtvrt'), state of development as of 1925–1937 family semi-detached houses in four building groups, Plan of Greater Brno 1:11,520 of 1926 (cut-out); Fig. 10. Brno, Fügnerova, view from Krkošková Street, 12 April 1947; Fig. 11. Brno, Fügnerova 14–16, a typical family semi-detached house with two-storey parts facing each other, current state; Fig. 12. Brno, Fügnerova 18–20, a typical family semi-detached house with two-storey parts on the outer sides, current state; Fig. 13. Brno, Míčkova Street, colony of the Rodina cooperative, view from the south, current state; Fig. 14. Brno, Tišnovská 5, town house, current state; Fig. 15. Hans Ruda, plans of a corner house of a three-part block in Tišnovská 49–53 Street, Brno, Tišnovská 53, view (cut-out), 1927; Fig. 16. Brno, Tišnovská 53, semi-terraced town house, current state; Fig. 17. Hans Ruda, plans of the corner house of a four-part block in Tišnovská 55–61, Brno, Tišnovská 55, view (cut-out), 1927; Fig. 18. Brno, Tišnovská 55–61, block of four townhouses, current state; Fig. 19. Brno, Buchtova, view of the south side of the street, 1930s–1940s; Fig. 20. František Hrdina, proposal for the development of the south side of Buchtova Street (two ground-floor houses for Josef Říha in the background), Brno, Buchtova 1–19, perspective view (cutout), May 1925; Fig. 21. František Hrdina, proposal for the development of the south side of Buchtova Street, Brno,

Buchtova 1–19, situation and facade of the frontage, May 1925. Fig. 22. František Hrdina, proposal for the block of four townhouses of the Rotalova Street, Brno, Rotalova 113–119, perspective view (cut-out), November 1926; Fig. 23. Brno, Rotalova 113–119, block of four townhouses, current state; Fig. 24. Jaroslav Grunt, family houses, Brno, Vojanova 4–18, 1923–1924; Fig. 25. František Hrdina, proposal for the development of the south side of Hutařova Street, Brno, Hutařova 11–27, general view (cut-out), December 1926; Fig. 26. Idem, proposal for street block at southern corner of Hutařova and Srbská Street, Brno, Hutařova 4–6–Srbská 29–37, perspective view (cut-out), September 1926.

Reflection of international architecture in Czechoslovak funerary buildings

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This study is the first result of a project that investigates funerary architecture in the present-day Czech Republic during the 20th century. The aim is to map Czech crematoria and funeral chambers, with a partial focus also on Slovak constructions. The examined buildings are considered in terms of the international context. The selection of foreign examples shows the probable sources of inspiration and involvement in contemporary European and world trends and their transformations, and it attempts to demonstrate the connection of contemporary Czech architecture with world and European tendencies, including their shifts and modifications. Summaries and mutual comparisons contribute to a better identification of the monumental values of the examined buildings in our territory. From the broad typology of funerary architecture, the authors focus mainly on crematoria and funeral halls designed and built between the two world wars, while the focus of the article is on the period from the end of the Second World War to 1989.

During the Austro-Hungarian Empire, when burials by burning were banned, the first crematorium in the Czech Republic was built in Liberec in 1915–1917 according to a design by the Dresden architect Rudolf Bitzan. In the period between the two world wars, 13 crematoria were built in the Czech Republic, ranging in style from historicism to functionalism. The significance of these buildings and their values for the history of Czech architecture is now widely perceived by both the professional and lay public, and most of them are now cultural monuments.

After the Second World War, the design of the buildings and their construction underwent many changes, but the funerary buildings still retained a high architectural and artistic quality. At the same time, it is one of the few types of buildings where the inspiration of the best foreign realizations is

clearly visible, often shifted towards new qualities in the Czech environment. Among the key foreign inspirations were the massing of the Unitarian Church (Chicago, 1905, Frank Lloyd Wright), the Skogskyrkogården Forest of the Dead by Erik Gunnar Asplund and Sigurd Lewerentz (Stockholm, 1914–1940), the East Cemetery in Malmö (1921, Sigurd Lewerentz), the Žale Cemetery (Ljubljana, 1936–1937, Josip Plečnik), the crematorium in Gävle, Sweden (1954, ELLT studio), and a number of sacred buildings by Alvar Aalto.

The conservation of post-war funeral halls and other funerary buildings thus appears to be significantly meaningful. Most of the buildings examined have not undergone any major reconstruction, are well preserved in form and materials, and have been elevated in quality, particularly through collaboration with artists. As their substance ages, the need for repairs accumulates, and with this often comes suggestions for changes, both functional and aesthetic. Some of the mourning halls described here have been identified by recent area research into the architecture of the 1960s and 1970s. Based on this research, 14 buildings were selected for proposals for designation as cultural monuments in 2022. However, a number of others would also merit protection.

Illustrations: Fig. 1. Skogskyrkogården Forest Cemetery, Stockholm, Sweden, Resurrection Chapel; Fig. 2. Graceland Cemetery, Chicago; Fig. 3. Crematorium at East Cemetery, Malmö, Sweden; Fig. 4. Žale Cemetery in Ljubljana, Slovenia; Fig. 5. Crematorium in Pardubice – Pod Bržkami; Fig. 6. Crematorium in Nymburk; Fig. 7. Mourning Hall of the Central Cemetery in Brno; Fig. 8. Unitarian Church in Oak Park, Chicago, USA; Fig. 9. Crematorium in Brno; Fig. 10. Crematorium in Vienna, Austria; Fig. 11. Crematorium in Prague-Strašnice; Fig. 12. Crematorium in Prague-Motol, Josef Karel Říha, perspective; Fig. 13. Crematorium in Prague-Motol, general view from the SW; Fig. 14. Cemetery chapel in Osobowice, Poland; Fig. 15. Funeral ceremony hall in Kolín; Fig. 16. Design for the Cemetery Ceremonial Hall, Prof. Kurial's studio, 3rd year, 1952; Fig. 17. Funeral ceremony hall in Frenštát pod Radhoštěm, in the foreground the sculptural Funeral Song; Fig. 18. Crematorium in Gävle, Sweden; Fig. 19. Ceremonial funeral hall in Český Brod; Fig. 20. Crematorium in Most; Fig. 21. Chapel in Otaniemi, Espoo, Finland; Fig. 22. Crematorium in Bratislava, Slovakia; Fig. 23. Crematorium in Šumperk; Fig. 24. Crematorium in Ostrava; Fig. 25. Crematorium in České Budějovice; Fig. 26. Skogskyrkogården Cemetery, Stockholm, Sweden; Fig. 27. Funeral Ceremonial Hall in Svítav; Fig. 28. Funeral Ceremonial Hall in Lubačovice; Fig. 29. Crematorium in Zlín; Fig. 30. Funeral Ceremonial Hall in Humpolec; Fig. 31. Beth Shalom Synagogue, Philadelphia, USA; Fig. 32. Pilgrimage Chapel, Rancho Palos Verdes, California, USA;

Fig. 33. Funeral Ceremonial Hall in Kamenice nad Lipou; Fig. 34. Funeral Ceremonial Hall in Vsetín; Fig. 35. Glass pavilion in Cologne, Germany; Fig. 36. Mourning ceremonial hall in Brumov-Bylnice; Fig. 37. Mourning ceremonial hall in Branky; Fig. 38. Chapel of Our Lady, Ronchamp, France; Fig. 39. Funeral ceremonial hall in Podbořany, view from the west; Fig. 40. Church of St. Joseph in Senetářov; Fig. 41. Funeral Ceremonial Hall in Prostějov; Fig. 42. Funeral ceremonial hall in Podbořany, view from the south; Fig. 43. Funeral ceremonial hall in Kralupy nad Vltavou; Fig. 44. Church of St. John Capistrano, Munich, Germany.

The architecture of the Prague metro in the 1980s

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In the third part of the miniseries on the architecture of the Prague metro, we focus on the sections put into operation in the 1980s. These are sections I B (Smíchovské nádraží – Florenc), III B (Smíchovské nádraží – Nové Butovice), III C (Florenc – Nádraží Holešovice) and III A (Strašnická). Chronologically, we are thus continuing the previous parts dealing with stations on routes A and C built until 1980. The main achievement of the metro construction in the 1980s was the construction of route B, which completed the basic triangle of transfer stations in the city center. At the same time, line C was extended to Nádraží Holešovice and line A to Strašnická. Similarly to the previous routes, the stations of route I B are characterized by an emphasis on a representative function and a sophisticated entrance to the historic center. The construction of this section enabled a substantial reduction of surface traffic and the realization of extensive pedestrian zones with greenery and author's designed furniture. After the varied use of stone, ceramics and anodized aluminum on routes A and C, route B introduced the progressive use of another material typical of Czechoslovak architectural and artistic creation – glass. Tiles specially made according to the design of glass artists have no parallel in contemporary interior design and still give an extremely exclusive impression. The second material used for the tiles of route I B was ceramics, which appeared at the Můstek, Florenc, and Smíchovské nádraží transfer stations. Compared to the stations lined with glass, the ceramic interior gives a rather average “station” impression. The concept of a unified cylindrical lighting and orientation system was in line with the international hi-tech trend in architecture. During the construction of route I B, the Czechoslovak-Soviet cooperation culminated when the Soviet designers designed the Moscow station in Prague and the Czechoslovak

side designed the Prague station in Moscow. For route III C line, less emphasis on representation can be observed, its conception is related to line II C. However, interesting surface vestibules have been created on it, both at Vltavská station and at Nádraží Holešovice, including the check-in hall. Similarly, line III B has a simpler character while retaining glass and ceramic tiles. Interesting are the suspended ceilings with lighting on the platforms (Radlická, Nové Butovice) and architecturally high-quality surface vestibules with postmodern elements.

All the well-preserved stations in the city center, including in particular Karlovo náměstí and Náměstí Republiky, have been assessed as having high heritage potential. However, we are convinced that all stations located in areas of conservation areas should be treated as valuable parts of these areas. Unfortunately, this is not currently the case due to a non-systematic approach. The modifications here would then take place under the supervision not only of the chief architect of the metro but also of the state conservation authority. A different situation is presented by stations located outside the area with conservation areas. For selected examples it would be desirable to consider their individual conservation. Of the sections presented in this paper, the Smíchovské nádraží station with its unique spatial design, which is sensitively connected to the original station building from the 1950s, meets such criteria. Furthermore, the authentically preserved and architecturally remarkable Nové Butovice station.

The station spaces, especially the vestibules, have undergone significant changes since 1989. There has been an almost uncontrolled commercialization of the spaces without respect for the original architectural design, and many valuable works of art have disappeared. The disappearance of original interiors of shops and refreshment outlets is also a loss. The pressure for commercial use of the land above the stations is greater than the developers of the metro anticipated. In fact, demolitions and new construction have taken place on the sites of the original surface vestibules, which were, however, sized for multi-storey extensions. This happened at Anděl and Národní třída stations and the same scenario awaits Florenc. A complete reconstruction of the station area is also envisaged at Vltavská and Nádraží Holešovice.

Illustrations. Fig. 1. Illuminated banner on a pole, station Můstek B, 2nd half of the 1980s; Fig. 2. Vltavská station, interior design of the entrance hall, V. Uhlíř; Fig. 3. Vltavská station, underground vestibule with an exit staircase to the surface, 2nd half of the 1980s; Fig. 4. Vltavská station, rest area with evening lighting and the Faun and Vltava fountain by the Hudeček, 2nd half of the 1980s; Fig. 5. Station

Nádraží Holešovice (Fučíkova), on the left the station building, in the middle the atrium connector, on the right the building of the northern vestibule of the metro, view from the south-west, 2nd half of the 1980s; Fig. 6. Station Nádraží Holešovice (Fučíkova), quiet zone behind the south vestibule (composition J. Klimes); Fig. 7. White vaults made of Ecrona boards and cornices of lighting in the pillar station Náměstí Republiky, 2nd half of the 1980s; Fig. 8. Smíchovské nádraží station, column gallery and platform, 2nd half of the 1980s. Fig. 9. Anděl (Moskva) station, original form of the northern vestibule, 2nd half of the 1980s; Fig. 10. Anděl (Moskva) station, original form of the northern vestibule with Florentine mosaic by Soviet artists, 2nd half of the 1980s. Fig. 11. Anděl (Moskva) station, central aisle of the platform, 2nd half of the 1980s; Fig. 12. Pražská station, Moskva, perspective drawing; Fig. 13. Pražská station, Moskva, platform, 2nd half of the 1980s; Fig. 14. Pražská station, Moskva, Stanislav Libenský, glass sculpture Life in Peace at Prague station, Moscow, 2nd half of the 1980s; Fig. 15. Karlovo náměstí station, platform pillars with glass lining and raster backlit ceiling between them, 2nd half of the 1980s; Fig. 16. Karlovo náměstí station, vestibule under Palackého náměstí, 2nd half of the 1980s; Fig. 17. Národní třída station, former surface vestibule with a glass sculpture of Stanislav Libenský and Jaroslava Brychtová, 2nd half of the 1980s; Fig. 18. Národní třída station, glass telephone boxes in the vestibule, 2nd half of the 1980s; Fig. 19. Můstek station, perspective drawing by Ing. arch. Vladimír Kraus, 1983; Fig. 20. Můstek station, platform, 2nd half of the 1980s; Fig. 21. Náměstí Republiky station, vestibule with light map, 2nd half of the 1980s; Fig. 22. Náměstí Republiky station, platform, 2nd half of the 1980s; Fig. 23. Florenc station, platform, 2nd half of the 1980s; Fig. 24. Strašnická station, circular surface vestibule, 2nd half of the 1980s; Fig. 25. Radlická station, platform, end of the 1980s; Fig. 26. Radlická station, entrance area with the statue of Z. Hošek in its original form, end of the 1980s; Fig. 27. Jinonice station, perspective of the vestibule; Fig. 28. Jinonice station, view of the platform with the original composite beam, undated; Fig. 29. Nové Butovice station, perspective section of the underground part; Fig. 30. Nové Butovice station, western vestibule with road bridge, access to bus stops; Fig. 31. Nové Butovice station, western vestibule with M. Vácha statue, late 1980s.

The new building law and conservation

Martin ZÍDEK

The new Building Act, effective 1 July 2023, replaces the existing Building Act. One of the fundamental changes it brings is a new regulation of the position of the authorities concerned. This change, however, does not affect the existing position of the state conservation authorities. The Building Act envisages the establishment of

a new system of state building administration, at the top of which stands the Supreme Building Authority. However, this system applies only to procedures under the Building Code. The Supreme Building Authority is also at the top of the system of spatial planning authorities, but the middle level is made up of the current regional authorities, followed by the municipal authorities of municipalities with extended competence.

The Building Act deals in separate parts with two basic areas – spatial planning and building regulations. The basic outline of spatial planning is based on similar principles to the existing Building Act. From the point of view of the interests of state heritage protection, this part provides for the protection of architectural and archaeological heritage and the procedural regulation of the participation of the authorities concerned in the framework of spatial planning.

A truly revolutionary change is the modification of the Building Code. A new feature is the regulation of substantive building law, which, among other things, addresses the basic links to the protection of cultural, architectural, and archaeological values. A fundamental procedural change is the fact that a building is sited and its structural and technical design is permitted at the same time, in one and the same process. The article describes the involvement of the authorities concerned in the permitting process and the specific types of permitting processes. Due to the new construction of the Building Code, the transitional provisions to this part of the Building Act are also completely different.

The Building Act is in many respects a compromise, but in some points it does enshrine principles important for the protection of the interests of state heritage care. The article has attempted to describe a number of them so that the professional and lay public can observe whether these principles will be weakened or disappear altogether in connection with the efforts to amend the Building Act.

Volunteering and cooperation with local communities on heritage buildings under the management of the National Heritage Institute

Kateřina DRYÁKOVÁ; Nikola KASSL

The study deals with the issue of volunteering and cooperation with local communities at heritage sites under the administration of the National Heritage Institute. These two spheres cannot be separated, as they are very often intertwined. In the introduction of the article, the development of volunteering in our territory is briefly described, taking into account

the activities of associations, which were represented, for example, by the fringe associations that emerged after the middle of the 19th century. Their activities were often related to the preservation of cultural heritage, and the members of the societies were for the most part recruited from the local communities. In the following decades, the voluntary activities of the associations were dampened by the two world wars and the political developments after 1948. The “resuscitation” of volunteering took place after 1989, and the next breakthrough years were 2001 (International Year of Volunteers) and 2011 (European Year of Voluntary Activities in Support of Active Citizenship). These years also include the first legislative and methodological adjustments concerning volunteer service to which the Czech Republic subscribed. This trend was also reflected in the internal standards of various state institutions, including the National Heritage Institute. Currently, Directive No. XXIV/2019/NPÚ, the latest version of which dates from 2019, regulates volunteering within the National Heritage Institute.

The following chapters are devoted to defining the terms “volunteer”, “local and heritage community”, but mainly to presenting the outcomes of the qualitative research. The latter was one of the sub-objectives of the NAKI II project “Presentation and Interpretation of the Historical Environment as an Integral Part of Cultural Education and Training in the Time of New Media and Liquid Modernity”, funded by the Ministry of Culture of the Czech Republic from the Program for the Support of Applied Research and Experimental Development of National and Cultural Identity for the years 2016 to 2022. The research took place in 2020 at selected objects managed by the National Academy of Culture and included a search of related literature and an analysis of the experience of other contributory organizations of the Ministry of Culture of the Czech Republic with volunteering. All objects were contacted by the regional coordinators of the NAKI II project in the pre-research, and only those with experience with volunteering were included in the main phase of the research. On the basis of interviews with castellans, respondents were then selected from among the cooperating entities (e.g. non-profit organizations, educational institutions and local associations). The research confirmed the hypothesis about the importance of positive relationships between the management of the heritage property, local residents, the heritage community and volunteers. This is because these relationships are significantly reflected in the presentation and interpretation of cultural heritage. The monuments themselves could never exist out of the context of their surroundings; the local people related to them in

some way. It is important to maintain this continuity and, wherever possible, to offer the local population some form of participation in the site.

Thanks to the analysis of the data obtained from the interviews and the study of relevant literature, we have also formulated in this article specific recommendations for the development of volunteering and cooperation with local and heritage communities working in the vicinity of the objects under the management of the National Heritage Institute. These may include, for example, the establishment of a "volunteer exchange", strengthening the position of the volunteer coordinator, or securing support from above for projects that attract those who have visited the monument many times. This is particularly relevant for local residents. The text also briefly introduces the issue of the economic value of volunteering.

Illustrations: Fig. 1. For many years the Sázava Monastery has provided the background for the Summer School of Vision, which is open to the general painting public. The community that gathers here draws energy from the genius loci when painting en plein air, and the proceeds from the event contribute to the repair of the frescoes in the amphitheater; Fig. 2. The Club of Disabled Adventurers (CK KID z.s.) is a civic association which, with the help of volunteers, is able to make it possible to visit even those monuments that are definitely not wheelchair accessible. Guided tour of Točnick Castle; Fig. 3. Participants of the 72 Hours volunteer event in the moat of Švihov Castle, where they dug holes for planting fruit trees. In a peaceful way, the children build a relationship with the place where they can experience a touch of history first-hand; Fig. 4. The Biskupští manové ensemble from Kroměříž is dedicated to living history and enlivens monuments with its presence. Here, a cortege in the Flower Garden greenhouse on the occasion of the camellia exhibition.

Use of drones in archaeology and conservation as a tool for monitoring and documenting the bark beetle calamity in the Vysočina Region

Pavel MACKŮ

In today's rapidly changing world, photography is an excellent documentation tool that immediately becomes a secondary source (faithfully captures the primary source – an object, a locality, a cultural landscape) at the moment of taking it. The use of Unmanned Aerial Systems (UAS) has quickly found its way into scientific research organizations due to its operability and variability of use.

The remote-controlled device with a camera and the possibility of perpendicular and forward flight, including suspension at a designated location,

is ideal for operational documentation as well as building history and archaeological research. It can also be used as a tool for the inspection and monitoring of cultural monuments in hard to reach places (roofs, chutes, chimneys, cornices, control of mature and emergent vegetation, etc.). It should not be forgotten that the captured data can be well used for the creation of 3D models of individual objects, hence the virtual environment of archaeological sites or sections of the landscape. Last but not least, due to their attractiveness, aerial photographs are a suitable medium for popularization of archaeology and conservation. The only limitation in this respect is the civil aviation legislation, which in relation to drones is undergoing major changes from 2021 and which will be gradually implemented until 2023.

With the start of the project "NAKI II Archaeology from the Sky. Analysis and presentation of remote sensing collections in Moravia and Silesia" in 2018, the "bark beetle calamity" began to have a severe impact in the Vysočina Region, which is unfortunately still ongoing. The area is heavily forested in places and is one of the worst affected places in the Czech Republic. Archaeological sites are threatened mainly by the movement of heavy forestry equipment, which, when clearing infested trees, disturbs the terrain even tens of centimeters below the surface. Furthermore, landscaping is being carried out to facilitate passage, where soil is brushed aside but where archaeological buried objects may be buried.

The photographic data can be passed on to the owner or manager of the forest, as well as to local authorities, which has already proved to be a good argument for further cooperation. Ideally, the data should be combined with lidar data and defined polygons of the State Archaeological Inventory application (<https://geoportal.npu.cz/> /ISAD/) and data monitoring bark beetle and logging activities (www.kurovcovamapa.cz). For the initial orientation in detecting unknown archaeological sites or objects as well as verifying the extent of already known ones, the freely available Elevation Analyses on the Geoportal of the Czech Geodetic and Cadastral Office (<https://ags.cuzk.cz/av/>) have long proven to be useful. The output should be created in the environment of vector maps, which can be modified according to the current needs and progress of mining operations (here on the example of the Jihlava ore district northwest of Jihlava in the vicinity of the Bílý Kámen ore deposit).

Over the course of the project, over 4000 new aerial photographs of archaeological sites, torsional architecture, and historical cores of towns and villages, mainly in the Vysočina Region, were taken. Due to the bark beetle calamity, most of them can be

considered archival documents, as they show the cultural landscape in its original forestation or during the clearing process. Thus, aerial work has been transferred from the original prospecting intention to the monitoring sphere and provides an operational possibility of documenting larger landscape units.

In recent years, the drone flying system has been fully developed in archaeology and conservation. The drone with a properly trained pilot has become an essential part of modern research and documentation methods. However, its potential is not exhausted and will continue to increase in the years to come as technology develops.

Illustrations: Fig. 1a–b. Techniques used in aerial works of the ÚOP in Telč: Cessna 152 aircraft and DJI Phantom 4 PRO+ quadcopter; Fig. 2. Dalečín Castle (Žďár nad Sázavou district), revision of the masonry crowns and documentation of individual construction details. General oblique view (top) and detail of the south-eastern part (bottom); Fig. 3. Aueršperk Castle (Žďár nad Sázavou district) during deforestation; Fig. 4. The castle in Telč (Jihlava district), a perpendicular image showing the course of archaeological excavations; Fig. 5. The burnt-out church of St. Michael in Prague, an operational survey shortly after the fire; Fig. 6. Bobuslavice u Kyova (Hodonín district), the south-western part of the roundhouse with a triple ditch of unclear date with a later road. Cropmarks in the fields with different extent of plotting. 14 days elapsed between the taking of the two images; Fig. 7. Mining area near ZSV Bradlo (Jihlava district) disturbed by a paved road and partial filling of the pin tract; Fig. 8. Marking of endangered cultural heritage properties in the Vysočina Region in connection with logging of forest stands affected by bark beetle; Fig. 9. Visualization of linked data from the Heritage Catalogue, State Archaeological List, and data from the kurovcovamapa.cz website in the Smrčná – Hybrálce area northwest of Jihlava. The black frame marks the area depicted in Fig. 10; Fig. 10. Montane landscape north of the village of Bílý Kámen (Jihlava district). The line of invaded trees in the foreground stands directly on the remains of medieval mining activity (shafis). The upper left corner of the photograph shows the disappeared medieval village of Bílý Kámen; Fig. 11. Curia Vítkov, Horní Vítkov near Chrástava (Liberec district), archaeological site, reconstruction of a 12th century grand court; Graph 1. Structure and number of aerial photographs taken in the Vysočina Region in 2018–2021; Graph 2. Representation of individual districts of the Vysočina Region, including the adjacent Jindřichův Hradec region, among the photographed sites; Graph 3. Typology of monuments in the Vysočina Region that are potentially threatened by logging.