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CONSERVATION OF CULTURAL IDENTITY THROUGH THE CARE OF MONUMENTS:  
GUIDELINES FOR THE LEDNICE-VALTICE MONUMENT ZONE

Veronica E. Aplenc

A THESIS

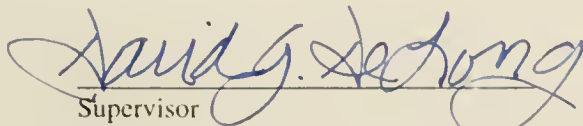
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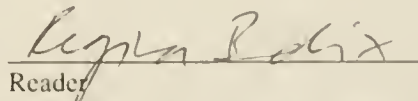
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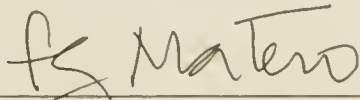
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*predragi Vidki, v zahvalo*  
to dearest Vidka, in thanks



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N.B. All the figures are photos that I took in March of 1997, unless otherwise noted in the caption in the text.





## ENGLISH SUMMARY

This thesis examines the philosophy behind Czech historic preservation, as it has been applied in the Lednice-Valtice Monument Zone, and argues that the beliefs and practices associated with this philosophy form a significant layer of Czech cultural identity that should be conserved in the Monument Zone. Chapter One outlines the difficulties associated with the standard criteria for preservation, these being aesthetic values or historic association, and explains the decision to support the preservation of an intangible. Chapter Two describes the history, administration and current architectural composition of the Lednice-Valtice Monument Zone. In addition, Czech preservation legislation is reviewed. Chapter Three demonstrates that Czech preservation is based on the well thought out belief that monuments should be presented as aesthetic wholes and integrated into contemporary life through new uses. The analysis examines outdoor recreation, the touring of history, and office, leisure and festive facilities as appropriate uses. The chapter also includes a discussion of Czech preservation terminology and the practice of the field. Chapter Four proposes guidelines for the conservation of this layer of identity at the Monument Zone through the formulation of an overall concept plan that focuses on conserving beliefs and practices on both the local and national level, as embodied at the site.



CZECH SUMMARY - ČESKÝ RESUME<sup>1</sup>

Tato práce zkoumá přístup k ochraně historických památek v České republice v podobě, jak byl uplatněn v lednicko-valtickém památkovém areálu. Její hlavní tezí je, že názory a činnosti spojené s tímto přístupem tvoří důležitou část české národní totožnosti, která by se v tomto památkovém areálu měla zachovat. První kapitola popisuje obtíže spojené se standardními kritérii pro ochranu památek, kterým jsou estetická hodnota nebo dějinný vztah, a vysvětluje rozhodování, které vede k obhajobě záchrany nemateriálního památky. Druhá kapitola popisuje dějiny, správu a současné architektonické složení lednicko-valtického památkového areálu. Dále analyzuje současné české zákony týkající se památkové péče. Třetí kapitola prokazuje, že ochrana historických památek v České republice je založena na promyšlené zásadě, že památky by se měly prezentovat jako estetické cely a integrovat do současného života společnosti s pomocí jejich nového využití. Kapitola analyzuje využívání příležitostí pro rekreaci v přírodě, organizaci historických výstav, úřední a kancelářské prostory, činnosti volného času a využití k oslavám jako vhodné způsoby využívání památek. Tato kapitola také přináší diskusi o terminologii české památkové péče i její praxe. Čtvrtá kapitola navrhuje směrnice pro zachování tohoto přístupu k památkám v památkovém areálu prostřednictvím celkového plánu, který se soustředí na zachovávání místních a národních tradic, přístupů a praxe v té podobě, jak existuje přímo na místě.

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<sup>1</sup> Translation by Ivo Řezníček, of Philadelphia.



## CHAPTER I INTRODUCTION TO CULTURAL IDENTITY AT MONUMENT SITES

*"... cultural heritage is the pillar of the identity of this nation, of all Europe... and at the roots of the United States ..."*

Zdeněk Novák, Czech Vice-Minister of Culture, commenting on the Rendez-Vous Folly Conservation Project, August 1996

Throughout my graduate studies at the University of Pennsylvania, I have been plagued by a question raised during the first very semester's Theories of Preservation course, "why not just bulldoze it all down?" As that class and subsequent ones have demonstrated, the significance of historic sites is elusive, even within the context of one's native country. Exposure to Czech preservation philosophy during the summer of 1996 made this question more compelling, as I observed the American conservation team I was a part of attempting to integrate its approach with that of its Czech counterpart. All of this work made me think further about the question of what is the philosophy that leads nations to preserve traces of their past.

I decided to explore this topic in my thesis by examining Czech preservation and its application at the Lednice-Valtice Monument Zone. My initial research into the topic, however, raised many questions about the usual criteria used for preservation, that of aesthetic or historic value, as well as the standard arguments promoting tourism. This research, outlined in this chapter, led to the decision to examine Czech philosophy and practices associated with monument sites that impart to the site a significant layer of identity, as an example of the intangible values that preservationists strive to safeguard. Prior to the discussion of the nature of the site and Czech preservation (Chapter Two), Czech philosophy and practices associated with monuments (Chapter Three), and guidelines for the preservation of this layer of national cultural identity at the Lednice-Valtice Monument Zone (Chapter Four), a brief survey of the research on criteria used for preservation will illuminate the choice of atypical ones in this thesis.



## WHY PRESERVE?

All western nations have a continuing history of endeavoring to preserve evidence of their pasts, ranging from objects in museums to the built environment. In this work, numerous arguments have been advanced to justify the preservation of historic sites, many of which are based on maintaining physical evidence of the past, such as original architectural fabric or form. The criteria used, however, are abstract and suggest a link to even larger, intangible concepts. In the case of the United States, they relate to a site's "integrity," or retention of original physical quality, plus aesthetic merit or historical associations.<sup>1</sup> Similarly, the Czech Republic has developed extensive preservation legislation to protect cultural monuments defined as documents that bear witness to the historical development of the nation and that may also have aesthetic merits. For example, the preamble to the 1993 Czech Constitution calls for the protection and development of its cultural inheritance.<sup>2</sup> Both criteria, aesthetic value and historical association, are difficult to define but are, by implication of their use, seen to be linked to a nation's identity so well as to represent something worth preserving.

As the driving force behind a preservation project, the significance and identity embodied at the site should be defined as the first step in the conception of the project. Identity, however, represents a concept whose exact meaning has defied consensus among social scientists and anthropologists due to its inherent complexity, although many definitions have been proposed. Although no universally agreed-upon definition exists, the nature of scholarly debate in the social

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<sup>1</sup> These categories represent a summary of those put forward as the criteria for inclusion of an historic property on the US National Register, as found in National Park Service, *Guidelines for Evaluating and Documenting Rural Historic Landscapes*, *National Register Bulletin 30* (Washington, DC: US Department of the Interior, 1990). They are taken as such to represent official US statements on the significance of a site.

<sup>2</sup> The complete, official definition of a "cultural monument," of which this is a summary, may be found in Part One, Section Two, of the 1987 *Act No. 20, Concerning State Care of Monuments*, which still serves as the basis of Czech preservation activities. For further discussion of Czech preservation legislation, see Chapter Two. The Czech Constitution may be accessed on the Internet at <http://www.psp.cz/docs/laws/constitution.html>.





sciences underlines the possibility of numerous substantiable perspectives and the related multi-layered, flexible nature of this concept.<sup>3</sup>

Ultimately, while all debates on identity conclude that it is a construct inherently subject to flux, all center on the question of the accurate representation of characteristics inherent to a people. Scholarly examination of the two criteria frequently used in preservation, however, suggest that the two have fallen subject to manipulation for political purposes in the past. Additionally, today this manipulation may also take the form of the promotion of tourism, which critics argue necessarily alters the identity of a site, even to the point of becoming an image of its original form. Thus, these approaches seemed inappropriate as starting-points for this thesis' examination of identity integral to the Lednice-Valtice Monument Zone.

A definition of identity not frequently used in preservation, yet extremely applicable and beneficial, is one found in anthropology that locates the identity of a group in characterizing beliefs and practices.<sup>4</sup> It is this understanding of identity that forms the basis of this thesis which explores Czech philosophy and use of monuments as one integral part of Czech cultural identity worthy of preservation at historic, or monument, sites. The case of the Lednice-Valtice Monument Zone will be examined as typifying Czech beliefs and practices, or cultural identity, on the national level, and as a possible trial case for such preservation. The suggestion for this type of preservation is an unusual one in its focus on the distinctly intangible and necessarily fluctuating, although extremely

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<sup>3</sup> See *Identity: Personal and Socio-Cultural: A Symposium*, ed. Anita Jacobsin-Widdling (Uppsala: distributed by Almqvist and Wiksell International: Atlantic Highlands, NJ: Humanities Press, 1983) as an example of discussions noting the multi-sided character of this concept.

<sup>4</sup> The selection of this approach was partly drawn from Ladislav Holy's analysis in *The Little Czech and the Great Czech Nation: National Identity and the Post-Communist Transformation of Society* (Cambridge: Cambridge University Press, 1996). As Holy notes on pp. 2-3, the definition of identity as lying in characterizing beliefs and practices has been developed by Clifford Geertz in *The Interpretation of Cultures* (New York: Basic Books, 1973), and by David Schneider in "Notes towards a Theory of Culture" in *Meaning in Anthropology and American Kinship: A Cultural Account*, 2nd edition (Chicago: University of Chicago Press, 1980). Additionally, this approach for preservation is hinted at in the *Declaration of San Antonio*, by the ICOMOS National Committees of the Americas, declared 27-30 March 1996.



exciting in that it is aligned with recent suggestions for approaches that may represent one means to combat the “touristification” of a site and ensuing “fake” feel and loss of current identity.

## AESTHETIC CRITERION

The criteria mentioned above, that of aesthetic and historic value, merit some attention, as they are fraught with complications associated with deliberate manipulation that render them problematic as reasons for preserving a site. The first, the aesthetic criterion, is one frequently referred to in books on historic sites. The richness of Czech architectural history as seen in the evidence that it has left for posterity is often cited as a major example of the Czech cultural inheritance. *Treasures of the Past*, published both for internal and foreign audiences and dating from the end of the socialist period, proclaims that “[i]n wealth and variety of monuments Czechoslovakia ranks among the leading countries in the world.”<sup>5</sup> Citing monuments that take the form of castles to vernacular wine cellars, this study includes an entry for one monument in the Lednice-Valtice cultural landscape, which praises the marvelous neo-Gothic architecture of the Lednice Castle, before elaborating on its architectural evolution and related political developments.

Recent scholarship in art history, however, suggests that all activities associated with works of art are necessarily accompanied by an agenda. These debates imply that the treatment of monuments not only necessarily represents a manipulation of art, but also the deliberate shaping of identity. Discussions on the topic note the positive role that museums can play in the new formulation of society through the exhibition of certain social groups, versus the suggestion of a

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<sup>5</sup> Karel Neubert and Jan Royt, translated by Michael Hect, *Treasures from the Past: The Czechoslovak Cultural Heritage* (Prague: Odeon, 1992), p. ii. (The Czech edition is *Poklady minulosti* (Prague: Odeon, 1990)).



hierarchy of cultures through denial of existence by a lack of portrayal.<sup>6</sup> Scholars today draw attention to the need for a focus on a community's contemporary sense of its identity, citing the negative effects of artificially freezing a past identity and culture, and call for a democratic display of art and communities.<sup>7</sup>

These discussions are remarkably *a propos* to the presentation and preservation of the cultural inheritance of the Czech Republic, as the country's recent history shows to what degree art and cultural monuments may be manipulated to support a political entity, whether physical or an abstract assembly of beliefs, as well as the manipulable nature of the identity portrayed and of the relations between the political body and the history exhibited. A 1985 article published in the Czech state historic preservation journal entitled "Competition on the Best Social Presentation of a Monument Structure for the 40th Anniversary of the Liberation of Czechoslovakia by the Soviet Army," demonstrates this clearly. Noting that preservation increasingly places "an emphasis on the linking of cultural monuments to contemporary life of socialist society," the article makes clear the politically charged nature of its purpose, both through its explanation of the aim of preservation and the character of the competition.<sup>8</sup> Although it is such manipulation that has come under the most strident criticism from both Czechs and foreigners, politically colored interventions continue. Post-1989 examples include the removal of much socialist art from all types of public spaces. Disregarding the possible artistic value of such pieces, whatever they might be, as many formerly socialist Central European countries the Czech Republic has dismantled politically-inspired art

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<sup>6</sup> For an elaboration on the first argument, see Edmund Barry Gaither, "Hey! That's Mine: Thoughts on Pluralism and American Museums," in *Museums and Communities: The Politics of Public Culture*, Ivan Karp and Steven D. Lavine, eds. (Washington, DC: Smithsonian Institution Press, 1991), pp. 56-64; for discussion of the second, see Ivan Karp, *Introduction*, in *Ibid.*, pp. 23-24, as cited in *Black Arts*, no 136 (1991), p. 9, without reference provided.

<sup>7</sup> For a complete discussion, see Jack Kugelmass, *The Rites of the Tribe: American Jewish Tourism in Poland*, in *Ibid.*, pp. 382-427.



work of the previous regime in order to make a new, equally political statement. Given these complications associated with the aesthetic criterion as the driving force behind preservation, I did not consider it for the purposes of this thesis.

## **HISTORICAL ASSOCIATION CRITERION**

A second criterion frequently used in preservation, the historical association and thereby identity embodied in the built environment, is fraught with even more obvious difficulties. The argument linking a nation's identity to its past forms part of a larger one that seeks to legitimize a nation as a distinct entity through evidence of significant historical presence and activity, most notably the political. Based upon geographic associations and an organic understanding of the racially distinct nation, this argument is apparently self-evident in its logic. Contemporary scholars of nationalism, however, argue that these underlying assumptions simply facilitate the building of a nation-state, and that national identity is always constructed. While scholars debate the exact nature of these processes, the emergence of national identity is seen as merely imagined, arising given the presence of developments generally associated with the beginnings of modern technology and thought.<sup>9</sup>

Again, the Czechs represent no exception among European nations, and have engaged in this type of self-legitimization since the eighteenth-century beginnings of their search for statehood up through today. Embracing an organic definition of the nation, many Czech writings have been based on the fundamental assumption that the nation represents a special body of individuals who are distinct on the basis of unique, naturally-occurring characteristics, such as geographic,

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<sup>9</sup> "Soutěž o nejlepší společenskou prezentaci památkového objektu k 40. výročí osvobození Československa Sovětskou armádou," *Památky a příroda* 10, no. 3 (1985), pp. 129-130. Throughout this text, all translations are mine unless otherwise noted or from an English language source.





linguistic or racial ones. The beginnings of this debate date to the National Awakening of the nineteenth century, with its central focus on panslavism,<sup>10</sup> and have continued to have a dominant presence through the twentieth century, particularly with regard to the question of traditional historical and political association with Europe or Russia.<sup>11</sup> The example cited above of the 1985 museum competition to commemorate liberation by the Soviets, clearly illustrating the political manipulation of monuments to construct a particular type of nation, has post-1989 parallels. Within the Lednice-Valtice Monument Zone, the removal of the wall dividing the Czech Republic from the no-man's land and Austria beyond stands out as a clear example of such manipulation. Its utter effacement, be it viewed as a disappointment by foreigners or as a natural, necessary move by Czechs, carries a political statement that aims to shape, not portray, contemporary national identity.

Furthermore, recent scholarship has pointed to the perpetually invented character of traditions, particularly when they are invoked to assist in the creation of a nation-state. As exemplified in the case of Great Britain as outlined by Eric Hobsbawm and Terence Ranger in *The Invention of Tradition*, all traditions are invented for particular purposes and are not free from manipulation. In the case of contemporary states, as Richard Handler notes in *Nationalism and the Politics of Culture in Quebec*, the reliance upon "traditions" may have an unexpected effect. Through an attempt to preserve a fixed image of past practices or a present life-style, a country may assist in the disappearance of its unique identity by instantaneously aligning itself with the

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<sup>9</sup> See Ernest Gellner, *Nations and Nationalism* (Ithaca: Cornell University Press, 1983) and Benedict Anderson, *Imaged Communities*, revised edition (New York: Verso, 1991) for two very well-known elaborations on the origins of nationalism.

<sup>10</sup> The work of the philologists Josef Dobrovský, particularly *Institutiones linguae slavicae dialecti veteris* (1822) and Josef Jungmann figured particularly importantly in the creation of the sense of a Czech nation. The historian František Paláček's *Dějiny narodu českého v Čechách I v Moravě* (*History of the Czech Nation in Bohemia and Moravia*) of 1836-37 also figures as a corner-stone in the establishment of a sense of nationhood. The sense of nationhood, as well as the myth of Slavness, was furthered by the journalist Karel Havlíček, and the Slovak writers Jan Kollár and Pavel Šafárik.



post-modern community which is characterized by, among other things, the objectification of culture and frequently by attempts to create a unique, “authentic” tradition. Handler points out that for the nations in question, this global culture of objectification forms just as integral a part of the nation’s culture as do the folk traditions and contemporary practices its preservation efforts wish to maintain. In light of all these issues, I saw the historical associations of a monument as a problematic criterion for the preservation of historic sites in this thesis.

### DILEMMA OF COMMODIFICATION

For the preservation of a site that continues to be inhabited as well as represent an inheritance from the past, the debate surrounding the political implications of exhibits leads directly into a third dilemma, that of placing current and past human activity on display. Discussions of cultural and heritage tourism all point to a product that is to be sold and are often underpinned with expected possibilities of great economic gain. These interpretations raise the post-modern issues of the commodification of culture for others’ consumption, the difficulties associated with the creation of an authentic for others and for the self, and the implications this holds for the society which is attempting to assert an identity through such public display.

That culture may be sold as a commodity on the open market, as any other good, appears to be greatly espoused and even promoted by tourism studies, regardless of its effects. In a study on cultural tourism in Europe, G.J. Ashworth justifies commodification of the past by stating that “[h]istory is the remembered record of the past; heritage is a contemporary commodity

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<sup>11</sup> See George Schopflin and Nancy Wood, eds. *In Search of Central Europe* (Oxford: Polity Press, 1989), in particular Hugh Seton-Watson’s *What is Europe, Where is Europe? from mystique to politique* and Miroslav Kusy’s *We, Central Europeans East Europeans*, for examples of such arguments.



purposefully created to satisfy contemporary consumption”<sup>12</sup> In supporting the thesis that a new heritage must be created for a new, unified Europe, Ashworth believes that

“[i]f [heritage] is defined by the consumer, then the perceived problem of authenticity does not derive from any discrepancy between the interpreted heritage product and some objective historical truth. There is thus little purpose served by comparing the product with a supposed historical reality.”<sup>13</sup>

Resting on the belief that selection forms an integral part of the heritage-forming process, this approach espouses as radical a manipulation of history as do politically charged ones..

Underlying this understanding of commodification is the view of culture as a static and completed product, not a process comprising codes of behavior for a specific social group, a distinction made by Raymond Williams in his outline of the concept in *Keywords*.<sup>14</sup> As identity is necessarily in perpetual flux, the cultural identity put up for sale as a product also represents a shaped identity. This disturbing image of a manipulatable, and even erasable, past typifies the post-modern view. As described by Fredric Jameson, it is typified by the intensified production of commodities, the resulting lack of underlying meanings and the production of “simulacra” that are indistinguishable from the original. These qualities combine to lead to a loss of bearings and little understanding of the culture or the commodity market that is on the rise.<sup>15</sup>

The “created authentic” made possible by the commodification of culture distinctly lacks a connection to the events of the past and in the case of heritage sites, while it may appear to be

<sup>12</sup> G.J. Ashworth and P.J. Larkham, ed., *Building a New Heritage: Tourism, Culture and Identity in the New Europe* (New York: Routledge, 1994), p. 16.

<sup>13</sup> *Ibid.*, p. 18.

<sup>14</sup> As described in Ediane J. Austrin-Broos, ed., *Creating Culture: Profiles in the Study of Culture* (Sydney: Allen & Unwin, 1987), pp. 163-172, and Greg Richards, ed., *Cultural Tourism in Europe* (Wallingford: CAB, Intl., 1996), p. 21. For a complete discussion, see Raymond Williams, *Keywords: A Vocabulary of Culture and Society*, revised edition (New York: Oxford University Press, 1983).

<sup>15</sup> As described in George Ritzer, *The MacDonaldisation of Society: An Investigation into the Changing Character of Contemporary Social Life* (London: Pine Forge Press, 1996), pp. 153-159. For a full elaboration, see Fredric Jameson, “Postmodernism and consumer society,” in *Postmodernism and its Discontents: Theories, Practices*, E. Ann Kaplan, ed. (New York: Verso, 1988).



popularly accepted, on one hand actually works to erase the history the site embodies. Agreeing with Harvey's description of the museum as an effort to counter-act the time-space compression characteristic of modernity and late (or post) modernity, a condition that arose through the technological developments of the nineteenth and twentieth centuries and is characterized by a loss of a sense of place through the rise of the relative view of all existence in space and time,<sup>16</sup> Kevin Walsh has extended this analysis to heritage sites. He argues that

"the heritage site is often a spurious simulacrum; Beamish, Greenfield Village, and, to a certain extent, Colonial Williamsburg, are artificial places, in that they are constituted by buildings and artefacts from a number of different places and different times...So many places and so many times represented in a contrived place, may in fact contribute to a sense of historical amnesia, rather than the desired aim of maintaining a sense of the past, or tradition."<sup>17</sup>

Thus, "[h]eritage, in many of its forms, is responsible for the destruction of a sense of place."<sup>18</sup>

Rather than encouraging a perception of a unique location, heritage sites often focus on the creation of what Daniel Boorstin described as pseudo-events, and J.B. Jackson a romantization of the past, for foreign consumption.

While this approach has proven financially successful for sites around the world, including the Czech Republic, its implications for the vitality of contemporary Czech identity at the location are negative. The city of Telč, a UNESCO World Heritage Site located on the border between Moravia and Bohemia, has the appearance of a town commodified through transformation into a tourist attraction. Alive for tourists, a noticeable portion of its identity has been changed into that of a tourist site. Thus, Telč is no longer a living Czech town centered around a Renaissance market

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<sup>16</sup> For a full description, see David Harvey, *The Condition of Post-Modernity: An Enquiry into the Origins of Cultural Change* (Oxford: Basil Blackwell, 1989).

<sup>17</sup> Kevin Walsh, *The Representation of the Past: Museums and Heritage in the Post-Modern World* (New York: Routledge, 1992), p. 103.

<sup>18</sup> *Ibid.*, p. 145.





square, but in addition represents an image of its former sense of place and identity, now sold to non-residents.<sup>19</sup>

## **SITE IDENTITY THROUGH ASSOCIATED BELIEFS AND PRACTICES**

While the negative effects related to the increasing commodification of culture, including the loss of a sense of place and identity, face all sites, Walsh suggests that a sense of place and identity may be retained through increasing the connections between individuals and places and through highlighting “how places are a construction of human interaction with environments across time and space.”<sup>20</sup> Emphasizing a site’s link to its pasts and providing for community involvement in the determination of its future, he argues, may assure its continuing to embody a real sense of a place’s history and thereby its identity for residents.

As implied by Walsh, an area’s sense of place, and thereby its identity, stems in part from the contemporary beliefs and practices associated with it by its inhabitants, correlating to the anthropologically derived definition of identity chosen for use in this thesis. The long thought process outlined in the discussion above indicates the reasoning behind the decision to search for the identity of the Lednice-Valtice Monument Zone in associated national practices and beliefs.

Given the constraints imposed by a one-year master’s thesis, I have limited the analysis of culturally specific characteristics to the national level and do not review regional or local trends, as research of these levels of identity would require on-site analysis and data-gathering that were not feasible. Although the region of Moravia enjoys a distinct identity based on its history and practices, most notably that of the wine-growing tradition which is undoubtedly present at Lednice-Valtice, the site also represents a sufficiently major monument to contain a layer of Czech national

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<sup>19</sup> This characterization represents my opinion and is based on my observations of the use of the site by locals and tourists in the summer of 1996.



identity. The Monument Zone's status as a national monument since 1992, the frequent references to it in domestic and foreign literature, and its 1996 successful nomination as a UNESCO world heritage site attest to its carrying a level of national identity, as do the treatments and uses found there that typify major Czech national castle monuments. However, the layers of regional and local identity caught up in the site that lie beyond the scope of this work merit attention and should be considered by future research in order to provide a more complete understanding of the site and to allow for the more successful conservation of its many layers of identity.

The aim of this thesis is to outline Czech national practices and beliefs associated with monument sites and to demonstrate their presence at the Lednice-Valtice Monument Zone as a possible response to the question raised during my studies here at the University of Pennsylvania of "why preserve?" Chapter Two will lay the foundations for this discussion through introducing the history, administration and composition of the Monument Zone, all of which represent important features of the site that must be understood in order to comprehend its use. Chapter Three will examine Czech philosophy of intervention and the use of monuments, and will point out the existence of approaches specific to Czech preservation within its general adherence to the Western model. The chapter will also demonstrate that these approaches were deliberately formulated by a well-developed and long-standing professional cadre, and do not represent *ad hoc* or illogical patterns, although they may have been subject to manipulation in the past. To conclude the thesis, Chapter Four will suggest ways in which the layer of Czech cultural identity defined at the national level in Chapter Three may be conserved in the Lednice-Valtice Monument Zone, as an example of maintaining the intangible, a practice that lies at the heart of all preservation activity.

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<sup>20</sup> Kevin Walsh, p. 164.



## CHAPTER II

### THE LEDNICE-VALTICE MONUMENT ZONE: ADMINISTRATION AND MAJOR MONUMENTS



Fig. 1: Map locating the Lednice-Valtice Monument Zone within Europe. Scale of map is 1:32,000,000, representing approximately 530 miles to 1 inch, or 1000 kilometers to 3 centimeters. Taken from Harper Collins World Atlas (New York: Harper, 1994), p. 77.

The Lednice-Valtice Monument Zone in Southern Moravia takes the form of a vast estate that has a long history of inhabitation and intervention, and today represents a major Czech national monument. In order to examine Czech beliefs and practices associated with such a monument site in Chapter Three, this chapter will explore the history, current administration, and composition of the defining physical elements of the Lednice-Valtice Monument Zone to provide a basic understanding of the site. Armed with a more detailed knowledge of these aspects of the



site, discussion may proceed in the following chapter to a characterization of the Monument Zone as demonstrating Czech beliefs and practices associated with monuments.



Fig. 2: Map locating the Lednice-Valtice Monument Zone within the Czech Republic. Scale of map is approximately 100 miles to 1 inch, or 150 kilometers to 2.5 centimeters. Taken from the *Encyclopedic World Atlas* (New York: George Philip Ltd., 1995), p. 76.

Beginning at the border of the Czech Republic with Austria, extending approximately ten kilometers to the north, and spanning up to ten kilometers from east to west, the Monument Zone encompasses approximately 220 square kilometers of land.<sup>21</sup> This vast landscape includes the seven settlements of Lednice, Valtice, Nejdek, Na Mušlově, Sedlec, Hlohovec, and Úvaly. The eighteen major architectural monuments from the former Liechtenstein estate, comprising two large castles and sixteen follies, stand close to or in the two towns of Valtice and Lednice due to the Liechtensteins' historical presence in these two settlements, while the natural protected areas and fishponds are scattered throughout the Monument Zone.

<sup>21</sup> The Zone lies about one hour's drive north of Vienna, and may be reached from Vienna by Austrian highway no. 7.





## HISTORY OF THE ESTATE

Archaeological and written records demonstrate an extensive history of human inhabitation of the area around the towns of Valtice and Lednice that dates to the Neolithic period. Evidence of human settlement from this era exists for Valtice, as does similar proof, in the form of archaeological finds, for the nearby settlement of Pohansko which lies on the eastern border of the Monument Zone. By the ninth century A.D. the Lednice-Valtice area had an established presence in the Great Moravian Empire, lying close to its three largest centers. Valtice was probably established as a town by Paskovy bishops in the twelfth century; the first written mention of Valtice, as “castrum Veldesbach,” dates from 1192 or 1193, while the settlement is first mentioned as an *oppidum*, or fortified town in 1286, and as a town proper in 1414.<sup>22</sup>

The Liechtenstein family, enjoying the rank of nobility since 1130, established a presence in the area by 1249 when they obtained the neighboring town of Mikulov. Thereafter, they acquired the entire town of Lednice by 1370 and the town of Valtice by 1395, the latter partly through sale and partly through marriage. Initially held in fief, by 1410 the town of Valtice had become part of the family’s property and served as the family seat from the early seventeenth century on.<sup>23</sup> With the exception of a few years in the sixteenth century, these estates

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<sup>22</sup> The information in the following paragraphs describing the history of the site is compiled from a number of sources in order to provide as complete a description as possible. In this paragraph, information was drawn from Metodej Zemek, ed, *Vlastivědná knihovna Moravská, č. 14: Valtice* (Brno: Muzejní Spolek v Brně, 1970), p. 13, Dobromila Brichtová, et al, *Time and the Land: Břeclav Region*, translated by Barbora Summers and Todd Hammond (Mikulov, Czech Republic: ARC Mikulov, Ltd., 1996), p. 138, and Jaromír Míčka, Director of the Institute for the Care of Monuments at Brno, interview, Lednice, Czech Republic, March 13, 1997.

<sup>23</sup> Drawn from Dobromila Brichtová, et al, p. 136, 1-2, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs, South Moravia, Czech Republic: Proceedings of Planning Charrette, July 11-16, 1993*, unpublished report prepared by the World Monuments Fund, World Monuments Fund, New York, 1993, p. 2, and Dalibor Kusá, *Lednice-Valtice* (Praha: ČTK Pressfoto, 1986), no page number.



remained in the Liechtenstein family from their acquisition until the mid-twentieth century, at which time the family was believed to be the largest single land-owner in South Moravia.<sup>24</sup>

It was during the course of the seventeenth century that political and financial moves following the 1599 family conversion to Catholicism led to a vast accumulation of wealth on the part of the Liechtensteins. This, in turn, allowed the family to begin major construction on their two estates which was to continue for over two hundred years and leave an indelible mark on the area. The subsequent acquisition of the title of dukes in 1608 and the status of sovereign principality in 1719 further augmented the family position and spurred on continuing building campaigns.<sup>25</sup>

While the estate remained the property of the Liechtensteins until 1945, the political administration of the areas varied towards the end of the family's ownership of the estate, particularly in the case of Valtice which lay on the Austro-Moravian border. The political changes brought about by the revolutions of 1848 shifted the district affiliation of Valtice from feudal estate jurisdiction to the Poysdorf political district, and that of Lednice to the Hustopeče/Hodonin district. Following the First World War and the break-up of the Austro-Hungarian Empire that led to the creation of Czechoslovakia in 1918, Valtice only became a part of the newly established First Republic through the 1920 Treaty of St. Germain. From 1920 to 1960 the town fell administratively under the Mikulov district, although since that time it has been under the district of Břeclav, which today also has jurisdiction over Lednice.<sup>26</sup>

In 1938 the area was invaded by Hitler's Nazi troops and became part of the Protectorate until its liberation by Soviet troops at the end of April of 1945. Following the end of the Nazi

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<sup>24</sup> Jaromír Míčka, interview.

<sup>25</sup> Compiled from Památkový ústav v Brně, *Zámek Valtice: Průvodcovský výklad* (Brno: Památkový ústav v Brně, 1990), pp. 15, 31, and Břetislav Štorm, "Lednice," in *Hrady a Zámky: Sborník krátkých monografií o*



occupation, a vacuum of power existed for several months until the re-establishment of Czech national authority in the area. At the conclusion of the war, the Czech state expelled all German-speakers, including the Liechtenstein family, and confiscated their property under post-war legislation. At this time, the vast majority of the population of the towns of Valtice and Lednice left, as they primarily represented individuals of Austrian origin employed at the Liechtenstein estate. Other neighboring towns, however, such as Charvátská Nová Ves and Hlohovec, were comprised largely of Czech nationals prior to the war and did not undergo extensive resettlement. Subsequently, Czech citizens from other areas of the country, and believed by some to be of less favorable social profiles, settled in the existing fabric of Valtice and Lednice, representing the extensive introduction of a completely new population.<sup>27</sup> During the post-World War Two period, the area has remained largely agricultural, and the state has introduced varying uses into the monuments, which have mainly remained in its hands.

Following the forced departure of the Liechtenstein family in 1945, the Czech government confiscated their property remaining behind, including buildings, their contents and 160,000 hectares of land, under the authorization provided by the legislation known as the Beneš decrees. This law, number 12 of 21 June 1945, allowed for the assumption of property held by Germans, Hungarians and war-time traitors of the Czech state, and resulted in the nationalization of the majority of castles in the republic. Although a later law of the same year (number 35) allowed for the restitution of such properties if owners could prove their involvement in anti-Nazi activities

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*hradech a zámcích v českých krajích*, Jiří Hilmera and Hugon Rokyta (Praha: Sportovní a turistické nakladatelství, 1963), p. 211.

<sup>26</sup> Compiled from Dobromila Brichtová, et al, p. 138, and Metoděj Zemek, ed, p. 13.

<sup>27</sup> Compiled from information presented by Jaromír Míčka, interview, Hana Librova, Professor at Department of Sociology, Masaryk University, Brno, interview by author, Brno, Czech Republic, March 13, 1997, and Jiří Löw, Architect and Planner, interview by author, Brno, Czech Republic, March 14, 1997.



during the war, few estates were returned.<sup>28</sup> The Liechtenstein estate in Valtice and Lednice did not figure among those that were, and since nationalization has remained the property of the state, which also handles its management.

## DECLARATIONS REGARDING LEDNICE-VALITCE

Since nationalization of the castles, various declarations have been issued to extend protected status to the monuments in the Lednice-Valtice area. In 1987, the town of Valtice was declared a town monument zone under the provisions of Law no. 20 of 1987.<sup>29</sup> In 1992, the entire Lednice-Valtice area was declared the Lednice-Valtice Monument Zone by Decree no. 484 of 10 September, 1992.<sup>30</sup> The architectural regulations established in 1987 for the Valtice town monument zone that govern interventions, such as renovation or new construction, were extended to the entire Lednice-Valtice area after its proclamation as a protected area in 1992.<sup>31</sup> The Valtice and Lednice castles, as well as the monuments in their immediate vicinity, were declared national cultural monuments in 1995,<sup>32</sup> and the entire cultural landscape of the Lednice-Valtice area was declared a UNESCO world heritage site in 1996.<sup>33</sup>

Within the Lednice-Valtice monument zone there are several protected nature sites. Nature areas enjoying national protected status include the Lednice fishponds national nature reserve (*národní přírodní rezervace Lednický rybníky*) established in 1953, the Pastvisko u Lednice

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<sup>28</sup> Marie Mžýková, "Châteaux en Bohême, le retour á la propriété privée," *Monuments historiques* 188 (July-August 1993), p. 25.

<sup>29</sup> Antonín Michálek, Head of the Cultural Department at the Břeclav District Office, interview by author, Břeclav, Czech Republic, March 10, 1997.

<sup>30</sup> Czech Federated Republic, 484 - *Vyhláška ministerstva kultury České republiky ze dne 10. září 1992 o prohlášení lednicko-valtického areálu na jižní Moravě za památkovou zónu*, in *Sbírka zákonů České a Slovenské Federativní Republiky* 1992 (Praha, Statistické a evidenční vydavatelství tiskopisů), p. 2785-2786.

<sup>31</sup> Antonín Michálek, interview.

<sup>32</sup> Dobromila Brichtová, et al, p. 136.





national natural landmark (*národní přírodní památka Pastvíska v Lednici*) declared in 1990, and the national natural landmark Rendez-Vous (*národní přírodní památka Rendez-vous*) proclaimed in 1990. Other protected natural areas include the Františkův rybník natural landmark (*přírodní památka Františkův rybník*) established in 1994,<sup>34</sup> and the protected areas of Jezírsko kutnar, Květně jezero, and Slanisko v Nésuty.<sup>35</sup>

At the current time, the owner of the majority of the architectural monuments in the Lednice-Valtice area is the state, which entrusts the Institute for the Care of Monuments at Brno with their management. Each castle has an independent administration that is directly responsible to the Institute for the Care of Monuments at Brno, while enjoying a certain degree of independent authority, such as regards financial undertakings on behalf of the castle. The Lednice-Valtice monument zone as a unit has no overall preservation administration, possibly as it is composed of varying types of properties, including those under private and collective ownership.

An understanding of the current administration of the Lednice-Valtice estate requires a knowledge of Czech management of monuments, as it is a typical example of practices that since 1946 have fallen in the domain of the state. The Czech system, however, is grounded in an older tradition of caring for monuments that reaches back to the mid-nineteenth century, prior to the establishment of an independent Czech state. Czech preservationists today strongly hold that the philosophical bases of their profession were laid for all of Central Europe by nineteenth-century scholars, particularly Max Dvořák and Alois Riegl,<sup>36</sup> and that their practice of the state care of

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<sup>33</sup> Found on the complete listing of UNESCO's world heritage sites at <http://www.unesco.org/heritage/htm>. Descriptions of the Lednice-Valtice cultural landscape may be found on the Internet at <http://unesco.org/whc/sites/76.htm> and <http://www.vszbr.cz/zf/jine.htm>.

<sup>34</sup> Otakar Pražák, Bureau of the Environment, Břeclav District Office, interview by author, Břeclav, Czech Republic, March 10, 1997.

<sup>35</sup> *Lednice - územní plán obce, Změny a doplňky*, unpublished community area plan, prepared by the Břeclav District Office, Bmo, 1994.

<sup>36</sup> Josef Štulc, and Ivan Gojdič, "Introduction," *Monuments historiques* 188 (July-August 1993), p. 10.



monuments represents a continuation of nineteenth-century traditions dating to the Austro-Hungarian Empire.<sup>37</sup>

## CZECH PRESERVATION LEGISLATION

Legislation regulating the care of monuments does indeed have a long history in this area. One of the first imperial governmental steps often cited is the 1853 establishment of the Central Commission for Research and Conservation of Artistic Heritage, in Vienna.<sup>38</sup> Following the creation of an independent Czech state in 1918, various decrees regulating monuments were issued prior to the Second World War, although legislation specific to the care of monuments only appeared in 1946.<sup>39</sup> In addition, at that time institutes for the care of monuments existed, as in Brno, whose archives today belong to its successor.<sup>40</sup> Pre-World War Two decrees included a 1918 declaration by the Czechoslovak National Committee that all artistic and historic monuments were under its care, and a 1921 official request by the Czech Ministry of Education and National Culture that Charles University appoint an instructor “of the study of the preservation of historic and artistic monuments.”<sup>41</sup> Other legislation prior to the Second World War included a 1938 decision by the Standing Committee of the National Assembly on the protection of artistic or memorial objects, and a 1941 Government Decree on archaeological monuments. Finally, the *Act Concerning National Cultural Commissions for the Administration of State Cultural Property* was

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<sup>37</sup> One proponent of this view is Jaromír Míčka.

<sup>38</sup> Josef Štulc, and Ivan Gojdič, p. 10.

<sup>39</sup> František Siegler, “Care of Cultural Monuments Under Czechoslovak Legal Regulations,” *Bulletin of Czechoslovak Law* (Prague, Union of Lawyers of the Czechoslovak Socialist Republic) 19, nos. 1-2 (1980), p. 62.

<sup>40</sup> Jaromír Míčka, interview.

<sup>41</sup> As noted in František Siegler, p. 62, and Ivo Hlobíl, “Počátek samostatní výuky památkové péče na Karlově univerzitě,” *Památky a příroda* 11, no. 7 (1986), p. 408, respectively.



passed in 1946 to regulate the state management and use of cultural property, as it would be declared by the Ministry of Education and Culture.<sup>42</sup>

Paralleling government regulations, Czech non-governmental concern for monuments also began at the beginning of the nineteenth century, most notably in the form of patriotic clubs' work. In Bohemia, independent of governmental efforts in Vienna, the first systematic inventory of all monuments of the cultural inheritance began in the nineteenth century. In 1900, the Club for Old Prague was established, the first organization in Europe to develop a theory for the protection of historic towns through preservation areas.<sup>43</sup> These efforts halted with the inception of the socialist period, under which state philosophy held that governmental bodies could provide for all the citizens' needs.

The socialist government that came to power after 1948 established a hierarchy and network for the state care of monuments which still form the basis for preservation activities today. Legislation regulating the state care of monuments was passed twice, first in 1958 and again in 1987. The law of April 1958, Act No. 22, *Concerning Cultural Monuments*, whose Slovak equivalent was Act 7/1958, placed primary jurisdiction over cultural monuments in the hands of the Government, and the Ministry of Education and Culture.<sup>44</sup> Among its main provisions, it established various categories of monuments, a registration procedure for monuments, and special protection of archaeological finds.<sup>45</sup> In addition, it legislated the establishment of the State Institute for the Protection of Monuments and Nature (*Státní Ústav pro Památkové Péče a Ochrany Přírody*), as well as similar regional, district and local administrative bodies.<sup>46</sup>

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<sup>42</sup> František Siegler, p. 62.

<sup>43</sup> Josef Štulc, and Ivan Gojdič, p. 10.

<sup>44</sup> František Siegler, p. 63.

<sup>45</sup> Czechoslovak Socialist Republic, Act No. 22/1958, *Concerning Cultural Monuments*, in *Bulletin of Czechoslovak Law* (Prague, Union of Lawyers of the Czechoslovak Socialist Republic) 19, nos. 1-2 (1980), pp. 139-150.

<sup>46</sup> *Ibid.*, Sections 19 -22, pp. 146-148.



In 1987, this law was surpassed by Act No. 20 of April 1987, *Concerning State Care of Monuments*, which, as modified by minor amendments, is the legislation still in effect at the time of this writing. At the time of its passage the law was seen as fairly modern and as responding to political relaxation during the late 1980s.<sup>47</sup> Act No. 20 regulates the categorization of monuments, state administration, restoration practices, and punitive measures against violations in its six major sections (fundamental provisions; care of cultural monuments; archaeological research and finds; agencies and organizations of state care of monuments; measures against breaches of obligations; and joint and final provisions). The legislation defines cultural monuments as

“immovable and moveable objects, and/or their sets, which (a) are important documents of the historical development, way of life and environment of society from the oldest time to the present as manifestations of man’s creative ability and work in different areas of human activity, because of their revolutionary, historical, artistic, scientific and technical value, [and] (b) directly relate to important personalities and historical events.”<sup>48</sup>

Sections 3 through 6, Part One, provide for the declaration by the Government of an individual monument as a national cultural monument (*národní kulturní památka*), the declaration by the Government of a large group of monuments as a monument reservation (*památková rezervace*), and the declaration by regional committee of a smaller group of monuments as a monument zone (*památková zóna*). Under Sections 25-34 of Part Four, national administration, coordination and direction is headed by the Ministry of Culture (*Ministerstvo kultury*), under whose jurisdiction the State Institute for the Protection of Monuments and Preservation of Nature (*Státní ústav pro památkové péče a ochrany přírody*, or *SUPPOP*) was to provide methodological guidance and carry out programs at the state level. Preservation activities were to be directed and organized at the regional level by regional national committees, and were to be implemented by the

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<sup>47</sup> Jaromír Míčka, interview.





regional organization for the state care of monuments (*krajské středisko státní památkové péče a ochrany přírody, or KSSPPOP*). Below the KSSPPOP, district national committees, local national committees and municipal national committees were to care for the monuments under their respective jurisdictions, in keeping with the decisions of higher organizations.

Specifying that a cultural monument shall be used “only in a manner corresponding to its cultural and political importance, historical value, and technical condition,”<sup>48</sup> Sections 9, 10, 12, 15, and 16 charge owners of monuments with the upkeep and protection of their property and outline related obligations of notification and funding. Should an owner consider selling a monument, Section 13 of the law reserves the right of priority purchase for state preservation bodies.

State administrative bodies are to take into consideration the decisions of the state preservation bodies when the former issue decisions on the use of buildings, as noted in Section 11. All forms of interventions, including maintenance, repair, reconstruction, and restoration, in monuments or non-protected immovable objects located in a protected area, were to require an opinion issued by the competent regional or district national committee. As detailed in Section 14, this opinion serves as permission to undertake restoration work. Under the legislation, only licensed organizations were to be authorized to carry out work on a monument or part thereof.

Since the political changes of 1989, the structure determined in Act No. 20 and outlined above has remained essentially unchanged, although slight modifications have occurred. Legislation No. 242 of April 1992 amended Act No. 20 by providing that restoration work on monuments may be carried out exclusively by physical persons licensed by the Ministry of Culture

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<sup>48</sup> Czechoslovak Socialist Republic, *Act of the Czech National Council No. 20, of March 30, 1987, Concerning State Care of Monuments*, translated by Ivo Dvořák, In *Bulletin of Czechoslovak Law* (Prague, Union of Lawyers of the Czechoslovak Socialist Republic) 27, nos. 1-2 (1988), Section 2, p. 46.

<sup>49</sup> *Ibid.*, Section 9, p. 49.



for such work. Organizations, as legal persons, may engage in restoration work only through such licensed individuals.<sup>50</sup> Additionally, a second amendment regarding the export of art work was also passed, although it only concerns moveable cultural monuments.<sup>51</sup>

Similarly, the organizational structure of state care of monuments has remained essentially unaltered, although certain entities have been eliminated and titles changed. Legislation of 1990 determined the regional state administrative structure of the Czech Republic; for the care of monuments, the regions in question remained the same and number seven, being North Moravia and Silesia, South Moravia, East Bohemia, West Bohemia, South Bohemia, Central Bohemia, and Prague. The Ministry of Culture has remained the ultimate authority for historic preservation, while the organization directly below, the national state preservation agency, has been renamed from the State Institute for the Protection of Monuments and Preservation of Nature (*SUPPOP*) to the State Institute for the Care of Monuments (*Státní ústav památkové péče, or SUPP*).<sup>52</sup> This reflects the post-1989 separation of the protection of the environment from that of monuments, by which the protection of the environment now falls under the newly established Ministry of Environment.<sup>53</sup> Below *SUPP*, in each region, a regional Institute for the Protection of Monuments (*Památkový ústav*) has taken the place of the former regional organization for the state care of monuments (*KSSPPOP*).<sup>54</sup> The Lednice-Valtice Monument Zone falls under the jurisdiction of the institute for South Moravia, *Památkový ústav v Brně*, which is translated as the “Institute for the

<sup>50</sup> Czech and Slovak Federated Republic, 242 - *Zákon České národní rady ze dne 14. dubna 1992, kterým se mění a doplňuje zákon České národní rady č. 20/1987 Sb., o státní památkové péči, ve znění zákona České národní rady č. 425/1990 Sb., o okresních úřadech, úpravě jejich působnosti a o některých dalších opatřeních s tím souvisejících*, in *Sbírka zákonů České a Slovenské Federativní Republiky 1992* (Praha, Statistické a evidenční vydavatelství tiskopisů).

<sup>51</sup> Jaromír Míčka, interview.

<sup>52</sup> *Ibid.*, and Ivana Holasková, Director of Lednice Castle, interview by author, Lednice, Czech Republic, March 13, 1997.

<sup>53</sup> Josef Chytil, ČUOP Praha, Chráněná Krajinná Oblast a Biosférická Rezervace Pálava, interview by author, Mikulov, Czech Republic, March 10, 1997.

<sup>54</sup> Jaromír Míčka, interview.



Protection of Monuments at Brno” or more recently as the “Heritage Institute of Brno.” Like all its counterparts, this body operates within a direct hierarchy in the implementation of decisions.

Alongside these regional organizations, state administrative bodies exist that have replaced the now non-existent national committees. Headed by the Ministry of the Interior (*Ministerstvo vnitra*), district offices (*okresní úřady*) have direct control over activities such as construction work and physical interventions into historic fabric. The district office with jurisdiction over the Lednice-Valtice area is that of Břeclav. The district offices cooperate through indirect means with the regional institutes for the care of monuments as regards building work on monuments. Thus, the regional institute for the care of monuments determines the appropriateness of a proposed intervention and supervises its execution, although it is the district office that issues building permits and establishes architectural regulations for a protected area.<sup>55</sup>

These architectural regulations come into play in the implementation of changes to an area on the larger scale, which is projected in an area plan (*územní plán*) for one of three types of locations, depending on size. The largest covers a large area encompassing several towns (*velký územní celek*), the second largest falls on the community level (*sidelní útvar*), and the smallest, although rarely used, concerns a part of a town, a *zona* (*zóna*). At the time of this writing, an area plan is being prepared for the Ministry of the Interior by Jiří Löw’s private architecture and planning firm of Brno and will encompass the Lednice-Valtice Monument Zone. Like all others, the area plan is to incorporate regulations regarding architectural style (*regulativy*), which are established on the basis of a characterization of the region.<sup>56</sup> These architectural regulations form one basis for the decisions of district offices in the issuing of building permits. In the area of Valtice and Lednice, the regulations were established in 1987 for the Valtice town monument zone

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<sup>55</sup> Ibid., and Antonín Michálek, interview.

<sup>56</sup> Jiří Löw, interview.



(a designation below the national level) and extended to the entire Monument Zone in 1992. For detached houses they include requirements of a maximum of two-floor construction, a hipped roof, tile roofing materials, six-paned or three-paned windows of set construction, a masonry cornice, and no exterior material differentiation of the ground-level portion of the façade from the remaining portion above.<sup>57</sup>

### **CURRENT ARCHITECTURAL COMPOSITION OF THE MAJOR MONUMENTS OF THE MONUMENT ZONE**

At the present time, the 220-square kilometers of the Lednice-Valtice Monument Zone encompass a large number of structures erected by the Liechtensteins. The most prominent of these include the two town castles, a vast park, the Boří Les forest, and sixteen garden follies, these being the Obelisk, Minaret, Moorish Pumphouse, Belvedere, “Roman” Aqueduct and Cave, Hunter’s Lodge, Janův Hrad, New Court or New Farmyard, Pohansko, Rendez-Vous or Temple of Diana, Colonnade, Fishpond Folly, Border Folly, Temple of Apollo, Temple of the Three Graces, and Chapel of St. Hubertus. These minor buildings are arranged around the two major castles, that at Valtice and its counterpart at Lednice, all of which are surrounded by a cultivated landscape.

The following table summarizes the major architectural monuments, plus four landscape features, currently found in the Monument Zone. The numbers on the left-hand side of the table correlate to those in Figure 4, where they denote the monuments’ location in the landscape.

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<sup>57</sup> Antonín Michálek, interview.





<i>No.</i>	<i>Monument, architect and date</i>
1	Valtice Castle, various architects and dates
2	Lednice Castle, various architects and dates
3	Obelisk, Joseph Hardtmuth, 1798
4	Minaret, Joseph Hardtmuth, 1797-1804
5	Moorish Pumphouse, Joseph Uebelacher, 1800
6	Belveder, Joseph Hardtmuth, 1802
7	“Roman” Aqueduct and Cave, Joseph Hardtmuth, 1805
8	Hunter’s Lodge, Joseph Hardtmuth, 1806
9	Janův Hrad, Joseph Hardtmuth, 1805-1811
10	New Court, Joseph Hardtmuth, rebuilt 1809-1810
11	Pohansko, Joseph Hardtmuth, 1810-1811
12	Rendez-Vous, Joseph Kornhäusel, 1810-1812
13	Colonnade, Joseph Kornhäusel or Joseph Popallack, c. 1817
14	Fishpond Folly, Joseph Kornhäusel, 1814-c.1816
15	Border Folly, Joseph Popallack, completed 1827
16	Temple of Apollo, Franz Engel, 1819
17	Temple of the Three Graces, Franz Engel, 1824
18	Chapel of St. Hubertus, Jan Heidrich, 1854 or 1855
19	Chinese Bridge, unknown architect and date
<i>No.</i>	<i>Landscape feature</i>
L1	Bezručová Avenue, unknown architect, 17th century
L2	Hlohovec Fishpond ( <i>Hlohovecký rybník</i> )
L3	Middle Fishpond ( <i>Prostřední rybník</i> )
L4	Mill Fishpond ( <i>Mlýnský rybník</i> )

*Fig. 3: Table of monuments and landscape features*



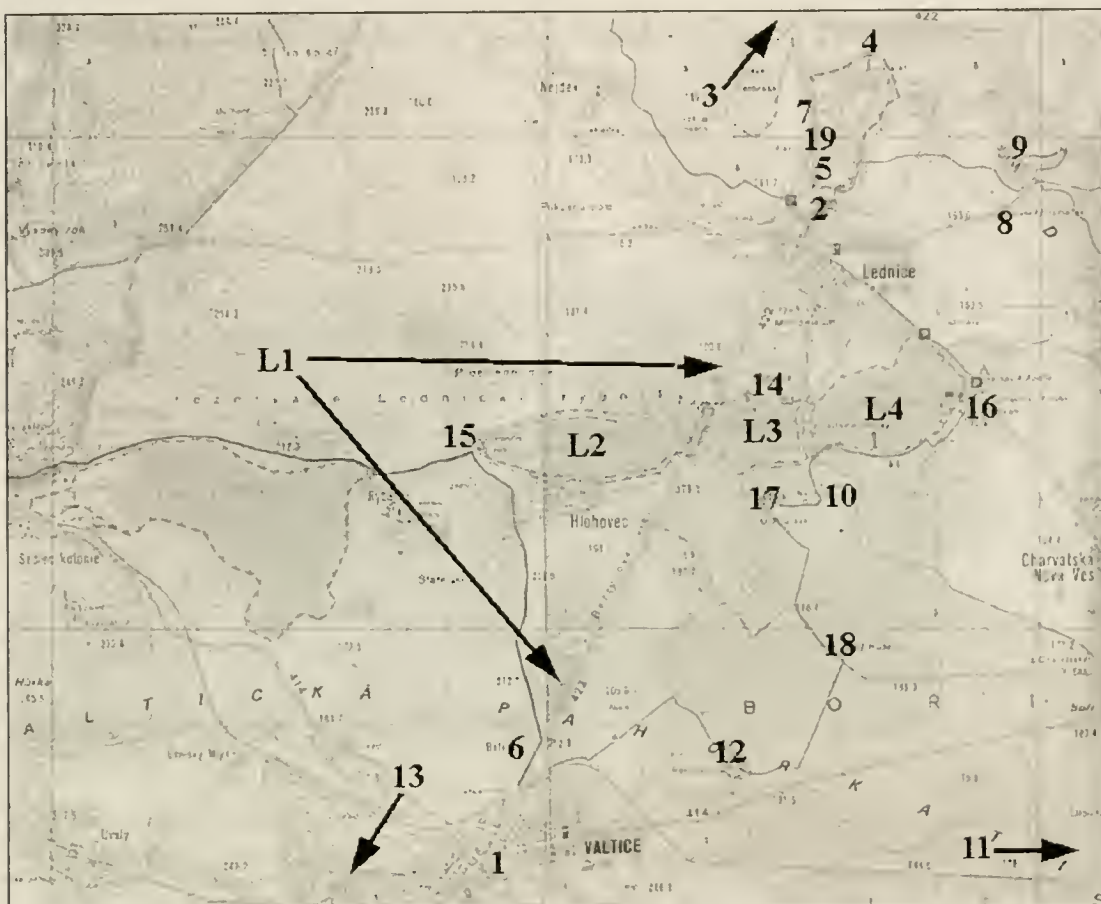


Fig. 4: Map of monuments in Lednice-Valtice Monument Zone. Scale of map is 1:50,000, representing approximately 1 mile to 1 1/4 inch, or 1 kilometer to 2 centimeters. Taken from *Břeclavsko-Pavlovské vrchy: turistická mapa #84*, map prepared by Vojenský kartografický ústav, Harmanec, 1993 (Praha: Kartografie, 1993).



### Valtice Castle (*Zámek Valtice*)



*Fig. 5: Valtice Castle, main entrance.*

Seen today as a major piece of Baroque architecture in the Moravian region,<sup>58</sup> the Valtice Castle represents one of the major pieces of architecture in the region. During the Liechtenstein residency the castle underwent a number of rebuilding campaigns, most notably during the seventeenth and eighteenth century, and today it is difficult to attribute with certainty its architectural composition to specific architects.<sup>59</sup> The structures standing today date primarily from these two centuries, while the interiors represent a hybrid of Liechtenstein furnishings left upon their departure in 1945 and restoration efforts of the late twentieth century.

The Valtice Castle began as a Gothic castle in the thirteenth century and was later rebuilt in the Renaissance period, although nothing remains of these early traces. By 1395 the castle had

<sup>58</sup> *Historical Towns, Castles and Château of South Moravia*, brochure (Česke Budějovice, ATIKA), entry "Valtice."

<sup>59</sup> Dalibor Kusá, no page number.



passed into Liechtenstein ownership and later replaced Mikulov as their seat, following their acquisition of the title of dukes in the early seventeenth century. Rebuilding campaigns undertaken in the mid-seventeenth century, based on the contemporary family accumulation of wealth and designed to rival the imperial court at Vienna, erased architectural evidence of earlier periods. The year 1643 marks the beginning of a number of renovations which were executed in succession during the seventeenth and early eighteenth centuries by the architects Giovanni Giacomo Tencalla, Andreas Erna, Jan Křitel Erna, Johann Bernard Fischer von Erlach, Domenico Martinelli, and Johann Anton Ospel.<sup>60</sup>

In the second quarter of the seventeenth century, a new castle was erected in the immediate proximity of the then standing Renaissance castle. Its builders were Tencalla, who began work on the Valtice and Lednice Castles in the 1630s, and his successors Andreas Erna (of Brno), who began work in 1641, and his son Jan (Křitel) Erna, who began work in 1643. Around that year, the Ernas constructed two parallel buildings, which were decorated with Tencalla's stuccowork. It is known that remnants of the medieval and Renaissance structures still stood in 1677, and a 1672 view by G.M. Fischer, done prior to the reconstructions, represents a complex, polygonal tower, two Renaissance buildings with enclosed courtyards, and a moat.<sup>61</sup>

In 1690, the well-known Johann Bernhard Fischer von Erlach (1656-1723), one of the most important architects in Austrian history, undertook work at Valtice. His designs are believed to have been executed in the *salla-terena* in the east wing of the castle and the interior of the chapel. His successor, Domenico Martinelli of Luca (1650-1718), a proponent of the Roman

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<sup>60</sup> Compiled from Dobromila Brichtová, et al, pp.136, 139, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs, South Moravia, Czech Republic, Proceedings of Planning Charrette, July 11-16, 1993*, p. 2, Památkový ústav v Brně, *Zámek Valtice, Průvodcovský výklad*, p. 4, and Josef Ehm, Jaroslav Jelínek, and Jaroslav Wagner, *Československé hrady a zámky* (Praha, Orbis, 1972), no page number.

<sup>61</sup> Compiled from Památkový ústav v Brně, *Zámek Valtice, Průvodcovský výklad*, pp. 4, 31, Josef Ehm, Jaroslav Jelínek, and Jaroslav Wagner, Zdeněk Kudělka, no page number, "Valtice," in *Hrady a Zámky*,





Baroque, was present at Valtice from 1694-1712, although his designs were only realized in part.<sup>62</sup> From 1712-1721, the architect Anton Johann Ospel left his mark on the castle structure, façades and interiors. During his tenure, the stables were built, the front area rebuilt, a new portal erected, and the Spanish stables redone, while the north wing of the castle, as well as the last traces of the medieval stronghold, were demolished. Shortly thereafter, the chapel in the south wing was consecrated in 1726, and, with the exception of a theatre erected in 1790, the Baroque renovation of the building concluded around 1730.<sup>63</sup> While changes undoubtedly took place to the castle between that time and the mid-twentieth century, they are poorly documented in the literature. The Liechtensteins spent little time here during the First Republic (1918-1938), officially leaving in 1945. Following liberation of the area by the Soviets in 1945, the castle sustained damage believed to have been inflicted by Soviet soldiers.<sup>64</sup> In the same year the castle became state property under the Beneš decrees.<sup>65</sup>

At the present time, the castle carries a Baroque façade on the four wings of its central building, which surround an interior courtyard, and on the two wings extending east towards the court of honor. All wings stand three stories high, plus an attic. The main façade, facing east into the court of honor, is extensively decorated with sculptures, including allegorical figures of Wisdom and Justice above the entrance portal. Above, figures representing Happiness and Courage may be found.<sup>66</sup> During the 1980s and 1990s, work was performed on the court of honor, where there are two large statues of Hercules<sup>67</sup> and a centrally placed fountain, surrounded by plantings.

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*Sborník krátkých monografií o hradech a zámcích v českých krajích*, Jiří Hilmera and Hugon Rokyta (Praha, Sportovní a turistické nakladatelství, 1963), p. 359, and Dalibor Kusá, no page number.

<sup>62</sup> Dalibor Kusá, no page number.

<sup>63</sup> Památkový ústav v Brně, *Zámek Valtice, Průvodcovský výklad*, p. 32, and Josef Ehm, Jaroslav Jelínek, and Jaroslav Wagner, no page number.

<sup>64</sup> Pavla Lužová, Director of Valtice Castle, interview by author, Valtice, Czech Republic, March 14, 1997.

<sup>65</sup> Marie Mžýková, p. 25.

<sup>66</sup> Josef Ehm, Jaroslav Jelínek, and Jaroslav Wagner, no page number.

<sup>67</sup> Dobromila Brichtová, et al, p. 143.



The stables and Spanish riding hall, located in the wing to the north of court of honor, still stand, as does the chapel, which is housed in the north wing of the central building. The Baroque theatre, however, was demolished following the Second World War.<sup>68</sup>



Fig. 6: Valtice Castle, south façade, and garden.

The state is the current owner of the castle, which is managed in its name by the castle administration. During the past ten years, extensive repairs have been undertaken to the structure, most notably in the installation of a hotel in 1968 and work on the façades. Currently, the main building surrounding the enclosed courtyard provides spaces for a kindergarten, private offices, storage and workshops of the restoration firm ARTES on its ground floor.<sup>69</sup> The second floor or *piano nobile* of the main building houses the castle museum, while the third floor contains a permanent exhibition of the Moravian Baroque, the castle depository and meeting rooms.

<sup>68</sup> Radomir Nepraš, Restoration Architect, interview by author, Valtice, Czech Republic, March 12, 1997.

<sup>69</sup> Pavla Lužová, interview. Throughout this text, building stories are numbered according to the North American system in which the “first floor” refers to the ground floor (with stories above labeled



The interior of the castle that is dedicated to museum space has undergone continual change over the centuries and today is highly decorated with relief and architectural paintings.<sup>70</sup> Following nationalization, renovations to the first floor began in 1959 and 1960, and three rooms of the castle were first opened to the public in 1962. By 1967, the entire first floor was open to visitors.<sup>71</sup> The reconstruction undertaken of the interiors are today seen to be typical of the post-1950 period, in which an ideal vision of possible interiors was recreated with the use of period furniture.<sup>72</sup> Some surviving original fabric includes the parquet floors, as well as some windows and doors, which date to the eighteenth century.<sup>73</sup> While many of the paintings on display once belonged to the Liechtensteins, all other furnishings were obtained from other castles and are exhibited temporarily (such furniture of different geographic origin than its current place of display is known as *svož*).<sup>74</sup>

This inner courtyard is preceded by the court of honor, which was redone in 1985 to accommodate heavy vehicular traffic. Of the two wings that surround the court of honor, the southern one currently contains the Hotel Hubertus, installed in 1968 into the then structurally damaged wing. At the time of its opening in 1976, the hotel was administrated by a cooperative (*jednota*). It is currently managed by the Břeclav District Office, which has given it to the company

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consecutively); this differs from the European convention, adhered to in the Czech Republic, in which the “first floor” (*první patro*) indicates the storey above the ground floor (*přízemí*).

<sup>70</sup> An extensive description of the current composition of the interiors may be found, in Czech, in Památkový ústav v Brně, *Zámek Valtice: Průvodcovský výklad* (Brno: Památkový ústav v Brně, 1990), while the publication *Castle Valtice: Guide Book* (Brno: Institute for the Protection of Monuments, 1993), which may be obtained in the castle, presents an abridged description in English.

<sup>71</sup> Pavla Lužová, interview.

<sup>72</sup> This view was put forward by Jaromír Míčka as the most current understanding of 1950s interiors reconstruction work.

<sup>73</sup> Památkový ústav v Brně, *Zámek Valtice, Průvodcovský výklad*, p. 20 and Pavla Lužová, interview.

<sup>74</sup> Pavla Lužová, interview.



Fritscher, s.r.o. of Brno to manage.<sup>75</sup> Associated with the hotel is a restaurant-cafe, as well as a discotheque.



*Fig. 7: Valtice Castle, court of honor and south wing housing Hotel Hubertus facility.*

The ground floor of the wing to the north of the court of honor contains the former stables that are today used as artisans' workshops. In addition, it houses the riding hall, which underwent repairs in 1996. Believed to be larger than the riding halls of Prague and Vienna, it serves as a place for occasional large gatherings, and in particular as the rain-out location for the summer festival concerts. Above the riding hall is a three-story tower which is currently used for housing, although part of the tower is empty. Beside the north wing of the castle is the Spanish riding hall, which today accommodates cultural uses, such as concerts in the summer and film showings. Linking the Spanish riding hall to the north wing is a two-story "summer house" (*zahradi domek*) which is currently unused and being prepared for general repairs.<sup>76</sup>

<sup>75</sup> Ibid.

<sup>76</sup> Ibid.





**Lednice Castle (*Zámek Lednice*)**

Located on a site that was a swampy environment prior to human intervention, Valtice's counterpart developed over several centuries into an English Neo-Gothic castle that today is one of the most highly visited châteaux in the Czech Republic. During the Liechtenstein residency, the Lednice Castle served as the family summer residence and has since become known not only for the architecture of the castle itself, but at least in equal measure for its surrounding landscape. Although one of several Moravian castles in the Neo-Gothic manner, the castle at Lednice has been described as the most significant manifestation of this romantic mode in the Czech Republic.<sup>77</sup>

The first written record of a castle in Lednice dates from 1222, with partial ownership of the area by the Liechtensteins dating to 1249 and full ownership to 1371, at the latest. While Lednice never became the family seat, in the sixteenth century John IV of Liechtenstein resided there until his death in 1552. With the exception of the five-year period of 1570-1575, the castle and accompanying estate remained in the Liechtenstein family until the mid-twentieth century.<sup>78</sup>

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<sup>77</sup> Compiled from Dalibor Kusá, no page number, and Břetislav Štorm, pp. 211, 212, 214.

<sup>78</sup> Břetislav Štorm, p. 211, and Dalibor Kusá, no page number.





*Fig. 8: Lednice Castle, neo-Gothic wing, Jiří Wingelmüller and Jan Heidrich, 1846-1858.*

During the medieval period, a stronghold and church of St. Jacob the Greater occupied the area adjacent to the location of the current castle; these two structures were rebuilt around 1630 and a garden adjoined. As with its counterpart in Valtice, over the course of the seventeenth century the Lednice Castle underwent extensive renovations, designed by the same architects as worked at Valtice. Thus, Giovanni Giacomo Tencalla, Andreas Erna (in 1641), Johnn Erna (in



1643) and Johann Bernhard Fischer von Erlach all had a presence at Lednice, as did Francesco Caratti.<sup>79</sup>

Beginning in 1666, renovations were begun under Johann Fischer von Erlach and continued in 1690 under Domenico Martinelli that were to leave a significant mark on the castle. This building campaign resulted in a Baroque structure, including a riding hall and stables, constructed in 1688-1690 as designed by Johann Fischer von Erlach. This building, while monumental, apparently lacks a fourth, planned wing, as suggested by a 1718-1721 engraving of the castle by Johann Adam Delsenbach, although the portals to the stables are Fischer von Erlach's work. These received allegorical statues by Giovanni Guilianini and Benedict Sondermayr in 1700-1701. From 1721-1732, the castle complex underwent further reconstruction, resulting in the addition of a one-story building to the west of the riding hall. The years 1766-1772 saw additional modifications, with a chapel to St. Jacob erected in the place of the demolished previous chapel. This building campaign also resulted in the court of honor being built which stands today. By the turn of the nineteenth century, the castle was surrounded by various small pavilions, summer houses and follies. From 1812 to 1818, Joseph Kornhäusel (1782-1860) added a new façade and completely new interiors, with the exception of those on the second floor. In addition, his work resulted in the addition of a theatre in the east portion of the castle, as well as banquet halls that were linked to the winter garden, and wing on the garden side of the castle.<sup>80</sup>

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<sup>79</sup> Ibid.

<sup>80</sup> Compiled from Břetislav Štorm, pp. 211, 212, 214, Dalibor Kusá, no page number, and Josef Ehm, no page number.





Fig. 9: *Lednice Castle, stables designed by Fischer von Erlach, 1688-1690.*

The following significant building campaign was that of 1846-1858, headed by the Viennese architect Jiří Wingelmüller and later by Jan Heidrich, following the former's death, and represents the work that led to the current appearance of the castle. Sent by his patron to England and Scotland to study English Tudor architecture, Wingelmüller returned to rebuild the castle in a romantic, Neo-Gothic manner. He essentially retained the original floor plan of the main building and church and incorporated the eighteenth-century one-story structure, but completely redesigned the interiors and integral furnishings. In addition, the restyling of the castle into the English Neo-Gothic style included the introduction of exterior battlements, towers and plastic arts that marvelously document that romantic period.<sup>81</sup>

It was also during this period that the **Glasshouse** associated with the Castle was built in 1851, by the English architect Devisgnes.

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<sup>81</sup> Dalibor Kusá, no page number, and Josef Ehm, no page number.







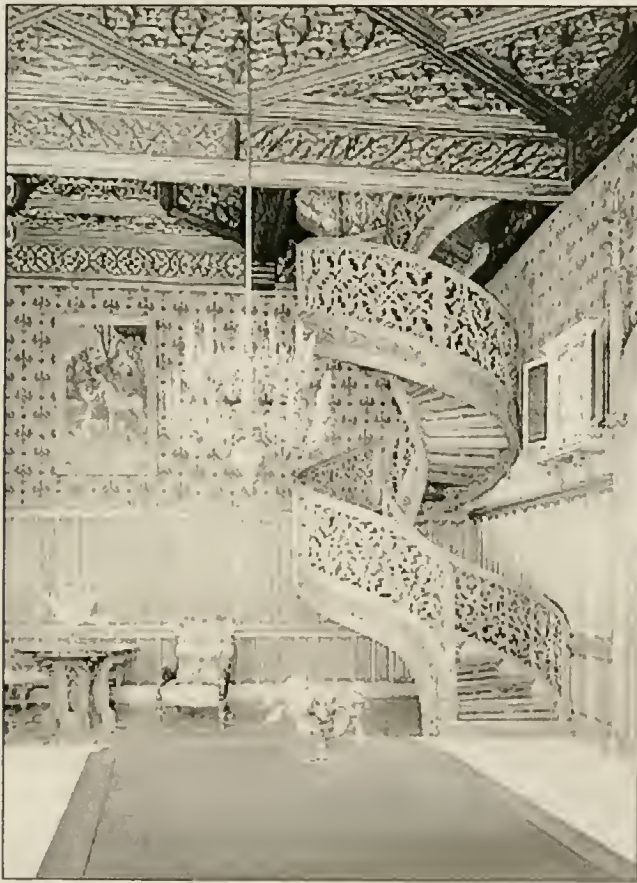
*Fig. 10: Lednice Castle, the Glasshouse, Devisgnes, 1851.*

Designed in its final stages as a show-piece and not for long periods of residence, the Lednice Castle was opened by the Liechtensteins to the public at the end of the nineteenth century. This unusual move for the time was accompanied by the publication of guidebooks. During the Second World War the Liechtensteins did not maintain a presence at the castle, leaving its management to an administrator. In 1943, in response to the threat of property confiscation by the Third Reich, the family removed their most valuable possessions from this estate, including numerous pictures, porcelain, silver, furniture and rugs. In the one-month interim between the April 1945 liberation and the June 1945 installation of an official from the National Cultural Committee, the Lednice Castle was badly looted and most of its remaining original furniture stolen. Although looting continued during the subsequent months due to the lack of administrative personnel and the difficulty of establishing national committees in the depopulated area, the castle was reopened to the public in July 1945.

Today the castle has a complicated, eight-wing floor plan, including the Neo-Gothic wings to the east that are linked to the Baroque riding hall to the west by low outbuildings. To the east of



the central wing lies the Glasshouse and castle park. At the present time, the castle is owned by the Institute for the Care of Monuments in Brno, although Mendel University<sup>82</sup> has an established presence in one of the Neo-Gothic wings. Currently, the castle supports a number of differing uses. In the central Neo-Gothic section, these include the castle museum, the spaces of Mendel University, the museum of this school which is dedicated to hunting, the castle administration, a gift shop, and a small gallery in areas that until 1996 served as the university's laboratory.



*Fig. 11: Lednice Castle, the stair in the library, as portrayed in a pre-1989 postcard set from Lednice-Valtice.*

<sup>82</sup> The Czech title of this institution is *Mendelová Univerzita*, or *Vysoká Škola Zěmljedelství*, the College of Agriculture. It is the descendant of a similar institution founded by the Liechtensteins at Lednice for the care of the castle grounds.



The interior spaces of the castle that house the castle museum reflect the lush taste of the mid-nineteenth century when the interventions leading to the Neo-Gothic appearance were undertaken. The integral interior decorations include carved ceilings and dados of imported wood, as well as rich wallpapering. One of the most well-known interior spaces is the library, which contains an 1851 spectacular spiral staircase of carved wood and is unparalleled in Moravia.<sup>83</sup> In keeping with the non-residential nature of the castle, one wing was designed as hotel-like apartments for guests, including toilet facilities and miniature slate boards outside each apartment for notices to and about guests.<sup>84</sup> Underneath this nineteenth-century portion of the castle lies the “grotto,” a playful interpretation of a wine-cellar dating from the period of Liechtenstein residency that currently houses some of the castle’s mechanical installations and is occasionally shown to visitors. The Baroque wings of the castle, designed by Fischer von Erlach, contain housing, the aquarium “Malawi,” a small store “Dekora” that opened in 1994, and a grocery store which opened in 1995.<sup>85</sup> In addition, this portion also houses artisans’ workshops on an occasional basis.

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<sup>83</sup> Dobromila Brichtová, et al, p. 150.

<sup>84</sup> Jaromír Míčka and Ivana Holasková, interviews.

<sup>85</sup> Ivana Holasková, interview.





*Fig. 12: Side entrance to Lednice Castle, Baroque stables by Fischer von Erlach. The store "Dekora" is on the far left.*

### **The Landscape (*krajina*)**

One of the most remarkable aspects of the Lednice-Valtice area is its landscape, a cultivated environment that reflects human interventions of the past several hundred years. Remarkable in scope, this magnificent natural, yet manipulated, monument has been the subject of studies and popular publications. Arguably one of the most striking elements of the Monument Zone, the landscape boasts a history that rivals that of the two castles in length and efforts.





Numerous original plantings survive and bear witness to the Liechtenstein's avid interest in exotic and progressive agricultural and garden work.<sup>86</sup>

Both castles have long been enhanced by parks, which were eventually joined in a larger landscape. The park of the Valtice Castle began in the 1720s as a French formal garden in the manner of Louis XIV and was converted into an English romantic park in the nineteenth century. Its present eighteen hectares only represent a portion of the previous garden. Similarly, the park statuary also only suggests the wealth that once decorated that small landscape.<sup>87</sup>



Fig. 13: The Lednice Castle park, as portrayed in a 1994 brochure carrying this title.

<sup>86</sup> For an academic consideration of the Lednice-Valtice landscape, see Zdeněk Novák, "Lednicko-valtický areál jako významný doklad krajinářské tvorby ve střední Evropě," *Zprávy památkové péče* 8, no. 1 (1993), pp. 1-6. This has been translated into English and may be found in appendix 4 to *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs, South Moravia, Czech Republic, Proceedings of Planning Charrette, July 11-16, 1993*, unpublished report prepared by the World Monuments Fund, World Monuments Fund, New York, 1993. Popular publications include Zdeněk Novák, text, *Zámecký park v Lednici*, brochure (Památkový ústav v Brně, 1994), translated into English in as *Château Park in Lednice*. In addition, the castle guide by Miloš Stehlík, *Zámek Lednice*, brochure (Památkový ústav v Brně, 1994), English translation *Lednice Château*, also contains some information on the Lednice park and surrounding landscape.

<sup>87</sup> Dobromila Brichtová, et al, p. 140.



The park and surrounding area at the Lednice Castle has fared much better over the centuries. It is unclear what is the earliest date of human intervention in the surrounding landscape. The Liechtensteins appear to have engaged in the creation of fishponds during the fifteenth century, although the first related written records only date from the late 1500s and one source places the creation of the three fishponds in the Lednice-Valtice area around 1600.<sup>88</sup> In the sixteenth century, a garden was established at the castle, with vegetable and leisure sections. In the mid-seventeenth century, the Renaissance garden was modified into an early Baroque park, consisting of six large squares, as well as terraces by Giovanni P. Tencalla, a summer house, a pheasantry, orangerie and fountains. In addition, it is believed that the Lednice garden underwent changes following the arrival in 1653 of Manini. Under his mandate, the garden included rare plants, statuary and symmetrically placed flower plantings.<sup>89</sup>

Interventions extended beyond the park in the immediate vicinity of the castle to the surrounding area. Until the late seventeenth century, the Star, an octagonal game reserve, containing a pavilion at its center and probably diagonal avenues as well, was still located in the eastern portion of the Lednice park. This landscape element was re-introduced in 1790, forming an extension of the Castle, and 1794 marked the construction of a new pavilion termed the Temple of the Sun, Stars or Diana in the same general area. At the end of the eighteenth century, a large Baroque park was installed, in which the Star game reserve formed the center.<sup>90</sup> Beginning in the second half of the seventeenth century, the Liechtensteins also constructed avenues between Valtice and area landmarks. Judged today not as an aesthetic intervention, given the lack of visual

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<sup>88</sup> Zdeněk Novák, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs, South Moravia, Czech Republic, Proceedings of Planning Charrette, July 11-16, 1993*, App. 4, footnote 2, p. 9, places this work at the late 1500s, while Břetislav Štorm, p. 211, places it around 1600.

<sup>89</sup> Compiled from Zdeněk Novák, text, *Zámecký park v Lednici*, brochure (Památkový ústav v Brně, 1994), Břetislav Štorm, pp. 211-212, Zdeněk Novák, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, App. 4., and Josef Ehm, no page number.



axes and composition, this Renaissance-inspired network is understood as an organizing force in the landscape and survives until today. Its components include the Bezručová Avenue and Břeclavská Avenue, today converted into roads, the Lanžhotá Avenue, today serving as a railroad, and the Ladenská Avenue, today a dirt track.<sup>91</sup>



Fig. 14: Bezručová Avenue today.

In addition to these avenues, the landscape also contains vistas placed during the Liechtenstein residency in the forests and game reserves. One such group was installed around the Star game reserve in the seventeenth century. A second network of vistas was constructed in the Boří Les forest, and probably dates from the eighteenth century. Indirect evidence and place-names suggest that these vistas created a network that was intended to provide views to various landmarks, such as the Minaret, and this network continues to serve an organizational function in the Boří Les today.<sup>92</sup> Equally at the end of the eighteenth century, the Liechtensteins introduced foreign tree species into the park, including specimens from North America. A very unusual

<sup>90</sup> Compiled from Zdeněk Novák, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, App. 4, p. 3, and Zdeněk Novák, text, *Zámecký park v Lednici*.

<sup>91</sup> Zdeněk Novák, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, App. 4, pp. 2-3.

<sup>92</sup> *Ibid.*, pp. 2-4.





collection for the time, it was frequently visited, and the park was opened to the public under the reign of Alois I Joseph, some time from 1782 to 1805.<sup>93</sup>

After 1805, the dominant philosophy guiding modifications to the park was that of the English romantic landscape, in keeping with the fashions of the time. Introduced by Duke Johann I and his estate manager Bernhard Petri, this aesthetic directed the 1805-1808 reconstruction of the park in the immediate vicinity of the Lednice Castle. Involving the construction of a pond and sixteen islands, as well as the raising of the surrounding land, these interventions resolved the flooding problem caused by the nearby river Dyje. From 1805-1811, the architect Fanti carried out the work that altered the classical park into a romantic one. Inspired by the English architect Lancelot Brown, parks in the English style were also established around the three ponds in the area, with similar interventions leading to the modification of shorelines and the creation of islands.<sup>94</sup>



*Fig. 15: The pond in the Lednice Castle park. Note what appears to be a mannequin deer on the island to the right.*

<sup>93</sup> Zdeněk Novák, text. *Zámecký park v Lednici*.

<sup>94</sup> Compiled from Břetislav Štorm, pp. 212, and Zdeněk Novák, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, App. 4, pp. 4-5.





Changes to the Lednice park continued throughout the nineteenth and first third of the twentieth centuries. In 1870, houses in the immediate foreground of the south castle façade were demolished and the park extended to this area. Between 1879 and 1883 this extension was implemented by August Czullik, and later Wilhelm Lauche, according to a design by Vincenzo Michellio. During this time the Liechtensteins continued to introduce numerous exotic plants, both in the vicinity of the Lednice Castle and around some of the follies. More than 32,000 specimens of various plants or seeds were brought to Lednice at the beginning of the nineteenth century. Not surprisingly, this resulted in Lednice enjoying the largest collection of orchids and cycas plants on the European continent by 1903. The vastness and exotic nature of this collection is still represented today in the plants of the Lednice park and is noted on tourist brochures.<sup>95</sup>

### **The Follies (*zámečky*)<sup>96</sup>**

One of the most remarkable and defining aspects of the Lednice-Valtice cultural landscape are the follies that decorate the Monument Zone. Dating predominantly from the turn of the nineteenth century, they represent a concerted effort begun by Duke Johannes I to embellish the landscape through the inclusion of a romantic portrayal of the “other” and the exotic. Placed in such a manner so as to relate to one another with respect to height, the individual follies were linked by vistas that mirrored the panoramic views that connected almost all the follies with the Minaret and the Colonnade. Some are no longer standing, such as Joseph Hardtmuth’s Sun Temple, constructed in 1794 and demolished in 1938; a spa by Joseph Hardtmuth; the Chinese

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<sup>95</sup> Zdeněk Novák, text, *Zámecký park v Lednici*, and Zdeněk Novák, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, App. 4, pp. 7-8. See Zdeněk Novák, *Zámecký park v Lednici*, brochure (Památkový ústav v Brně, 1994), English version *Château Park in Lednice*, as examples of tourist brochures describing this landscape.

<sup>96</sup> In Czech, the word for “folly” (*zámeček*) literally means “little castle.” The most frequently encountered English translation of this word, be it “folly,” “lodge” or “castle,” has been chosen for each monument for use in this text.



Pavilion, built 1795 and demolished 1891; a Dutch fisherman's house and harbor, erected in 1799 and no longer standing today; and an obelisk between Valtice and Lednice, erected in 1811 and collapsed due to lightning damage in 1867.<sup>97</sup> The larger, extant follies currently number sixteen, and are described below.



Fig. 16: Obelisk, 1798, Joseph Hardtmuth.  
Note plowed field extending to left in picture.

The earliest surviving folly is the sandstone **Obelisk towards PŘÍTLUKY** (*Obelisk*) designed by Joseph Hardtmuth and erected in 1798 by Duke Alois Joseph I to memorialize the peace treaty between Napoleon Bonaparte and the Austrian Archduke Karl concluded in Campo Formio.<sup>98</sup>

<sup>97</sup> Zdeněk Novák, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, pp. 5-6, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, p. 105, and Dalibor Kusá, no page number.

<sup>98</sup> Compiled from Zdeněk Novák, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, App. 4, p. 5, and *Lednicko-Valtický Areál*, Edice, Turistické Mapy, #7, text Památkový Ústav v Brně (Zlín, SKOCart, 1994).



Today the Obelisk demonstrates some signs of deterioration and, while standing in the middle of a plowed field, still serves its original function.

The **Minaret** (*Minaret*), popularly believed to be the highest such structure outside the Muslim world, stands 59.39 meters high on ground 164 meters above sea level. Designed by Joseph Hardtmuth and built from 1797 to 1804 at the end of the Lednice park, the structure is made up of exterior arcades on the ground level.



*Fig. 17: The Minaret, 1797-1804, Joseph Hardtmuth, as portrayed in a pre-1989 postcard set from Lednice-Valtice.*

Its second and third floors contain eight rooms, decorated with mosaic floors and originally intended to house oriental art collections. Above these two floors rises a tri-partite tower, whose summit may be reached by 302 stairs. The walls of the minaret were originally highly decorated



with ornamentation, including quotations from the Koran.<sup>99</sup> At the present time, despite recent interventions the building suffers from structural cracks. It is owned by the Institute for the Care of Monuments in Brno. Only the tower of the Minaret is open to the public, and serves as a look-out point over the Lednice-Valtice landscape.



Fig. 18: *The Moorish Pumphouse, 1800, Joseph Uebelacher.*

The **Moorish Pumphouse** (*Vodárna*) was designed by Joseph Uebelacher and is believed to have been constructed around 1800.<sup>100</sup> It stands on the river Zámecká Dyje, close to the Lednice Castle within the park. Today it is no longer operational, having been replaced in the twentieth century with a new waterworks that is located on the opposite bank of the river and may be seen to the far left in Fig. 18.

<sup>99</sup> Zdeněk Novák, text, *Minaret v Lednici na Moravě*, brochure (Památkový ústav v Brně, 1994), pp. 2-8.

<sup>100</sup> Dalibor Kusá, no page number, and *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, p. 23.







Fig. 19: *Belvedere*, 1802, *Joseph Hardtmuth*.

**Belvedere** (*Belveder*), lying slightly north of the town of Valtice, originally served as the estate's pheasantry and contained aviaries. Designed by Joseph Hardtmuth and erected in 1802, the building has undergone changes in the recent years.<sup>101</sup> Today it stands as an octagonal room flanked by two rectangular wings, which a masonry wall and two outbuildings surround. It is currently owned by the Czech Academy of Sciences, which undertook some repairs prior to 1989. Since 1992 the folly has been rented to a private individual, and, in some disrepair, is currently unused and empty. The Institute for the Care of Monuments at Brno has formalized an agreement with the Czech Academy of Arts and Sciences by which the Institute will gain ownership of the folly shortly.<sup>102</sup>

<sup>101</sup> Compiled from Dobromila Brichtová, et al, p. 140, Zdeněk Novák, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, App. 4, p. 4, and *Lednicko-Valtický Areál*, Edice, Turistické Mapy, #7.

<sup>102</sup> Jaromír Míčka, interview.



The “**Roman**” **Aqueduct and Cave** (*Akvadukt a hermitaž*) were designed by Joseph Hardtmuth in 1805 and stand on the banks of the pond in the Lednice park. The aqueduct, linked to man-made caves, at one time carried water that fell as a waterfall into the nearby pond.<sup>103</sup> The artificial ruin of the aqueduct spans a short distance from the bank into a small hill, in which the artificial cave was built. The cave extends beyond the hill to form an arch over the pathway that leads around the park. This folly group is owned by the Institute for the Care of Monuments in Brno, which is currently preparing analyses and repairs.<sup>104</sup>



Fig 20: *The Hunter's Lodge, 1806, Joseph Hardtmuth.*

The **Hunter's Lodge**, (*Lovecký Zámeček*) built by Joseph Hardtmuth in 1806 in the meadows east of Lednice, near the village Ladrná, originally served as a gathering place after the

<sup>103</sup> Zdeněk Novák, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, App. 4, p. 5, and Miloš Stehlík, *Zámek Lednice*, Brochure (Památkový ústav v Brně, 1994).

<sup>104</sup> Jaromír Míčka, interview.



conclusion of hunts.<sup>105</sup> The building, a simple rectangular structure, is constructed of brick masonry with wooden architectural elements. It contains an elaborated front, with a three-vaulted arcade on the ground floor, above which a balustraded balcony rises, which in turn is topped by a pediment. As a result of the political changes of the 1960s, a private individual was given the opportunity to purchase it. Since that time, it has passed into a second person's ownership.<sup>106</sup> Today the building, together with an immediate, newer neighbor, appears inhabited, although it is in poor repair.



Fig. 21: Janův Hrad, 1805-1811, Joseph Hardtmuth.

**Janův Hrad**, described in *Time and the Land* as “one of the most often visited places in the park,” was constructed from 1805 to 1811 according to a design by Joseph Hardtmuth. It takes the form of a romantic ruined castle, and originally served as a hunting lodge, with kennels and

<sup>105</sup> Zdeněk Novák, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, App. 4, p. 5, and *Lednicko-Valtický Areál*, Edice, Turistické Mapy, #7.

<sup>106</sup> Jaromír Míčka, interview.





stables on the ground floor and a banquet hall above.<sup>107</sup> It is located a few kilometers north-east of the Lednice park. It retains its original form of a large, medieval, semi-ruined stone castle sporting large towers, an arcade and “fragments” of architectural elements. It is currently owned by the National Agricultural Museum, of Prague, which has established a branch museum on its premises, although administratively it falls under the jurisdiction of the Ministry of Culture. Today it houses an exhibition on animals and hunting, and occasionally hosts festive occasions, such as weddings.<sup>108</sup>



*Fig. 22: The New Court, rebuilt 1809-1810, Joseph Hardtmuth, with horses grazing in front.*

The **New Court/ New Farmyard** (*Nový Dvůr*), situated close to the Temple of the Three Graces, was rebuilt in 1809 to 1810 by Joseph Hardtmuth from a pre-existing structure. Today the building contains three wings that surround a courtyard, as well as a central rotunda added in 1820 by Franz Engel opposite the entrance. Originally serving as stables for the duke's merino sheep, in

<sup>107</sup> Dobromila Brichtová, et al. p. 141.

<sup>108</sup> Jaromír Míčka and Ivana Holasková, interviews.





the late nineteenth century horse raising was introduced to the New Court.<sup>109</sup> Today the building continues this use, operating as a stable.



*Fig. 23: Horse and rider, likely to be associated with the New Court, riding past the Temple of the Three Graces.*

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<sup>109</sup> Compiled from *Lednicko-Valtický Areál*, Edice, Turistické Mapy, #7, Miloš Stehlík, *Zámek Lednice*, no page number, Dobromila Brichtová, et al. p. 160, and Zdeněk Novák *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, App. 4, p. 5.





Fig. 24: *Pohansko, 1810-1811, Joseph Hardtmuth. Currently undergoing repairs.*

The **Pohansko** folly (*Pohansko*), designed by Joseph Hardtmuth, was built in 1810-1811 on the earthen ramparts of a fortified settlement of the Great Moravian Empire, whose archaeological remains have been uncovered in the field that lies in front of the folly.<sup>110</sup> Located to the south of Břeclav, this structure is comprised of a central section, in which a columned second story rises above an arcaded ground floor. Two symmetrical wings, each a continuation of the arcaded ground floor of the central section, are set back slightly and flank the center of the monument. At the present time, the folly is owned by the city of Břeclav, which is renovating it into a branch of the city museum,<sup>111</sup> with the work contracted to the company Archa II.<sup>112</sup>

<sup>110</sup> Dobromila Brichtová, et al, p. 161.

<sup>111</sup> Jaromír Míčka and Ivana Holasková, interviews.

<sup>112</sup> Information I noted on billboard beside folly during a site visit in March of 1997.





Fig 25: *Rendez-Vous*, 1810-1812, Joseph Kornhäusel, with visitors.

The **Rendez-Vous Folly**, or **Temple of Diana** (*Rendez-vous*, *Randez-vous*, or *Dianin Chrám*) was built between 1810 and 1812 by Joseph Kornhäusel, based on designs by Joseph Hardtmuth, in the form of a large triumphal arch dedicated to Diana, the goddess of the hunt. Used by the Liechtensteins as a gathering place after hunts, the folly interior spaces include a monumental stair leading to a great hall above the arch. The structure is decorated with exterior panel reliefs, depicting hunting scenes, as well as four free-standing statues, done by Joseph Klieber.<sup>113</sup> Currently empty, the folly is owned by the Institute for the Protection of Monuments and is anticipated to undergo repairs shortly.<sup>114</sup>

<sup>113</sup> Dobromila Brichtová, et al, 156, and John Carr and Amy Freitag, *Rendez-Vous Folly Lednice/Valtice Cultural Landscape, Czech Republic, Conservation Project Report, Phase 1 - Documentation and Planning*, unpublished report prepared for the World Monuments Fund, Graduate program in Historic Preservation, University of Pennsylvania, 1996.

<sup>114</sup> Jaromír Míčka, interview. For a detailed description of the folly's condition in 1996, see John Carr.







Fig 26: Colonnade, c. 1817, Joseph Kornhäusel or Joseph Popallack

Rising above the town of Valtice on Reistna hill, the **Colonnade** (*Kolonáda na Rajstně, or Rajstna*) was built either by Joseph Kornhäusel from 1812 to 1817, based on a design by Joseph Hardtmuth, or by Joseph Popallack from 1817 to 1823. This large colonnade, with no interior spaces but an accessible roof, was erected by Jan Joseph I of Liechtenstein in dedication to his father and brothers, as is reflected in the inscriptions. The sculptures are thought to represent the work of either the sculptor Joseph Klieber or the workshop of Joseph Kornhäusel. Already experiencing deterioration in the early twentieth century, the column pillars were replaced with artificial stone at that time, and the folly was repaired by Karel Weinbrenner in 1907.<sup>115</sup> Located in the no-man's-land between Austria and Czechoslovakia throughout the socialist period until 1989, during these years the folly was inaccessible without special permission.<sup>116</sup> Today it is owned by

<sup>115</sup> Compiled from Zdeněk Novák, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, App. 4, p. 5, Dobromila Brichtová, et al, p. 157, and *Lednicko-Valtický Areál*, Edice, Turistické Mapy, #7.

<sup>116</sup> Pavla Lužová, interview.





the Institute for the Care of Monuments in Brno,<sup>117</sup> and serves its original use as a prominent landscape feature and a destination for visitors.



Fig. 27: Fishpond Folly, 1814-c.1816, Joseph Kornhäusel.

The **Fishpond Folly** (*Rybniční Zámeček*), overlooking the Central Fishpond from the north, was built by Joseph Kornhäusel from 1814 to about 1816.<sup>118</sup> A small, two-story building, the protruding central portion of its front façade is emphasized by an arched entrance, a balcony above, and a pediment rising above the roof. Sited high on the bank above the Central Fishpond, it affords a direct view to the Temple of the Three Graces across the pond.

<sup>117</sup> Jaromír Míčka, interview.

<sup>118</sup> Zdeněk Novák, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, App. 4, p. 5.





*Fig. 28: View from the Fishpond Folly over the Central Fishpond towards the Temple of the Three Graces.*

Given by one of the dukes of Liechtenstein to the Union of Ornithologists, today the folly belongs to Mendel University. In attractive exterior appearance thanks to recent repairs, its interiors house a small exhibition area and serve as a workplace for the Union of Ornithologists.<sup>119</sup>

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<sup>119</sup>Jaromír Míčka and Ivana Holasková, interviews.





Fig. 29: *Border Folly, completed by 1827 by Joseph Poppelack.*

The **Border Folly** (*Hraniční Zámeček*) was completed by 1827 by the architect Joseph Poppelack, possibly using the designs of Franz Engel or Joseph Kornhäusel, the architects preceding him at the Liechtenstein estate. Sited on the far west bank of the Hlohovec Fishpond, the folly was planned, possibly by Engel, to balance the Temple of Apollo, which also looks onto the pond.<sup>120</sup> As its name and façade inscription indicate, at one time it stood precisely on the border between South Moravia and Lower Austria.<sup>121</sup> It is composed of a three-story central portion, with a large front terrace two floors high, which is flanked by two symmetrical wings on either side. Given in the 1980s by the forerunner of the Institute for the Care of Monuments to an agricultural cooperative farm, it has since changed hands twice. The current owner recently undertook an extremely extensive restoration campaign,<sup>122</sup> and opened the folly as a restaurant-café in the summer of 1996.

<sup>120</sup> Zdeněk Novák, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, App. 4, pp. 5-6. The uncertainty over the architect is reflected in Dobromila Brichtová, et al, which is unclear in its attribution.

<sup>121</sup> Dobromila Brichtová, et al, p. 155.

<sup>122</sup> Jaromír Míčka, interview.





Fig. 30: *Temple of Apollo*, designed in 1817 by Joseph Kornhäusel and erected in 1819 by Franz Engel.

The **Temple of Apollo** (*Apollonův Chrám*), standing on a hill above the Mill Fishpond, was designed in 1817 by Joseph Kornhäusel and erected in 1819 by Franz Engel. It stands as a rectangular building, fronted by columns, that is topped by a semi-circular half-dome within a cube. Its main façade and half-dome sport mythological figures, created by Joseph Klieber.<sup>123</sup> Given during the 1960s by the Institute for the Care of Monuments at Brno to a recreational organization, which later established a camp in the vicinity of the folly, the building is currently owned by the Municipal Office and appears to be unused. At the time of this writing, the exterior of the building is marred by extensive graffiti. Plans exist, however, for its return to the Institute.<sup>124</sup>

<sup>123</sup> *Lednicko-Valtický Areál*, Edice, Turistické Mapy, #7.

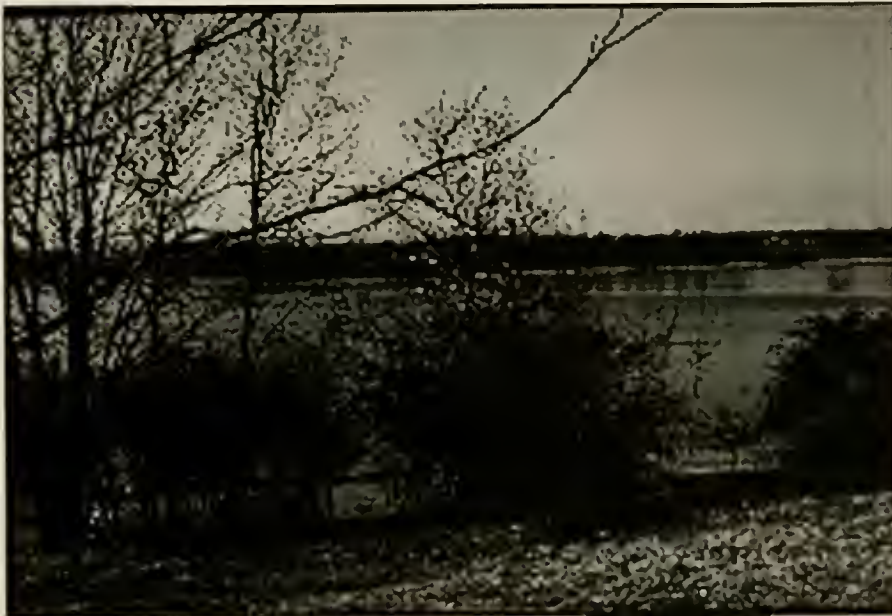
<sup>124</sup> Jaromír Míčka, interview.







*Fig. 31: Camp "Apollo" beside the folly carrying the same name. Note sign to left advertising the canteen "Hawaii."*



*Fig. 32: View over the Mill Fishpond from the Temple of Apollo. Note the lone cyclist/sunbather.*





Fig. 33: *Temple of the Three Graces, 1824, Franz Engel.*

The **Temple of the Three Graces** (*Chrám Tří Grácií*) was constructed in 1824 by Franz Engel to face the Fishpond Folly, on the opposite bank of the Middle Fishpond. The folly takes the form of a one-story curved colonnade that masks interior spaces behind. The niches in the colonnade hold statues by Joseph Kleiber that once stood in the Temple of the Muses, which has since been demolished. The statue of Athena, Aphrodite and Artemis that stands in the foreground of the folly represents the work of Johann Martin Fischer that once stood in the Lednice park.<sup>125</sup> Today the Three Graces is owned by Mendel University,<sup>126</sup> and appears to be recently repaired, although not permanently occupied. Caretakers quarters are located adjacent to the folly.

The final folly to be built in the Lednice park area is that of the **Chapel of St. Hubertus** (*Kaple Sv. Huberta*). Erected in 1854 or 1855 by Jan Heidrich, based on a design by George Wingelmüller, it is located to the north-east of the Rendez-Vous folly in the Boří Les forest. An

<sup>125</sup> Zdeněk Novák, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, App. 4, p. 5, Dobromila Brichtová, et al, pp. 140-159, and Dalibor Kusá, no page number. The latter refers to the architect as Johann (or Jan) Karel Engel.

<sup>126</sup> Jaromír Míčka and Ivana Holasková, interviews.



open, triangular structure, this Neo-Gothic chapel houses a statue of the patron saint of hunting.<sup>127</sup>

Today this folly serves its original purpose of a destination for outdoors trips.

In addition to these follies, the Lednice-Valtice area also contains other, smaller structures. These include a Chinese bridge, in the Lednice park, the Láňy Manors (*Láňy*) to the south of Pohansko, built by Joseph Hardtmuth from 1810 to 1812, the Katzeldorf Chalet, constructed by Franz Engel with Hardtmuth's plans, and the Sheep-Shed (*Ovčárna*).<sup>128</sup>



Fig. 34: Chinese Bridge, Lednice park.

As an ensemble, the sixteen major follies, together with the two castles and over two hundred square kilometers of protected cultural landscape, create a striking assemblage of architecture and landscape interventions dating back at least five hundred years. As noted, their history extends to the twelfth century, although the fabric and landscape arrangements existing today date primarily from the eighteenth century forward. Transferred to state ownership in 1945, the monuments and landscape have been primarily managed by state administration since that time

<sup>127</sup> Dobromila Brichtová, et al, p. 161.





and given protection through the designation of monument zone status. The description of the monument zone's history, administration and composition has illuminated its remarkable features that led to its proclamation and protection as the Lednice-Valtice Monument Zone, as well as a long history of intervention and change. While unique in its specifics, as are all sites, its treatment during the past fifty years has been characteristic of such sites in the Czech Republic, and creates one layer of its identity that will be explored in the following chapter.

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<sup>128</sup> Zdeněk Novák, *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs*, App. 4, p. 5.





### CHAPTER III ASPECTS OF CZECH CULTURAL IDENTITY AS EMBODIED IN THE LEDNICE-VALTICE MONUMENT ZONE

Preservation usually focuses on the physical remains of an era, embodied in an historic district, an old building, or even a single architectural element that has survived from the past. The associated activities of physically conserving this tangible evidence of a previous time lies in the belief, that serves as their underpinning justification, that the physical evidence from the past is caught up with a place's identity. In the example of the Lednice-Valtice Monument Zone, the distinct architectural character of the site, ranging from Southern Moravian for the towns of Valtice and Lednice to varying styles for the monuments, is well-accepted by Czechs as physically marking the identity of the area and has been preserved through national legislation and local architectural regulations for several decades.

Beyond the physical, other elements can capture the identity of a place. As noted in Chapter One, one manner of characterizing the identity of an area lies in the determination of beliefs and practices associated with it that exert a defining influence over the location in question. For the Lednice-Valtice Monument Zone, as an example of a major monument site, such beliefs and practices may be found in the philosophy of treatment and its implementation, as well as the philosophy of use, with its associated implementation. While variation has occurred over time in these fields, evidence supports the existence of a distinctly Czech approach towards monument treatment and use, and may be demonstrated through an examination of preservation terminology and practice. The characterizing features include a belief that monuments must represent a complete entity, which finds expression in two tenets of Czech preservation philosophy: first, that monuments should be portrayed as aesthetic whole; and secondly, that historic sites must enjoy continuing use. This second belief finds physical manifestation in the use of monuments for outdoor recreation, the "touring" of history, office space, leisure activities and "festive" occasions.



Voiced in publications during the socialist period and practiced in the Lednice-Valtice area, these philosophies appear to continue to be adhered to today, albeit in modified form. Specific to the Czech Republic, and perhaps occasionally unusual to foreign eyes, these beliefs and uses nevertheless represent one layer of the site's identity that it has inherited from the past and that continues to be inscribed on the monuments today.

## PHILOSOPHY OF TREATMENT

An examination of Czech writings on preservation theory and activities highlights the existence of a distinct understanding of preservation which projects of the past ten years, both prior to and following the Velvet Revolution, confirm. Although a limited number of written discussions could be accessed from those produced since 1989, recent restoration projects in the Lednice-Valtice Monument Zone appear to support this conclusion.<sup>129</sup> The basic principles of restoration that guide Czech interventions into historical physical fabric demonstrate a continuation of a philosophy that dates to the mid-nineteenth-century Austro-Hungarian Empire. Despite changes in orientation and interpretation of this philosophy, the fundamental conviction of the necessity to present a monument as an aesthetic whole, and the associated license to intervene in practice, join with a belief in active re-use to mark Czech preservation activities from the 1960s to the present.

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<sup>129</sup> For the purposes of this study, discussions presented in the major Czech preservation journal (*Památky a příroda*) from 1984 to 1990, in the leading architectural journal (*Architektura ČSR*) from 1984 to 1989, when the journal was apparently disbanded, and in accessible Czech books, have been consulted. While preservationists have continued theoretical debates on their field since 1990 in the state historic preservation journal, none could be accessed for this research. The first journal were chosen as one of two identified by Czech preservationists as the most significant as regards preservation (as noted by Vratislav Nejedlý, "Reflexe názorů na restaurování uměleckých památek v odborné literatuře v období 50. - 70. let 20. století," *Památky a příroda* 12, no. 9 (1987), p. 513); the second, *Umění* (Art), was not consulted as it considers fine arts topics. The second journal reviewed, *Architektura ČSR*, was selected as it represents the main architectural journal of the period. 1984 was chosen as a cut-off year for the journal articles as it falls five years prior to the political changes and allows for a little more than a decade of activities reviewed.



### Architectural Rehabilitation and Architectural Conservation

A brief description of the Czech field of historic preservation, as regards practice and terminology, will draw attention to a continuity in nature and scope of these two areas since the mid-twentieth century. Carried out by a well-developed professional cadre that has continued an active presence since 1989, the field has distinct features of organization that distinguish it from North American practice.

In parallel to the continuation of state administration, as described in Chapter Two, the terminology describing preservation activities has remained the same throughout the recent decades and helps to illuminate the nature of the field in the Czech Republic. The Czech equivalent of the North American term “historic preservation” is *památková péče*, which literally means “monument care”<sup>130</sup> and represents the only term used to refer to the profession as a field of theoretical inquiry or administration. The informal term for a professional in the field of historic preservation, equally derived from the word for “monument,” is *památkář*, literally a “monument-er”.<sup>131</sup> A well-developed profession, it currently administers the field of preservation through a hierarchical series of institutes, outlined in Chapter Two, in whose titles the term “monument care” (*památková péče*) may shorten to simply the word “monument” (*památká*). For example, the new national state historic preservation bureau, *Státní Ústav Památkové Péče*, or “State Institute for the Care of Monuments,” retains a title close to the previous, socialist institution it replaced, *Státní Ústav pro Památky a Ochrany Přírody*, the “State Institute for Monuments and the Protection of Nature.”

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<sup>130</sup> In this phrase, the word “monument” is in the adjectival form.

<sup>131</sup> This usage was noted in spoken conversations during the 1996 Rendez-Vous Folly Conservation Project, and in one of the written resources reviewed.



Further continuity in the field, both professional and terminological, has been upheld through the continual publication of the state historic preservation journal. This publication began in the 1930s and sequentially carried the titles *Zprávy památkové péče* (Discussions of Historic Preservation), *Památková péče* (Historic Preservation), and *Památky a příroda* (Monuments and Nature) up to 1990. Following the political shift in 1989, the 1930s title of *Zprávy památkové péče* (Discussions of Historic Preservation) was reinstated, invoking a continuity with an older generation of the profession through the wording of a title that has continued to today.

Similarly, articles on historic preservation, both prior to and following 1989, employ the phrase “monument care” for preservation, such as the 1985 *Forty Years of State Historic Preservation* and the 1990 *Discussion of the Theory and Methodology of Historic Preservation*, all in the national historic preservation journal of the time, *Památky a příroda* (“Monuments and Nature”), which refer to historic preservation in this manner.<sup>132</sup> Occasionally, the phrase “monument care” may be inverted to “care of monuments,” as in the 1987 article *Thirty Years of Historic Preservation [“Care of Monuments”] in the Activity of the Regional Center of State Historic Preservation [“Monument Care”] and Preservation of Nature at Brno*.<sup>133</sup>

The term “monument care,” however, refers exclusively to the field as a theoretical entity or administrative activity and never to actual interventions in historic building fabric. That this is so reflects the Czech division of work in the field of preservation, in recent years directly inherited from the previously existing socialist structure. While it is preservationists (*památkáři* or “monument-ers”), working through state institutes, who administer activities in the profession and work at its institutes, work in the field is performed by architects and, to a limited degree, by

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<sup>132</sup> In the original, these are Pavel Korčák, “Diskuse o teorii a metodologii památkové péče,” *Památky a příroda* 15, no. 2 (1990), pp. 65-74, and Ladislav Antony, “Čtyřicet let státní památkové péče,” *Památky a příroda* 10, no. 4 (1985), p. 193, respectively.





architectural conservators. Although the Czech term *památková péče* parallels the North American “preservation,” which in the US describes the protection of cultural property aimed at minimizing physical damage,<sup>134</sup> Czech makes two distinctions for the North American “conservation,” the science-based intervention into historical fabric, that reflect a division of the practice in the country into large-scale and small-scale work.

Large-scale physical intervention aimed at the rehabilitation of a historic building can go by a number of terms and really represents a sub-specialty within architecture. One term used includes *restauratorství* (literally “restoration”), referring to the application of both the technical understanding of materials treatment and architectural knowledge necessary to carry out rehabilitation work.<sup>135</sup> This type of work continues to be designed and overseen by an architect (*architekt*), whose role was described in a 1984 article as “the main coordinator and designer of the concept of a monument renovation project as a living work of art.”<sup>136</sup>

This field within architecture has been extensively practiced over the past decades and continues to be so today. Prior to 1989, evidence of work may be found in the indices of the state professional architectural journal *Architektura ČSR*, which listed citations of various types of restoration work, including *rekonstrukce* (“reconstruction” or “renovation”), *modernizace* (“modernization”), *dostavba* (“addition”), and *přestavba* (“reconstruction”), all under the independent subject heading *modernizace* or *památky* (“modernization or monuments”). This category contained sixteen entries in 1988, six entries in 1987, eighty-two entries in 1987, nine

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<sup>133</sup> In the original, this is Jiří Paukert, and Dagmar Antošová, “Tři desetiletí péče o památky v činnosti Krajského střediska státní památkové péče a ochrany přírody v Brně,” *Památky a příroda* 12, no. 8 (1987), pp. 462-471.

<sup>134</sup> AIC Definitions of Conservation Terminology, unpublished document, Washington, DC, 1996.

<sup>135</sup> Radomír Nepraš, interview.

<sup>136</sup> In Aleš Vošablík, “30. let Státního ústavu pro rekonstrukce památkových měst a objektů a státní památkové péče,” *Památky a příroda* 9, no. 8 (1984), p. 477.



entries in 1986, fourteen entries in 1985, and twenty-six entries in 1984.<sup>137</sup> As noted by even casual observers in major towns, the frequency of this work has continued, if not accelerated, since 1989. The practicing of the field remains essentially unchanged, with the post-1989 modification that work may now be carried out by private organizations.

On the smaller scale, work on individual pieces of architectural ornamentation is termed *restauratorství* (restoration) or *konzervatorství* (conservation), reflecting the close relationship between objects conservation and architectural conservation that exists in the Czech Republic. Generally denoting science-based interventions aimed at preserving objects or original building fabric, in this context *restauratorství* and *konzervatorství* refer to “objects conservation” which is extended to include murals and other architectural elements found on a building.<sup>138</sup> Czech discussions on intervention into historic architectural fabric refer to the same philosophical foundations as those used in fine arts conservation, and architectural conservators, who focus on rehabilitating an entire building, generally do not exist *per se*. Rather, the professional in this field, a *konzervator* or *restaurator*, usually represents the Czech equivalent of the North American “objects conservator” who may work on free-standing or architectural decoration.

Conservation work has been extensive and frequently published in the Czech Republic, both prior to and following 1989. In the period from 1984 to 1990, the historic preservation journal *Památky a příroda* featured a regularly occurring rubric titled *Technology, Conservation, Restoration*,<sup>139</sup> featuring articles on scientific topics of interest for architectural conservation, such as the 1985 *The Application of Thermo-Vision Diagnostic Tools in the Investigation of Built Monuments*, the 1988 *The Verification of the Effectiveness of “Biological” Cleaning Pastes for*

<sup>137</sup> Information obtained from indices to each year, as published in the journal of the following year.

<sup>138</sup> For an example of the usage described above, see Petra Hoftichová, “Výsledky činnosti Státních restaurátorských ateliérů pro městskou památkovou rezervaci a státní hrad a zámek Český Krumlov,” *Památky a příroda* 10, no.5 (1985), pp. 280-283, devoted entirely to architectural restoration activities.



Stone, and the 1988 *The Petrification of Wood in Relation to the Polarity of Examined Solvents*.<sup>140</sup>

Since that time, symposia have been held and published, featuring articles on similar topics.<sup>141</sup>

As with the work of architects, the functioning of this field has remained relatively unchanged since 1989. An exception is that of a 1992 amendment to the still valid 1987 law on the state care of monuments that shifted the granting of licenses from organizations to private individuals.<sup>142</sup> Training in the field is obtained at the Academy of Fine Arts, representing a full university degree, as it has since the socialist period, or at a recently established private school that offers a three-year university degree. Training at this second institution, The Litomyšl College of Restoration Technology, however, has many parallels with that at the Academy in its focus on materials in the form of architectural ornamentation and requirement of specialization in material type.<sup>143</sup>

### Philosophy of Intervention

Prior to 1990, Czechs preservationists wrote extensively on the theory and practice of appropriate physical interventions, and the number, scope and topics of publications suggest that a

<sup>139</sup> In the Czech original, *technologie, konzervování, restaurování*.

<sup>140</sup> In the original, these are Eva Paukerová-Kalibová, "Uplatnění termovizní diagnostiky v průzkumu stavebních památek," *Památky a příroda* 10, no. 7 (1985), pp. 513-522, Petr Kotlík, "Ověření účinnosti 'biologické' čisticí pasty pro kámen," *Památky a příroda* 13, no. 2 (1988), pp. 87-88, and Eva Šimůnková, and Jan Josef, "Petrifikace dřeva v závislosti na polaritě použitých rozpouštědel," *Památky a příroda* 13, no. 5 (1988), pp. 283-285, respectively.

<sup>141</sup> See Archives of Art Technology Prague (AHOT), *Yearbook, Technologia Artis 3, The Symposium on the Technology of Art Works from the Central European Region and the Czech Restoration School* (Praha, Obelisk, 1993), as an example.

<sup>142</sup> Czech Federated Republic, 242 - Zákon České národní rady ze dne 14. dubna 1992, kterým se mění a doplňuje zákon České národní rady č. 20/1987 Sb., o státní památkové péči, ve znění zákona České národní rady č. 425/1990 Sb., o okresních úřadech, úpravě jejich působnosti a o některých dalších opatřeních s tím souvisejících, in *Sbírka zákonů České a Slovenské Federativní Republiky 1992* (Praha, Statistické a evidenční vydavatelství tiskopisů).

<sup>143</sup> *The High School of Restoration Technology*, brochure (Litomyšl: High School of Restoration Technology, post-1989).



well-educated and active body of professionals made informed choices regarding philosophy.<sup>144</sup> Publications since 1990 suggest a similar stance as regards philosophy of treatment with the foundations of this continuing tradition lying in the same theories. By 1987, the official state historic preservation journal of the time, *Památky a příroda*, had accounted for five-sixth of all three hundred or so journal articles published on the topic of restoration out of all the architectural commentaries published since about 1950.<sup>145</sup> Those articles from 1984 to 1990 that focus extensively on theoretical discussions of appropriate interventions in physical fabric, both as architectural rehabilitation and as materials conservation, total nine in *Památky a příroda* and two in *Architektura ČSR*. These all call upon what the authors view not only as the foundation from which Czech preservationists have made conscious, informed choices about the appropriate character of interventions, but also as a continuing tradition of which contemporary Czech preservation sees itself a part.

The older philosophical bases cited in Czech theoretical discussions of preservation since 1984 locate the philosophical foundations of historic preservation in the work of late nineteenth-century and early twentieth-century Austro-Hungarian scholars of art history, most notably Alois Riegl and Max Dvořák, upon whose work twentieth-century Czech scholars expanded, whether these elaborations espouse the interpretations of the nineteenth-century scholars or not. The work of Alois Riegl, as published in his 1903 work *Der moderne Denkmalkultus, sein Wesen und seine Entstehung*, with its hallmark emphasis on authenticity of structure deriving from the preservation of material, together with those of the Czech Max Dvořák published in his 1916 *Katechismus der Denkmalpflege*, serve as the foundation from which Czech twentieth-century scholars formulated

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<sup>144</sup> As noted previously, while preservationists continued theoretical debates on preservation since 1990 in the state historic preservation journal, none could be accessed for this research.





their specific approach to restoration and conservation.<sup>146</sup> While the discussions of the late 1980s include some period-specific criticism of major Western European preservationists, such as Alois Riegl,<sup>147</sup> forefronting instead Czech scholars of the contemporary era and political persuasion, all acknowledge the contribution of a theoretical base by the earlier scholars and note the positive lessons that can be drawn from the individuals criticized. Thus, the great contribution of Alois Riegl is seen to lie in the practical aspect of his work, not the scholarly.<sup>148</sup> Of the nineteenth-century purists such as Viollet-le-Duc, greatly criticized by Czechs, the art historian Marie Benešová notes that their approach “was perhaps the result of a period characterized by a love and reverence for history,” and its implementation “above all a feel for magnitude, the ability to give symbols meaning and monumentality in relation to exterior space, thus that which today is termed a sense for urbanistic compositional relations.”<sup>149</sup>

During the socialist period, the position of these forerunner scholars appears to have even taken precedence over international conventions, such as the 1964 Venice Charter, drafted by twenty-three experts, including the Czech Jakub Pavel.<sup>150</sup> Adopted by the state upon its declaration, Czech preservationists aligned themselves with this document and the internationally accepted values that it represents.<sup>151</sup> However, by noting in 1987 of earlier theories of preservation

<sup>145</sup> The remaining one-sixth occur in the journal *Umění* (Art), as cited in Vratislav Nejedlý, “Reflexe názorů na restaurování uměleckých památek v odborné literatuře v období 50. - 70. let 20. století,” *Památky a příroda* 12, no. 9 (1987), p. 513.

<sup>146</sup> As noted in Josef Štulc, “K současnému stavu metodologie údržby a obnovy stavebních památek,” *Památky a příroda* 12, no. 3, (1987), pp. 137-138, and Jaroslav Petrů, “Význam mezinárodních dokumentů vztahujících se k péči o památky, K 65. výročí úmrtí Maxe Dvořáka,” *Památky a příroda* 12, no. 4 (1987), p. 193 and p. 195, footnote 6.

<sup>147</sup> As in Josef Štulc, “K současnému stavu metodologie údržby a obnovy stavebních památek,” pp. 137-138.

<sup>148</sup> Jaroslav Petrů, p. 193.

<sup>149</sup> Marie Benešová, *Česká Architektura v Proměnách Dvou Století*, (Praha, Státní pedagogické nakladatelství. 1984). pp. 146, 148-150.

<sup>150</sup> *International Charter for the Conservation and Restoration of Monuments and Sites* (Venice: International Council on Monuments and Sites, 1996), p. 131.

<sup>151</sup> See Josef Štulc, “K současnému stavu metodologie údržby a obnovy stavebních památek,” and Jaroslav Petrů, for examples.



that “[these concepts] were codified later in the Venice Charter,”<sup>152</sup> one Czech preservationist located the profession’s foundation not in contemporary, internationally accepted statements, but rather in a distinct, long-existing tradition of theoretical consideration supported by practice that began in the early twentieth century.

This surprising alignment with bourgeois-period scholars and the lack of pervasive, politically charged dogma suggest that, at least as regards theoretical consideration of architectural rehabilitation and conservation practices, political climate played little of a role.<sup>153</sup> Despite the inclusion of some form of reference to socialist-inspired views of society in the vast majority of the pre-1989 discussions on architectural rehabilitation and conservation practices reviewed, in the preservation literature these are generally found at the beginning or close of articles and do not pervade the entire discussion. Notable examples include frequent references to the need for continual progress and improvement,<sup>154</sup> references to the determining power of the proletariat,<sup>155</sup> and an occasional reference to unexplored questions in the Marxist theory of culture.<sup>156</sup> Only in semi-theoretical discussions of contemporary architecture and related societal needs, particularly in the journal *Architektura ČSR*, do they dominate an entire article.

Elaborating on preservation theory and practice, commentaries of the 1980s have strong criticisms of the mid-nineteenth century fanciful reconstructions championed by Viollet-le-Duc that in Czech literature are termed “purist restoration,” which is accused by Vratislav Nejedlý of its insensitivity, by Marie Benešová of its remoteness from the actual past, and by Josef Štulec of

<sup>152</sup> Josef Štulec, “K současnému stavu metodologie údržby a obnovy stavebních památek,” p. 143.

<sup>153</sup> This thought was also expressed by Radek Nepraš, subsequent to this writing.

<sup>154</sup> See the introduction to Josef Štulec, “K současnému stavu metodologie údržby a obnovy stavebních památek,” pp. 129-139, as an example.

<sup>155</sup> See the conclusion to Josef Štulec, “K současnému stavu metodologie údržby a obnovy stavebních památek,” p. 144, as an example.

<sup>156</sup> Only one such reference to Marxist theory was found in the literature reviewed, this being in Milena Radová, “Koncepce památkového zásahu do stavebního díla, její úloha a východiska, Část 1,” *Památky a příroda* 12, no.1 (1987), p. 5.



resulting in “brutal destruction or purist devaluation of so many significant historic structures” in Czech areas.<sup>157</sup> Equally, however, Štulc opposes the Czech synthetic idea of preservation to the “conservation” or “analytical” methods that immediately followed the “purist” tendencies as a corrective reaction that, as set forth by Alois Riegl and Georg Denio, aim exclusively at preserving all original elements of the building.<sup>158</sup> Preservation articles criticize this preceding “archaeological” or “analytical method,”<sup>159</sup> citing the assessment by one of the founders of Czech objects restoration practice, Bohuslav Slánský, that they are “a negative phenomenon and expression of inconclusiveness, the leading tendency in Europe [of the early to mid-twentieth century] to attempt only to conserve, to leave in a fragmentary state.”<sup>160</sup> For architectural monuments, this

“[i]n its extreme results consisted of the monument being first subject to efficient probe research, coupled with extensive uncovering of its older developmental phases through the consistent removal of younger layers of plasters, brickwork and screens, and the building, thus dissected to detail, frozen in the condition in which the research left it, without the possibility of any completeness-imparting or reconstructive fillings.”<sup>161</sup>

As understood for architectural art work, in this approach “an artistic work was judged primarily to be an historical document of the period of its emergence[:]; in it any completion would actually be a falsification[:]; the fragmentary artistic work would lose its potential force of expression and its documentary value.”<sup>162</sup>

<sup>157</sup> “Purist restoration” is the consideration of an entire chapter entitled *The Czech Environment and Restoration Purism* in Marie Benešová, p. 146-150, and is referred to extensively in Josef Štulc, “K současnému stavu metodologie údržby a obnovy stavebních památek,” p. 137. The citations given are taken from Vratislav Nejedlý, p. 137, Marie Benešová, p. 150 and Josef Štulc, “K současnému stavu metodologie údržby a obnovy stavebních památek,” p. 132, respectively.

<sup>158</sup> Ibid., p. 137.

<sup>159</sup> The first term is in Vratislav Nejedlý, p. 515, and the second in Josef Štulc, “K současnému stavu metodologie údržby a obnovy stavebních památek,” p. 137.

<sup>160</sup> Vratislav Nejedlý, p. 518.

<sup>161</sup> Josef Štulc, “K současnému stavu metodologie údržby a obnovy stavebních památek,” p. 138.

<sup>162</sup> Vratislav Nejedlý, p. 515.



Rather, in counterdistinction to North American practice, Czech scholars view the aesthetic completeness of a monument as a primary quality that preservation efforts should strive to preserve and, as performed in actual practice, if necessary impart. All discussions of architectural interventions by preservationists through the 1980s, regarding both buildings and applied ornamentation, agree with the thought that interventions demand “respect of the design whole and the artistic autonomy of the restored monument.”<sup>163</sup> The combination of this concept of the need for an aesthetic whole with a desire to preserve authentic material creates a readiness to leave current history’s mark on a building that characterizes Czech architectural rehabilitation and conservation practices, both prior to and following 1989. Discussions of methods of the late 1980s, characterized by the union of these two factors, trace the methodological origins to the ideas of the twentieth-century Czech scholars Václav Wagner, Břetislav Štorm, Bohuslav Slánský, and M. Suchomel, who built upon the work of Alois Riegl and Max Dvořák. Not relegated to a prescribed formulation, the interpretation of these founders’ thoughts is the subject of debates between preservationists in the literature, as well as of individual articles devoted to the subject. In *Reflections on Opinions on the Restoration of Artistic Monuments in Professional Literature during the Period of the 50s - 70s of the 20th Century*, Vratislav Nejedlý comments extensively on the Slánský - Petr debates, revolving around appropriate retouché methods for architectural art works.<sup>164</sup> This 1987 article received a response in the same journal in 1990, challenging Nejedlý’s commentary on a related publication.<sup>165</sup> Equally, as Czech preservationists demonstrate familiarity with the founding scholars of Western preservation, they demonstrate knowledge of examples from

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<sup>163</sup> Ibid., p. 520.

<sup>164</sup> Ibid.

<sup>165</sup> In Petr Kotlík, “Poznámka k článku V. Nejedlého, ‘Reflexe názorů na restaurování uměleckých památek v odborné literatuře v období 50.-70. let 20. století,’” *Památky a příroda* 14, no. 2 (1989), p. 91.





foreign countries, primarily those of the East Bloc, and incorporate concerns from both avenues into their debates.<sup>166</sup>

As developed in the twentieth century by Václav Wagner, the philosophy of the aesthetic whole of a work of architecture represents

“the very modern thesis, that a monument should not be seen exclusively as an authentic historic document, but that it is equally necessary to understand it as a permanent, living artistic or architectonic work, whose composition, structure and order, thus whose ideas and representations, that its creators placed in it, must receive equal examination, preservation and respect as the preservation of its original material substance. [This underlines] the old Aristotelian notion that the whole is in essence greater than the mere sum of its parts.”<sup>167</sup>

On the practical side, this approach was translated by Břetislav Štorm into the dictum that “in all unclear cases, to give priority to the safe preservation of entire details of the monument above the frequently very alluring possibility of their being permanent revealed, and subsequently restored and preserved.”<sup>168</sup>

This specifically Czech emphasis on the necessary aesthetic whole of a monument, suggesting that it embodies both an historical document as well as a work of art, is paralleled in discussions of fine arts conservation which, as seen through trends in practice, in the Czech context applies to both individual objects and applied architectural ornamentation. The founding figure of Czech fine arts restoration, Bohuslav Slánský, based his approach on the motto “do not restore, but rather conserve.”<sup>169</sup> In Slánský’s view, this denoted reversibility of treatment and the highest respect for the original work of art, as he outlined in his 1931 article “On the Restoration of Paintings,” and in his discussion of the optical integration of retouché work with the original in his

<sup>166</sup> Seen particularly in Josef Štulc, “K současnému stavu metodologie údržby a obnovy stavebních památek.”

<sup>167</sup> Ibid., p. 140.

<sup>168</sup> Ibid., p. 136.

<sup>169</sup> As noted in Vratislav Nejedlý, p. 514.



1956 article “Debated Issues in the Restoration of Wall Paintings.”<sup>170</sup> The development of Slánský’s conviction of the necessity of bringing complete aesthetic unity to a monument reached full fruition in the early 1970s in the work of M. Suchomel, in his 1971 article “Artistic Aspects and Design Interventions in Restoration Work.”<sup>171</sup>

This distinct understanding of a monument’s authenticity, which Czechs derive from the presentation of a monument as an aesthetic whole while never espousing a destructive approach, has continued to serve as the theoretical basis for preservation work since the late 1980s to today. Conservation literature published since 1989, such as the *1993 Symposium on the Technology of Art Works from the Central European Region and the Czech Restoration School*, refers to the work of Alois Riegl and Max Dvořák, now described as “founders of the Vienna School,” as the cornerstones of today’s conservation work. Equally, it highlights the role of Bohuslav Slánský, now noted as the father of the Czech Restoration School, in laying down “the basic requirements and principles of modern restoration which are in many respects still applicable today.” This school, which developed directly from Slánský’s principles, “sees a work of art completely as an indivisible whole, the material base of which is merely the vehicle of the spiritual artistic significance.”<sup>172</sup> The orientation in these writings is shared by well-established Czech preservationists and restoration architects who, while noting that extensive discussion of implementation has taken place since the late 1980s, claim that the foundations of their field reach back to the Austro-Hungarian Empire, and, as regards philosophy, most notably to Max Dvořák.<sup>173</sup> Finally, continuity, as regards theoretical foundations, may be noted in newly trained architectural conservators’ claim that the authenticity of a structure, particularly as regards its exterior

<sup>170</sup> As noted in Archives of Art Technology Prague (AHOT), pp. 5-6.

<sup>171</sup> Cited in Vratislav Nejedlý, pp.514, 519 and p. 521, footnotes 11 and 46.

<sup>172</sup> Archives of Art Technology Prague (AHOT), pp.5-6.

<sup>173</sup> Jaromír Míčka, and Radomír Nepraš, interviews.



architectural ornamentation, stems from the completeness of the ornamentation and form, not the faithful preservation of all original material.<sup>174</sup>

### **Practices of Intervention**

Although the theoretical bases of preservation activities, as well as the scope of work involved in the related professions of preservationist, restoration architect and conservator, have remained close to unchanged since the 1980s, a question with greater implications is whether the actual practice of architectural restoration work has undergone significant change during the intervening period. This issue is of particular interest as it is here that the true approach to preservation is seen. A factor that may have led to problematic architectural interventions in the past are practice guidelines, derived from the Czech synthetic concept of preservation outlined above. While restoration work of the socialist period appears to have been greatly varied in character, much of it appears questionable today and was already subject to criticism during the late 1980s. Most notably, Czech restoration work of the socialist period has come under criticism, both by foreign and Czech interested parties, as overly interventionist. While an evaluation of the overall progress in restoration projects lies beyond the scope of this work, local projects in the Lednice-Valtice Monument Zone have demonstrated a readiness, with varying degrees of sensitivity, to intervene in the fabric of the past to create a complete entity.

Theory-based discussions of preservation from the late 1980s that aim to set forth practice guidelines all contain the interesting thesis that no single binding theory of preservation exists, alongside references of adhering to the internationally accepted Venice Charter and to the ideas of founding figures of Max Dvořák, Bohuslav Slánský, and F. Suchomel. Rather, according to the

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<sup>174</sup> Personal communications expressed in the summer of 1996 by members of the Czech conservation team during the Rendez-Vous Folly Conservation Project.



preservationist Josef Štulc, “individual, scientific familiarity and evaluation”<sup>175</sup> should be used on a case-by-case approach, to determine the exact nature of a method that avoids the undesirable extremes of “the romanticizing trend [of] renovation to ‘original condition’” and analysis-based repairs “leading to an unclear understanding of the architectonic work as a whole.”<sup>176</sup>

In accord with current practices in Western Europe and the United States, this synthetic approach is termed “reconstructive” by Štulc, and is described as leading to combinations of new construction and conservation, from various interpretations of the one method.<sup>177</sup> On the smaller scale of architectural conservation, Slánský’s writings receive similar citation to support the occasional need to reconstruct a wall mural. While Slánský underlined that *retouché* work always needed to respect the original fabric, such as through differentiation, he equally espoused the “real and occasionally unavoidable possibility of realizing a reconstruction” in order to preserve the aesthetic whole of its architectural environment.<sup>178</sup>

While distinctly open-ended, these guidelines of the 1980s were well delineated. Grounded in an unwavering support of the presentation of a monument as an aesthetic whole, not a group of fragments, for Štulc the “reconstructive” method was, first, “never to be a goal unto itself, but simply one of many means to bring into force and give value to the authentic quality of the monument, preserved in the original,” secondly, was “to stem from a thoroughly scholarly familiarity with the monument, which we must never ‘improve’ through our own hypothetical representations,” and, thirdly, was “never to sacrifice the authentic qualities of the restored monument...by puristically removing younger phases integral to the quality of its construction and

<sup>175</sup> Josef Štulc, “K současnému stavu metodologie údržby a obnovy stavebních památek,” p. 134.

<sup>176</sup> Aleš Vošahlík, p. 477.

<sup>177</sup> Josef Štulc, “K současnému stavu metodologie údržby a obnovy stavebních památek,” especially pp. 140-153.

<sup>178</sup> As noted in J. Pešina, Bohuslav Slánský a české gotické umění, in the catalogue to the exhibit B. Slánský, výstava restaurátorských prací 1930 až 1970, Praha - Národní galerie, 1971, nestr., cited in Vratislav Nejedlý, p. 521, footnote 14.





artistic development or without weighty reasons replacing their original parts with copies.”<sup>179</sup> This focus on the monument as a whole aligns itself with the thought that “preservation and respect of the integrity of a monument as a living artistic work should become a postulate in historic preservation [demonstrating] the permanent validity of Riegl’s preservation of its authenticity, in which, as Wagner sufficiently substantiated, both concepts [respect for a monument as a whole, and respect for its authenticity] are not in the least in mutual contradiction.”<sup>180</sup>

Linked to the Czech belief that only continuing use ensures the life of a monument, as will be discussed, examples of the implementation of the philosophy outlined above from both prior to and following 1989 show that practice has demonstrated varying degrees of success in the preservation of historic fabric. It is the meeting of this requirement, one of the two set by the Czech pre-1989 preservation approach, which has received the most extensive criticism. In architectural rehabilitations, an activity whose marked frequency has been well documented in recent decades, as noted previously, the “reconstructive” approach has spanned the gamut from well-praised, sensitive work to completely new constructions. The projects include those from the revitalization of entire towns or neighborhoods, including extensive architectural rehabilitation, to the renovation of individual buildings or related architectural art works.

Czech terminology and publications on restoration work illuminate the nature of work in the field, suggesting the dangers of over-enthusiastic intervention that some projects demonstrate. While even Czechs point to the lack of clarity that can exist in preservation terminology, particularly when foreign loan-words are used,<sup>181</sup> discussions in the national architectural and

<sup>179</sup> Josef Štulc, “K současnému stavu metodologie údržby a obnovy stavebních památek,” pp. 142-143.

<sup>180</sup> *Ibid.*, p. 141.

<sup>181</sup> A recent observation, noted in Milena Hauserová, and Eva Matyášová, “Obnova památek,” *Památky a příroda* 15, no. 3 (1990).



preservation journals suggest a certain pattern of use does exist in the field.<sup>182</sup> Certain terms, such as *manhattanizace*<sup>183</sup> (“Manhattanization,” referring to the proliferation of high-rise apartment housing) appear to leave little room for ambiguity in meaning, but these number few, particularly among the most frequently encountered terms.

In order to denote the active safeguarding of an object from damage and the prolonging of its existence, and not the field of historic preservation, the Czech language contains several words related to the concept of “preservation,” although these appear very infrequently in discussions of historic preservation activities. The noun *zachování*, meaning “preservation,” in the sense of maintaining a thing’s existence, occurs fairly rarely and in such sentences as, “[a]s a rule, the outlays necessary for the preservation (*zachování*) of a building’s essence, as a monument, form only a portion of entire means invested.”<sup>184</sup> Similarly, the related adjective and verb occur equally infrequently. Rather, a word often encountered where the English “preservation” might stand is *ochrana*, which literally means “protection,” or, secondarily, “preservation,” in the sense of prolonging the existence of a thing. An English translation might be “preservation that aims to maintain.” It has figured particularly visibly in administrative titles, such as socialist-period State Institute for Monuments and the Protection of Nature” (*Státní Ústav pro Památky a Ochrany Přírody*), and journal “Monuments and Nature: The Newspaper of State Monument Care and the Protection of Nature” (*Památky a příroda: časopis státní památkové péče a ochrany přírody*). In addition, it occurs with some regularity in discussions of preservation activities.

As noted previously, architectural interventions are professionally termed *restauratorství*, while architectural conservation work is termed *restauratorství* or *konzervatorství*. In common

<sup>182</sup> As noted in articles from the mid-1980s to 1990 in *Architektura ČSR* and *Památky a příroda*, the major Czech architecture and historic preservation journal prior to 1990, respectively.

<sup>183</sup> Apparently coined by František Soukup for his article “Regenerace center měst - memento současnosti,” *Architektura ČSR* 67, no. 3 (1988), pp. 26. Encountered only once in the sources reviewed.



usage, however, the term *restauratorství* is used less frequently than the term *obnova* (literally, “renewal”). A broad term, in literature up to 1989 it applied to a single building<sup>185</sup> or an historic district,<sup>186</sup> and usage in preservation literature up to 1989 suggests that it refers to any type of intervention into historic fabric aimed at making a building functional. According to a 1962 dictionary of preservation terminology, *obnova* is “a collection of various activities in historic preservation[; they share a common methodological base in that] they are not limited to conservation *per se*, i.e. the assuring of the inherited condition of a monument, but attempt to renew the monument in its entire effect and relations, and therefore include technical and design interventions, with insertions, even with replacement of destroyed parts. [...] As a rule, in practice these methods do not occur separately, but as parts of a renewal program (restoration [*restaurace*] of structures).”<sup>187</sup> As described by a successful restoration architect of today, *obnova* is “essentially, the maintenance of a monument,”<sup>188</sup> suggesting that in practice it entails work beyond the simple preservation of historic fabric. Thus, an English translation might read “preservation interventions that aim to revitalize and that include physical change.”

Judging by usage in the literature up to 1990, a rough synonym for *obnova* is the term *rekonstrukce*, although by dictionary definition the latter denotes a meaning similar to the English “reconstruction,” the “representation or refiguring of the assumed appearance of the preserved or only partially preserved monument.”<sup>189</sup> As Czech discussions of projects define *rekonstrukce* as

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<sup>184</sup> Milena Radová, “Koncepce památkového zásahu do stavebního díla, její úloha a východiska, Část 1,” *Památky a příroda* 12, no. 1 (1987), p. 2.

<sup>185</sup> As in the *obnova* of Prague facades, one of which is described in Dobroslav Líbal and Ivo Hlobíl, “Dům U kamenného zvonu na Staroměstském náměstí v Praze,” *Architektura ČSR* 68, no. 2 (1989), pp. 17-25. For further details, see later discussion.

<sup>186</sup> As in the *obnova* of the historic center of Český Krumlov, František Soukop, et al., “Obnova historického jádra Českého Krumlova,” *Památky a příroda* 10, no. 5 (1985), pp. 270-279.

<sup>187</sup> Oldřich Blažíček, et al., *Slovník památkové péče: terminologie, morfologie, organizace* (Praha: Sportovní a turistické nakladatelství, 1962), pp. 139-140.

<sup>188</sup> Radomír Nepraš, interview.

<sup>189</sup> Oldřich Blažíček, et al., p. 177.



“embrac[ing] treatment as well as *obnova* of the architectonic shape of the exterior and interior, surfaces, architectonic and design details including artistic work,”<sup>190</sup> usage prior to 1989 suggests that this frequently occurring word does not refer to the North American “reconstruction,” but suggests a practice broader than simple renovation. Contemporary usage, which distinguishes between *památková rekonstrukce* (“monument reconstruction”), which denotes the transformation of a monument into a previous state, and *objektová rekonstrukce* (“building reconstruction”), which refers to the addition of new functions, including new installations,<sup>191</sup> further suggests that in Czech use *rekonstrukce* has a broad meaning, implying possible extensive intervention. A possible English translation could state “preservation interventions that aim to recreate a whole and include change, that may be extensive.”

Other frequently occurring terms which describe interventions undertaken into historic buildings and that parallel North American terms more closely than the ones cited above include *oprava* (literally, “correction” or “repair”), which, close to its second dictionary meaning, denotes physical work done on a building for repairs.<sup>192</sup> The term *modernizace* (literally, “modernization”) refers to the upgrading of a building to contemporary standards, particularly as regards utilities such as central heating.<sup>193</sup> The word *novostavba* (literally, “new construction”) adheres to its literal translation in its meaning; as a type of building activity, it encompasses the two terms<sup>194</sup> *přestavba*

<sup>190</sup> In the description of the “Modifications and changes to the historic building” related to the *rekonstrukce* of the National Theatre in Prague, “Rekonstrukce a dostavba Národního divadla v Praze,” *Architektura ČSR* 64, no. 4 (1985), pp. 423-442..

<sup>191</sup> Radomír Nepraš, interview.

<sup>192</sup> For an example, see Milena Radová, p. I.

<sup>193</sup> For an example, see the article *Modernization and Reconstruction*, Václav Kasalický, “Modernizace a přestavba,” *Architektura ČSR* 63, no. 7 (1984), p. 300.

<sup>194</sup> This is noted in the legend of expected interventions marked on a neighborhood plan, “Modernizace vybraných uličních bloků Vojtěšské Čtvrti v Praze na Novém Městě,” *Architektura ČSR* 64, no. 7 (1985), p. 302.





(literally, “rebuilding”), which refers to partial or complete “reconstruction,”<sup>195</sup> as understood in North America, and *dostavba* (literally, “additional construction”), referring to any addition made to a building.<sup>196</sup> While usage of both of these latter terms remains fairly faithful to their dictionary meanings, *přestavba* can be used in a sense similar to that of *rekonstrukce*, in which new construction activities are extensive but not exclusive. Finally, the term *údržba* (literally, “maintenance”) is faithful to its denotation and refers to the physical upkeep of a building,<sup>197</sup> as is *demolice*, which denotes “demolition.”<sup>198</sup>

On the level of town planning, the term *regenerace* (literally, “regeneration”) most closely parallels the American English “revitalization” of a town area, possibly entailing *modernizace* and *obnova*, and aimed at re-introducing uses and activity into a town sector.<sup>199</sup> Occasionally cited in association with *regenerace*, the term *sanace* (literally, “rescue”) signifies a clearing-out of town areas for what is deemed better construction, similar to North American urban renewal activities.<sup>200</sup> As a whole, these terms suggest that Czech preservation encompasses a wide range of activities in its implementation, many of which allow for extensive, and varied, intervention.

Paralleling the wide range of interventions expressed by Czech terminology, records of projects undertaken from the mid- to late 1980s present a highly diverse character of interventions. Many appear to be of questionable nature today, and some were already subject to domestic

<sup>195</sup> For an example, see Zdeněk Horníček, “Poznatky z přípravy přestavby obytného souboru Ostrava-přívaz-centrum,” *Architektura ČSR* 63, no. 8 (1984), p. 379, an article given over to preparations for reconstruction, which includes the term “demolition *přestavba*.”

<sup>196</sup> For an example, see Kamil Dvořák, Kamila Matoušková, Vítězslav Procházka, and Michál Beneš, “Názory na dostavbu Staroměstské Radnice,” *Architektura ČSR* 67, no. 5 (1988), pp. 98-103, one article in an entire issue focusing on competition entries for a new addition to the Prague Old Town Square Town Hall.

<sup>197</sup> For an example, see usage on p. 131 in Josef Štule, “K současnému stavu metodologie údržby a obnovy stavebních památek,” which is devoted in entirety to the maintenance and renewal of buildings..

<sup>198</sup> See plan on p. 250, Antonín Škamrada, “Olomouc - Problematika městské památkové rezervace,” *Architektura ČSR* 65, no. 6 (1986), for an example.

<sup>199</sup> This use is neatly defined on p. 302, of “Modernizace vybraných uličních bloků Vojtěšské Čtvrti v Praze na Novém Městě,” for the example of the Vojtěšské neighborhood in Prague.



criticism during the 1980s, particularly for an overly interventionist approach. Critical assessment of restoration projects published during the 1980s in *Architektura ČSR* and *Památky a příroda* is rendered difficult due not only to the overall complementary tone of the articles, but also because, apart from graphic plans of anticipated work and post-restoration photos, the articles offer few details as to the actual interventions undertaken. The fact that not every renovation project reviewed during the socialist period was *a priori* a model success suggests that interpretations of the philosophy of intervention varied over time and were not always viewed by all professionals as up to the necessary standard. While not numerous, passing remarks may be found regarding negative practices, such as “renewal (*obnova*) which has so unfortunately in the past years directly taken hold of our historic preservation,”<sup>201</sup> or photo captions reading, “the new concrete construction...vividly demonstrates how easily today a monument of Baroque art is converted without hesitation into a “monument” of the reconstructive art of the 80s of the 20th century.”<sup>202</sup> Even a town as prominent as Český Krumlov, a national town reserve since 1950 and featured in issue number 5, volume 5, of the 1985 *Památky a příroda*, received criticism in a 1987 article by a prominent Czech preservationist. A comparison of the two articles reveals that the 1987 critique draws attention precisely to building façades highlighted in the 1985 feature article, including pre- and post-renovation status, and characterizes them as an example of “*de facto* complete new construction.”<sup>203</sup>

Regardless of the appropriateness of the intervention as seen today, an examination of the evidence available from the 1980s reveals a marked readiness to altar original fabric in all projects. As noted in the 1987 critique of renewal work in Český Krumlov, the elevations for the building

<sup>200</sup> As an example, see a discussion of the clearing out of the Jewish Quarter in Prague in the early twentieth century, in Yvonne Janková, “Nazory na asanci Josefov,” *Památky a příroda* 13, no. 6 (1988), pp. 328-335.

<sup>201</sup> Jaroslav Petrů, p. 194.

<sup>202</sup> Josef Štulc, “K současnému stavu metodologie údržby a obnovy stavebních památek,” p. 135.



carrying monument numbers 10, 11 and 55 detail anticipated “reconstruction” entailing extensive alteration of the south façades, including the remodeling of three of six ground-floor entrances from post-and-lintel entrances joined with windows into pointed or rounded arch windows or doors; the reshaping of all twenty-one windows, either in size or stylistically; the replacement of one door with a window; the replacement of a hipped roof with a Baroque façade hiding the actual roof; the removal of a niche, a balcony, and two dormer windows; the addition of a medallion in the center of a pediment; and the alteration of exterior appearance from ashlar masonry to an apparently smooth facade on one building and the addition of trim on a second.<sup>204</sup> Apart from passing reference that restoration took place, the article offers no commentary beyond the proposed changes for these three buildings.

Examples offering greater description of restoration projects occur in the case of more visible and well-known structures. One such review, in which tremendous praise stands in opposition to activities that do not adhere to the declared Czech synthetic philosophy of intervention, focuses on the particularly prominent building of the House at the Stone Bell (*Dům U kamenného zvonu*), on Prague’s centrally located Old Town Square. Authored by two prominent preservationists, the 1989 article reviews the work undertaken on this fourteenth-century structure as part of a larger project to stabilize and renovate Prague façades. Greatly altered during its lifetime, the structure had long since lost its Gothic appearance by the renovations of the 1980s, so much so that probes conducted through the early Baroque and neo-Baroque façade “revealed a true architectonic miracle.” Devastated by the early Baroque façade, the Gothic one below only preserved a negative impression of its original form. Having considered the urbanistic, architectonic and monument aspects of the site, the “preservation decision leaned towards the

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<sup>203</sup> *Ibid.*, p. 132.

<sup>204</sup> František Soukop, et al, “Obnova historického jádra Českého Krumlova,” plans on p. 277.



synthetic conception of the project workers,” given the square’s character, in keeping with stated Czech philosophy.<sup>205</sup>

The work undertaken at the site, however, stands in stark contrast to the 1980s principles of the synthetic approach to restoration, in which the original fabric of a building is preserved as its aesthetic unity is emphasized. Since, in the judgment of the workers, the removal of “a neo-Baroque façade of, at most, average quality” to expose a “top-quality Gothic façade from the period prior to the middle of the fourteenth century” posed no question within the given architectural context, extensive alterations were carried out on the building. These included the removal of the post-Gothic façades and the low-pitched Baroque roof with dormer; the modification of three stories with Baroque openings into two floors with Gothic ones; and the addition of a completely new high-pitched roof with running flat cornice, meant to outline the Gothic original, which incidentally represented the only point of contention in the project. Additionally, the wide, rounded arch door flanked by two arches of similar size was reconfigured into an apparently narrower pointed arch opening flanked by two small rectangular windows. The positive description of the project concludes that “in the never-ending succession of revitalization processes of historic ensembles, only rarely do we encounter a case extraordinary in all regards, in interior quality as well as in the originality of the reconstructive process and the result achieved.”<sup>206</sup>

Stating that “historic preservation does not have as its task to maintain mechanically the inherited image of a preserved structure, but to be concerned with the maintenance and bringing into full force of all viable qualities of its form. Its new stepping into full force, in the given case, does not only have an architectonic meaning, but also a didactic and historic one,” the authors

<sup>205</sup> Dobroslav Lřbal and Ivo Hlobřl, pp. 18-19.

<sup>206</sup> *Ibid.*, p. 19.





reveal an interpretation of the synthetic philosophy of preservation in which intervention for the purpose of creating an aesthetic whole subsumes the obligation to preserve original material. At best, this approach demonstrates a boldness to intervene, even within the Czech understanding of appropriate intervention of the day. Additionally, it may reflect a political influence on interpretation, mirroring the extensive influence politics played in re-use that often resulted in the deliberate destruction of a monument, due to its unfavorable historical associations, as will be addressed later. While scholarly research and related documentation on the subject was not found for this work, the step from encouraged deterioration, through the introduction of destructive uses, to hybrid interventions does not seem far-fetched.

While praise of pre-1989 projects may be found in recent literature, suggesting the existence of appropriate interventions, the projects receiving positive reviews also demonstrate a readiness to intervene in historic fabric. For a 1993 French evaluation of Czech historic preservation activities, Karel Fírbas, then director of the national institute of restoration, in an article entitled *Rehabilitation and Reuse: Towards a Greater Respect of the Monument* notes the “textbook success” of the renovation of Martinec Palace, in the Prague castle complex Hradčany, and the successes of the 1991 continuation of a 1960s rehabilitation project of Na Můstku and Karlová streets in Prague.<sup>207</sup> In both the latter street renovations, the ground floors of the buildings lining these thoroughfares were significantly altered. The 1960s Karlová street project, part of the renovation of the historic Prague Royal Road, undertook to preserve the uniqueness of each façade by recreating a balance between the ground and upper floors of each house, which entailed the re-establishing of old entrances, the conservation and restoration of original elements as much as possible, plus a few “modest and discrete” changes. Seen as demonstrating great sensitivity for a

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<sup>207</sup> The entire 1993 July-August issue of the French preservation journal *Monuments historiques* is devoted to Czech preservation, including theory, administration, legislation past practice, and current trends.



place and representing such a successful project, it had a significant influence on the Na Můstku renovation work of 1991, sponsored by Europa Nostra.<sup>208</sup> As the article does not contain graphic documentation of the actual work undertaken, nor a frank description of the 1991 political climate that might have dictated the work, the evaluation for the foreign press stands as a positive interpretation of a readiness to intervene in historic fabric.

The frequently heavy-handed interventions of the past may help explain the apparent popularity, on the part of non-professionals, of a very new appearance for restored buildings. In a discussion from 1987, one preservationist criticized work of the “reconstructive method” (noted in foreign examples) that “excuses the complete liquidation of authentic fragments of a monument,” and that “do not observe the principle of preserving the built monument *in situ*, [and] thus its inseparable historic link with the place of its appearance.” Such inappropriate work “incorrectly embraces even completely unrestrained and voluntary architectonic variations on an historic theme,” and may even include “the replacement of actual, authentic monuments with *de facto* new constructions, camouflaged ‘movie’ back-drops of only seemingly historical façades” inspired by the “undoubted success and popularity of reconstruction projects in the wide public.”<sup>209</sup>

The general Czech trends of focusing on the aesthetic whole when restoring a monument, both in the overall rehabilitation of the building and in the treatment of historic fabric, may also be seen in examples from the Lednice-Valtice zone. While little reference occurs in the professional literature and the history of previous interventions are not well documented,<sup>210</sup> evidence of activity, both past and current, suggests varying degrees of readiness to intervene in order to create an aesthetic whole.

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<sup>208</sup> Karel Firbas, “La réhabilitation et la réutilisation, Vers un plus grand respect du monument,” *Monuments historiques* 188 (July-August 1993), pp. 34-36.

<sup>209</sup> Josef Štulc, “K současnému stavu metodologie údržby a obnovy stavebních památek,” p. 142.



### Practices at Lednice-Valtice

While little evidence may be found documenting the scope of work undertaken in the past, activities have been present in the Lednice-Valtice Monument Zone, particularly in the castles, for some time. In 1973, an independent building and crafts workshop was established for the renovation of the immovable cultural monuments of the entire Lednice-Valtice area. The body undertook the technically demanding, gradual renovation of the neo-Gothic façade at Lednice, as its state was close to ruinous. In addition, the Brno and Lysy workshops were active in the renovation of the large halls of Lednice Castle, including minute details of its interior which required attention due to what was becoming extensive use for tours. These renovations centered on carved paneling, wood panel ceiling and, in collaboration with a Belgian firm and most notably, heraldic pile wallpaper that had been damaged during the Second World War.<sup>211</sup> As the documentation from this time is scant, no evaluation of this work is possible, beyond establishing its existence.

In 1996, the Lednice Castle was continuing these efforts through the analysis of and repairs to the south façade, then in a state of significant deterioration. These included the analysis of original materials and original intended color, which was matched through the application of new materials to the entire facade as replacement of the previous exterior coatings, as in paint coatings on metal, wooden and stone elements. Given the level of analysis undertaken, Czech

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<sup>210</sup> Only one article of those reviewed notes rehabilitation or conservation work in the Monument Zone, Jiří Paukert, and Dagmar Antošová. The lack of thorough documentation was observed by the project team during Rendez-Vous Folly Conservation Project.

<sup>211</sup> Jiří Paukert, and Dagmar Antošová, p. 469.



preservationists have felt this work to be of solid quality, although it represents a removal of original exterior finishes and replacement with modern substitutes.<sup>212</sup>

In the same year, the Border Folly was extensively renovated by a private individual for entrepreneurial purposes. While the exact scope of work cannot be determined due to lack of documentation, observers note the loss during renovation of previously extant nineteenth-century interior finishes, whose replacement with entirely new finishes is evident today.<sup>213</sup> Given the heavy-handedness of this work in its extensive destruction of historic fabric and failure to comply with official architectural recommendations, Czech preservationists do not judge it to be respectful of original fabric and authenticity, nor appropriate.<sup>214</sup> Its clean look, however, may hold appeal and represent the expected results of a Czech non-preservationist, as it appears to have been well-received by domestic visitors.<sup>215</sup>

## PHILOSOPHY OF CONTINUING USE

In marked counterdistinction to established Czech practices of architectural rehabilitation and conservation, typical Czech use of monument sites has received very poor documentation in the professional preservation literature, and a void exists in the study of these topics since the 1989 revolution. As in all analyses of social phenomena, the question of continuity or discontinuity with the past arises. In disciplines outside preservation, an additional vacuum exists in examinations of social behavior associated with monuments. Nevertheless, certain uses of historic sites may be documented in the Czech Republic that appear to be established to varying degrees and that, regardless of the possibility, level and precise manner of manipulation by the previous regime,

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<sup>212</sup> Jaromír Míčka, personal communication, 31 July 1996.

<sup>213</sup> John Stuhbs, personal communication, July 1996.

<sup>214</sup> Jaromír Míčka, personal communication.

<sup>215</sup> My observations in the summer of 1996 during the Rendez-Vous Folly Conservation Project.





continue to exist today. Including outdoor recreational use and the introduction of continuing uses into monuments, such as the “touring” of history, leisure facilities, administrative offices and facilities for festive occasions, these practices help to define the identity of a monument site for Czech citizens and, in return, are defined by it.

### **Outdoor Recreational Use**

The Czechs enjoy a long, continuous history of the popularity of outdoor recreation, such as walking and hiking along nature trails, that stretches back to the mid-nineteenth century.<sup>216</sup> Documented later on the personal level, where it is possibly accompanied by poetry and praise of the beauty of the countryside in such publications as the 1934 *Czechoslovak Travel: a diary of travel around the republic from 28 April to 28 October*<sup>217</sup> and the 1970 *Land Lost in Thought*,<sup>218</sup> and analyzed in non-scholarly studies such as *Czech Camping: 1918-1945*, Czech early twentieth-century camping and hiking practices arose following the First World War as a form of romantic touring of the country. In addition, it was “a spontaneous sojourn in the outdoors, expressing young people’s longing for freedom, for the romantic, and for incorrupt interpersonal relationships.” While “[t]he majority of European nations have a history of sojourning in nature,” one study portrays the Czech variant as having “no parallel in the history of the European nations,” and that in fact is the inspiration of similar European activities.<sup>219</sup>

Whether relating documented facts or expressing ardent patriotism, these descriptions of pre-1945 Czech outdoor recreation note the extensiveness of activities, including interaction with

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<sup>216</sup> Jarmila Netková, and Jana Svatoňová, “Návštevni řády a zpřístupňování hradů a zámků. Část I,” *Památky a příroda* 9, no. 8 (1984), p. 449.

<sup>217</sup> In the Czech original, *Československá Cesta: deník cesty kolem republiky od 28. dubna do 28. října*.

<sup>218</sup> In the Czech original, *Země Zamyšlená*.

<sup>219</sup> Marek Waic, and Jiří Kössl, *Český trampingu 1918-1945* (Praha, Ruch, c. 1992), p. 9.



the North American YMCA, the organization of scouting by Antonín Svojsík in the teens and the appearance of wooden huts for lodging beginning in 1923, that eventually led to such outdoor recreation being in vogue and attractive to people of the middle and upper classes. Whether a leisure activity for young boys camping under the stars, for adults of higher means such as artists, or individuals politically not aligned with the majority,<sup>220</sup> the recreational enjoyment of the outdoors flourished prior to the Second World War.

Recreational uses continued during the following forty years, and, in preservation literature, are most clearly documented in commentaries on the management of outdoor areas and trails located in state protected areas.<sup>221</sup> Grouped under confusing terminology still in use today, these areas can take different forms, and as outlined in Act number 40, of 1956, *Concerning State Protection of Nature*, comprised (1) national parks (*národní parky*), (2) protected landscape areas (*chráněné krajinné oblasti*), including both regional and district ones, (3) state natural reservations (today translated as “national nature reserves” for *národní přírodní rezervace*), (4) protected sites (*chráněné naleziště*), (5) protected parks and gardens (*chráněné parky a zahrady*), and (6) protected study areas (*chráněné studijní plochy*).<sup>222</sup> National parks and protected landscape areas represent large tracts of land, while the remaining categories refer to smaller areas. The law includes the classifications of protected natural formations (*chráněné přírodní tvare*) and protected natural monuments (today translated as “national landmarks” for *přírodní památky*). In addition,

<sup>220</sup> As portrayed in Ibid., p. 31. and Stanislav K Neumann, *Československá cesta, deník cesty kolem republiky od 28. dubna do 28. října 1933, část první, opožděné jaro* (Praha, Fr. Borový, 1934), p. 21.

<sup>221</sup> While studies of leisure were conducted during the socialist period, no sources of any listing, apart from those noted, could be located in the United States.

<sup>222</sup> The compilation and translation of these terms was drawn from Czechoslovak Socialist Republic, Act No. 40/1956, *Concerning State Protection of Nature*, in *Bulletin of Czechoslovak Law* (Prague, Union of Lawyers of the Czechoslovak Socialist Republic) 19, nos. 1-2 (1980), *Bulletin of Czechoslovak Law* (Prague, Union of Lawyers of the Czechoslovak Socialist Republic) 19, nos. 1-2 (1980), Section 3, p. 152, *Statistická ročenka české republiky* (Praha, Český statistický Úřad, 1995), p. 69, Rudolf Měkota, “Legal Protection of Nature,” *Bulletin of Czechoslovak Law* (Prague, Union of Lawyers of the Czechoslovak Socialist Republic)



national natural landmarks (*národní přírodní památky*), and nature reserves (*přírodní rezervace*) also exist.<sup>223</sup> All were managed by various state bodies, most notably national committees and state and regional centers for the state care and protection of monuments and nature, but also by volunteers.<sup>224</sup>

With the legislation's declared aim to protect these areas "for purposes of learning, recreation and protection of public health," uses included cultural, educational and recreational activities in individual areas which varied widely according to type of protection, ranging from all "normal economic activity and utilization of natural resources" in protected landscape areas, to no economic activity in national nature reserves.<sup>225</sup>

As regards the types of activities that took place and have continued around monument sites such as castles, recreational walking is best documented in the use and maintenance of trails. While apparently no studies exist on the extent and nature of walking, indirect references make clear that large numbers of individuals utilized state natural protected areas for recreational purposes. The various documented uses included skiing facilities, pioneer camps, and private houses,<sup>226</sup> as well as walking trails. One type of walking trail frequently noted, the educational trail (*naučná stezka*) was intended to provide the visitor with interesting information. In one author's view, it raised awareness of a site and its preservation, and could have a variety of focuses, such as nature, national history, history, forests, and arboretums, as well as others.<sup>227</sup> These trails are described as greatly increasing visitation to a site, for one area attestedly so much so that "given

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19, nos. 1-2 (1980), p. 93, and Czechoslovak Socialist Republic, *Act No. 40/1956, Concerning State Protection of Nature*, in *Bulletin of Czechoslovak Law*, Section 3, p. 152.

<sup>223</sup> Noted in *Statistická ročenka české republiky*, p. 69.

<sup>224</sup> Marcela Kodymová, "Legal Provisions Governing Protection of Nature," *Bulletin of Czechoslovak Law* (Prague, Union of Lawyers of the Czechoslovak Socialist Republic) 19, nos. 1-2 (1980), pp. 72-78.

<sup>225</sup> Czechoslovak Socialist Republic, *Act No. 40/1956, Concerning State Protection of Nature*, in *Bulletin of Czechoslovak Law*, Section 1, p. 152.

<sup>226</sup> František Urban, "Blanský les," *Památky a příroda* 11, no. 6 (1986), p. 369.

<sup>227</sup> Petr Rosendorf, "Zájmová turistika a naučné stezky," *Památky a příroda* 12, no. 10 (1987), pp. 620-621.



the proportionate [number of] walking tour visits by foreigners it was necessary to have [information] translated into German, Russian and English.”<sup>228</sup> Such trails were introduced throughout Czechoslovakia during the socialist period, forty of which are noted in a 1987 *Památky a příroda* article, *Interesting Tourist and Educational Trails*.<sup>229</sup>

The popularity of use of these trails may be noted in authors’ comments regarding their users. Complaining that “in recreationally heavily used woods, active, extra-managerial measures are necessary,” as “undisciplined tourists take a short-cut [over a protected area]” and flower-picking cannot be stopped.<sup>230</sup> This type of overly enthusiastic use appears to have continued after the revolution, as in 1990 one author describes intensive use by noting that, “[a]s an attractive recreational area, for the inhabitants of Brno in the spring months the national nature reserve Děvín becomes the destination of group and individual excursions, which without regard for the laws on the protection of nature devastate the access-serving woods from Dolních Věstonic and trample the land of the rocky, karst steppes.”<sup>231</sup>

### Outdoor Recreational Use at Lednice-Valtice

The Lednice-Valtice area demonstrates similar use throughout its past that has continued through the present. Designed as a wondrous landscape during the Liechtenstein residency, the area has received extensive, continuing use since the turn of the century, and during the socialist period recreational facilities were added to differing parts of the monument zone. The expansion of

<sup>228</sup> These two points are noted in “Třicet pět let SPR Babiččino údolí,” *Památky a příroda* 12, no. 7 (1987), p. 420, and Josef Tůma, “10. výročí naučné stezky Borkovická blata,” *Památky a příroda* 15, no. 9 (1990), p. 569, respectively.

<sup>229</sup> See Petr Rosendorf.

<sup>230</sup> These points are made in Vladimír Krežmar, “K podstatě víceúčelovosti v lesním hospodářství z hlediska tvorby a ochrany krajinného prostředí,” *Památky a příroda* 13, no. 2 (1988), p. 105, Karel Kočí, “20 let chráněné krajinné oblasti Jeseníky,” *Památky a příroda* 14, no. 8 (1989), p. 490, and “Třicet pět let SPR Babiččino údolí,” p. 420, respectively.





these during the post-socialist period, together with evidence of contemporary use, suggests the continuing vitality of outdoor recreation in the area.

While the idea has been proposed that the lack of free time brought about by the transition to a market economy and the removal of a repressive government may have led to a decrease in leisure activities,<sup>232</sup> this does not seem to be the case in outdoor recreation close to the Lednice-Valtice area. With the monument zone adjacent on three sides to the Pálava protected regional landscape and UNESCO world biosphere, in 1976 a proposal suggested that the Lednice-Valtice area be included in the Pálava regional landscape, an idea later rejected due to extensive agricultural activity around the Lednice fishponds.<sup>233</sup> Today the Pálava Biosphere Reservation bordering on the Lednice-Valtice Monument Zone supports approximately 50,000 visitors a year, and its managing body enjoys the financial support of the World Bank. Officials associated with this body state that since 1989 use of the area has remained unaltered. Changes that have taken place since the political revolution include the evolution of one black-and-white brochure into a larger number, higher quality and more diverse nature of informational publications, including videos. In addition, a negative change may be found in users' greater boldness to take part in unlawful recreation use of the Reservation, such as skiing in inappropriate areas or walking during closed seasons.<sup>234</sup>

Within the Lednice-Valtice Monument Zone itself, outdoor recreation has remained high since the socialist period, demonstrating a continuation of use in a number of outdoor areas. One such area is the extensive network of trails that extend through the Monument Zone into the

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<sup>231</sup> Jaroslav Raušer, "Státní přírodní rezervace Děvín; její význam a ochrana," *Památky a příroda* 15, no. 8 (1990), p. 502.

<sup>232</sup> Ivo Řezníček, translator and former professor of Sociology, personal communication, Philadelphia, PA, February 27, 1997.

<sup>233</sup> František Poloný, "CHKO Pálava čtvrtou biosférickou rezervací v ČSSR," *Památky a příroda* 12, no. 8 (1987), p. 482 and map on p. 483.



surrounding landscape. Dating from the Liechtenstein period, their use has continued and been developed throughout the twentieth century. During the socialist period, outdoor recreation was encouraged on this network through the establishment of an educational trail, opened in 1983 around the Lednice fish ponds.<sup>235</sup> Continuing to enjoy extensive use, this marked path that circumvents the Hlohovec and Central Fishponds will be joined in two years' time by two additional such trails; one is planned to run from the nearby town of Břeclav to the folly Janův Hrad, and the second from Janův Hrad to the nearby area of Bulhary. Concerned about damage to the outdoors by heavy visitation, the Bureau of the Environment, District Office of Břeclav, under whose jurisdiction this area falls, would like less destructive means of tourism to be introduced into the larger area, such as visitation without camping.<sup>236</sup>

In addition, the trails linking the follies and circumventing the fish ponds were mapped out by a walking club by 1993 and formed the basis for the establishment in 1990 of Greenways/Zelené Stezky an American-Czech organization, aimed at promoting the protection and continued use of traditional walking trails.<sup>237</sup> A local official at the Bureau of the Environment feels the trails are used extensively, particularly during the summer months. In the summer 1996, the recreational trails linking the follies experienced active use, this predominantly by Czech visitors, with informal counts of visitors walking on the trails past the Rendez-Vous Folly figuring

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<sup>234</sup> Josef Chytil, ČUOP Praha, Chráněná Krajinná Oblast a Biosférická Rezervace Pálava, interview by author, Mikulov, Czech Republic, March 10, 1997.

<sup>235</sup> Evžen Eberhard, "25. let Krajského střediska státní památkové péče a ochrany přírody v Brně," *Památky a příroda* 9, no. 8 (1984), p. 456.

<sup>236</sup> Otakar Pražák, Referat životního prostředí, Oddělení ekologie, ovzduší, odpadu a EIA, Okresný úřad Břeclav, interview by author, Břeclav, Czech Republic, March 10, 1997.

<sup>237</sup> Noted in Jeanne Hilsinger, *Valtice, Hotel Zelený Orel, Preliminary Proposal for Financing*, unpublished report prepared 6 January 1993, held in World Monument Fund's files, p. 4, and Greenways/Zelené Stezky Statement, *Conservation and Economic Enhancement Plan for Lednice Zámek and Its Environs, South Moravia, Czech Republic, Proceedings of Planning Charrette, August 16-18, 1994*, unpublished report prepared by the World Monuments Fund, World Monuments Fund, New York, 1995, pp. 192-193, respectively



from 50 to 60 people daily.<sup>238</sup> In addition to walking tours, uses include cycling, jogging and horse-backing riding, the latter promoted by the stables at Nový Dvůr.<sup>239</sup>

A second prominent and well-used outdoor area may be found in the recreational center below the Temple of Apollo which demonstrates high, continuous use today, suggesting a continuation from the 1980s when the folly was given to a recreational organization. At the present time, the park below the folly is built up with camping facilities constructed during the socialist period, including permanent food stands and restrooms, which are closed during the winter months. During the summer, however, these facilities, as well as the grassy area immediately below the folly, are highly frequented. During the cooler months, the park supports occasional use by individual visitors.<sup>240</sup>

Finally, the most apparent facility for outdoor recreation to foreign eyes is that of the Lednice park itself. Historically open to visitors since the late nineteenth century,<sup>241</sup> the Lednice park received attention in the 1934 book *Československá Cesta (Czechoslovak Travel)*, a diary documenting a couple's tour of the country. Romantically describing the landscape, where he enjoyed "sweet hours with vegetation and the animal kingdom...alongside streams, fishponds and pools," Neumann extends this type of description to the Temple of Apollo, Three Graces, Colonnade, Pohansko and Lány Manors, all visited by himself and his wife. In addition, photos of the landscape accompany the narration.<sup>242</sup> Although it has been suggested that outdoor recreational use of the area is limited primarily to non-locals, due to the relatively recent immigration of the

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<sup>238</sup> *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs, South Moravia, Czech Republic, Proceedings of Planning Charrette, July 11-16, 1993*, Unpublished report prepared by the World Monuments Fund. World Monuments Fund, New York, 1993, pt. 2.2, and my observations during 1996 Rendez-Vous Folly Summer Conservation Project and during a site visit in March 1997.

<sup>239</sup> My observations during site visit in March 1997.

<sup>240</sup> My observations in the summer of 1996, during the Rendez-Vous Folly Conservation Project, and during a site visit in March 1997.

<sup>241</sup> Ivana Holasková, interview.

<sup>242</sup> Stanislav K. Neumann, pp. 26-35.



local population, a hypothesis that requires further study for confirmation or refutation,<sup>243</sup> use appears to continue to be high in the post-socialist period. During the spring and summer months, the park is well-frequented by cyclists, walkers and joggers. These users include individuals walking dogs and parents with small children and babycarriages, suggesting that local use is at least combined with the non-local.<sup>244</sup> Together with the surrounding Biosphere Reserve and the network of trails, the Lednice park demonstrates continuing use that links it to the Czech population.

### **Philosophy of Introduction of New Use**

In addition to the use of walking trails as a form of recreation, the presence of mixed uses has defined Czech castle monument sites such as Lednice-Valtice in the recent years. Similar to the readiness to intervene in physical fabric expressed in Czech architectural rehabilitation and conservation theory, the reuse of building stock represents a fundamental tenant of Czech preservation theory and includes both successful and questionable examples. Understood in a distinct manner, the re-integration of buildings into contemporary life mirrors the Czech philosophy of restoration to an aesthetic whole in the implicit desire for monuments to be living, complete entities.

As noted above, during the socialist period work on historic building fabric was extensive, and reviews of projects in *Architektura ČSR* and *Památky a příroda* ranged from the modernization of housing in a neighborhood in Prague,<sup>245</sup> to reconstruction of and a new addition

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<sup>243</sup> Hana Librová, Professor at the Department of Sociology, Massaryk University, Brno, interview by author, Brno, Czech Republic, March 13, 1997.

<sup>244</sup> My observations in the summer of 1996 during the Rendez-Vous Folly Conservation Project, and during a site visit in March of 1997.

<sup>245</sup> See "Modernizace vybraných uličních bloků Vojtěšské Čtvrti v Praze na Novém Městě," for an example.





to the National Theatre in Prague,<sup>246</sup> to preparations for modernization and “demolitional rebuilding” of an outlying area,<sup>247</sup> and even to the decision not to introduce a planned addition, despite numerous competition entries.<sup>248</sup> Buildings restored ran the gamut from castles, to palaces, to residential buildings, to cloisters, and even to fortifications.<sup>249</sup>

These interventions were accompanied by extensive references in the pre-1989 literature to the necessity of the introduction of new uses as vital to a building’s continuing life, a thought that has continued to serve as a central principle in Czech preservation activity. Although references to the introduction of new uses in pure discussions of architecture veer into more abstract, politically charged discussions, such as the 1984 article *Modernization and Reconstruction*,<sup>250</sup> the short, direct references to the introduction of new uses in project descriptions suggests the presence of an underlying philosophy. Preservation articles frequently refer to monuments as “living organisms,” whether they be an individual building<sup>251</sup> or a protected vernacular village.<sup>252</sup> Almost all descriptions of restoration projects begin or conclude with statements on the need to adapt architecture to contemporary needs, such as “an architectonic concept [in a reconstruction project] stem[s] from respect for the monument and from the needs of contemporary man.”<sup>253</sup> The central role played by this thought in preservation continues today, when preservationists state that new

<sup>246</sup> See “Rekonstrukce a dostavba Národního divadla v Praze,” *Architektura ČSR* 64, no. 4 (1985), pp. 423-442.

<sup>247</sup> See Zdeněk Horniecký for an example.

<sup>248</sup> See Kamil Dvořák, Kamila Matoušková, Vítězslav Procházka, and Michál Beneš, for an example. The entire issue is dedicated to the topic of a possible addition to the Old Town Hall (Staroměstské Radnice) in the Old Town Square (Staroměstské náměstí) of Prague, a portion of which was destroyed by Nazi bombing during World War Two.

<sup>249</sup> See Dobroslav Líbal, “Regenerace historického urbanistického a architektonického fondu v Československu. Třicet let státního ústavu pro rekonstrukce památkových měst a objektů,” *Architektura ČSR* 63, no. 5 (1984), pp. 209-210, for an example.

<sup>250</sup> Václav Kasalický, op. cit.

<sup>251</sup> See Josef Štulc, “K současnému stavu metodologie údržby a obnovy stavebních památek,” p. 140, for an example.

<sup>252</sup> See Svatopluk Voděra, “Několik poznámek k problematice venkovského prostoru a jeho sídel,” *Architektura ČSR* 65, no. 6 (1985), p. 261, for an example.



uses must be introduced so that monuments will continue to live, and prominent restoration architects claim that not introducing a new use to a historic building “condemns the monument to moral death.”<sup>254</sup> The strength of these claims suggests the continuing integral nature of this thought to preservation philosophy. Examples of projects from both prior to and following 1989 suggest that a distinct understanding of the introduction of new uses exists in the Czech Republic. Perhaps better described as the complete integration of the monument into contemporary society, this interpretation is based on the introduction of an appropriate, possibly completely new, use that may entirely take over the monument.

Not all uses, however, are seen as appropriate, and an examination of past practices, together with current commentary, suggests that the definition of appropriate intervention is largely dependent on the contemporary political climate, in conjunction with preservation philosophy. Prior to 1989, the new uses introduced into historic buildings took a number of forms in the Czech Republic, and today perhaps represents one of the most controversial of issues associated with monument management. Almost every type of use appears to have been attempted from 1948 to 1989, including manufacturing, housing, educational facilities, hospitals, homes for the elderly, and even abandonment, in addition to the museum, leisure and office uses examined here.<sup>255</sup>

Certain of these uses helped lead to the tremendous devastation of the historic building stock often mentioned in descriptions of Czech monuments today. The greatest damage stemmed from the introduction of uses that are inherently destructive to historic fabric, such as multi-family dwellings, state farms, hospitals, army warehouses and even pork raising research facilities. Similarly, interiors succumbed to extensive change that could be destructive. In the case of

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<sup>253</sup> In Dušan Riedl, “Rekonstrukce kulturních staveb v Brně,” *Architektura ČSR* 68, no. 2 (1989), p. 45.

<sup>254</sup> The first statement was made by Jaromír Míčka, and the second by Radomir Nepraš, interviews.



monuments adapted into museums, the practice dating from the 1950s of pooling furnishings from diverse historic sites for exhibition in selected castles, is today seen as a form of devastation.<sup>256</sup>

The introduction of these destructive uses parallels, as an opposite means, the nation-building processes of selective museum displays, and reflects deliberate political decisions. Critics of the previous socialist regime note that the state's assumption of monument ownership and management represented a form of retribution against the immediate past,<sup>257</sup> and post-1989 preservation articles have remarked on the previous regime's deliberate watering down of associations with the aristocratic culture. In keeping with the political climate of today, it is the marked alteration of a site to the point of devastation as a physical manifestation of political philosophy no longer viewed as legitimate that falls subject to the greatest criticism. Thus, as understood today, both prior to and following the political changes of 1989, appropriate new uses correlate to the value of the monument as determined by the contemporary society, in combination with declared preservation philosophy regarding original fabric. While today a greater concern may exist for the physical fabric of the building than in previous times, Czech preservationists express the thought that the function introduced into a building should correspond to the architectural quality of the monument. As a means to this, Czech preservationists cite the introduction of a function similar to the original as a reasonable option.<sup>258</sup>

### **Uses Introduced Into Monuments - Touring of History**

The existence of appropriate mixed uses at monument sites intended for at least partial public viewing has been documented to differing degrees. Certain uses, such as the introduction of

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<sup>255</sup> These uses have been compiled from Ivo Řezníček, personal communication, 27 February 1997, Jaromír Míčka, interview, Marie Mžysková, "Châteaux en Bohême, le retour à la propriété privée," *Monuments historiques* 188 (July-August 1993), p. 26, and my observations in Bohemia in 1990.

<sup>256</sup> Jaromír Míčka, interview.



museum facilities, fall among the most well recorded of those not subject to contemporary criticism, perhaps due to the high visibility and political importance of these types of projects. During the socialist period, and thereafter, Czechs have intervened into historic fabric to introduce these types of uses, as can be noted in the architectural reviews of adaptations to castle and other historic sites.

While reviews of reconstruction projects often fail to provide extensive detail as to actual interventions done, as noted previously, mention occurs in the literature of the use of historic monuments for the purpose of touring history. A 1984 series of articles entitled “Visitation arrangements and the accessibility of castles and châteaux” in *Památky a příroda* outlines the history of Czech access to castles for such purposes. Noting that a few aristocrats opened their private estates for viewing purposes in the nineteenth century, the majority of visits are understood to have focused on the architecture, rather than the history of the castles. Evidence of the touring of castle ruins, associated with the Romantic movement, may be found in numerous written and artistic documents from the late nineteenth century. During the same period, some castles had guidebooks published to explain their artistic or historical features. By the turn of the twentieth century, the wealthy industrialist Václav Špaček had purchased and renovated an aristocrat’s palace with the intention to open it to the public.<sup>259</sup>

During the same period, castles already open to the public began to introduce museum exhibits, rather than simple tours of interior spaces, for their visitors, such as the archaeological collection brought to the Křivoklát castle from the Nižbor castle, and the town museum installed in Lokta. Additionally, previously empty castles were converted into museum space, as at Kratochvíl, in 1916. In southern Moravia in the second half of the nineteenth century, the Liechtensteins had

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<sup>257</sup> Ivo Řezníček, personal communication.

<sup>258</sup> Jaromír Míčka, interview.





already opened the castle Buchlově, and a hunting and forestry museum in the Úsova museum, which received a guidebook in 1898.<sup>260</sup>

The practice of visiting castles continued with the founding of the independent Czechoslovak state in 1918, and was fairly common, particularly at well-known castles. The authors trace the accessibility of castles to the public through castle visitation regulations that were established by the turn of the century and many of which continued through to the mid-twentieth century. Certain castles incorporated special, shorter tours for children, while the specific arrangements regarding visitation hours and price of entry were determined at the discretion of the owners.<sup>261</sup>

The Second World War understandably slowed visitation to castles, although immediately afterward a flurry of legislative activity was directed towards monument sites. They again, for example, became a destination for school trips.<sup>262</sup> Although critics of the previous regime note the politically-enforced visitations,<sup>263</sup> castle visitation has remained high as demonstrated by studies on the subject. In 1984 and 1985, over one million visitors came to southern Moravia to visit the twenty-two monument sites that were open. On the average, the sites supported 55,159 visitors per year.<sup>264</sup> Practice at the Lednice-Valtice Monument Zone suggests that this trend has continued.

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<sup>259</sup> Jarmila Netková, and Jana Svatoňová, "Návštěvní řády a zpřístupňování hradů a zámků. Část I."

<sup>260</sup> Ibid.

<sup>261</sup> Ibid.

<sup>262</sup> Ibid.

<sup>263</sup> Ivo Řezníček, interview.

<sup>264</sup> Václav Váňa, "Turistická sezona na památkových objektech ČSR v roce 1985," *Památky a příroda* 11, no. 10 (1986), p. 603, and Naděžda Kubů, "Turistická sezona 1984 na zpřístupněných památkových objektech v ČSR," *Památky a příroda* 10, no. 4 (1985), pp. 200-204.



### **Touring of History at Lednice-Valtice**

The touring of history has been possible at Lednice Castle since the end of the nineteenth century, when the Liechtensteins opened the castle to the public.<sup>265</sup> Contradictory hypotheses exist among Czechs as to popularity of the touring of history today, with some suggesting that this activity was largely imposed by the socialist regime, in the form of forced visitations for schools and workplaces, and has since subsided as individuals have less free time in the newly emerging market economy, versus the opposing thought that socialism, if anything, worked to erase a sense of history which has since augmented in the meantime.<sup>266</sup> While an exploration of the forces behind Czech social behavior was rendered impossible due to a lack of accessible sources on the subject, evidence that this use continues to be strong at both castles, as well as at the follies in the Lednice-Valtice Monument Zone, has been documented.

As noted in Chapter Two, the Valtice Castle has been open to the public since 1962, while the Lednice Castle has officially been open to the public since the end of the nineteenth century, with an interlude in the 1940s caused by the Second World War. The installations in both castles, while representing little of the original property of the Liechtenstein family apart from integral furnishings, is arranged so as to portray idealized representations of historic interior spaces through the use of period furniture.<sup>267</sup> While comprehensive statistics were not available to gauge whether the castle has experienced an increase or decrease in visitors, the two castles in the Lednice-Valtice zone have demonstrated continuous visitation both during and following the socialist period. In 1984 and 1985, the Lednice Castle was the fourth most highly visited state castle in all of the

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<sup>265</sup> Jaromír Míčka, Director of (regional) Institute for the Care of Monuments at Brno, interview by author, Lednice, Czech Republic, March 13, 1997.

<sup>266</sup> These two thoughts were expressed by Ivo Řezníček, interview, and by Jaromír Míčka, interview, respectively.

<sup>267</sup> Jaromír Míčka, Ivana Holasková and Pavla Lužová, interviews.



republic,<sup>268</sup> a trend that appears to have continued. Similarly, the Valtice Castle appears to have enjoyed continuing visitation both during and following the socialist period, judging from the number of references to it in the literature of the period. In 1996, the castle was visited by over 45,000 individuals.<sup>269</sup>

Complementing the two major castles, several smaller museums are present in the monument zone. Alongside the castle exhibit, the Valtice Castle also houses a permanent exhibition on the Moravian Baroque. In addition to its major exhibition on the castle, the Lednice Castle contains the museum of the Mendel University, dedicated to agricultural topics, which has existed since the socialist period. Other museum spaces within the zone include the Malawi Aquarium in the Baroque wing of the Lednice Castle, and a branch of the National Agricultural Museum of Prague in Janův Hrad, to the east of the Lednice Castle, both of which have been in operation since the socialist period. In addition, the Fishpond Folly continues to open its spaces on an occasional basis for viewing of its biological exhibit.<sup>270</sup> Finally, the monuments that are not open to the public, such as the Rendez-Vous, the Colonnade, the Temple of Apollo, the Temple of the Three Graces, the New Court, and the Chapel of St. Hubertus in the historic landscape, plus the “Roman” Aqueduct and Minaret within the Lednice park proper, all serve as their original function of destinations to be visited during outdoor recreation, as noted above.

Since 1989, exhibition space has been modestly expanded within the Monument Zone. New museum spaces were introduced into the Lednice Castle in 1996, in the form of a small gallery in an area which until that time had served as laboratory facilities for Mendel University. In

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<sup>268</sup> Václav Váňa, p. 603, and Naděžda Kubů, p. 200.

<sup>269</sup> Pavla Lužová, interview.

<sup>270</sup> Jaromír Míčka, and Ivana Holasková, interviews.



addition, the introduction of a museum is planned for the Pohansko folly, currently under renovation.<sup>271</sup>

### **Uses Introduced Into Monuments - Office, Leisure and Festive Facilities**

More difficult to find in the literature, yet equally enjoying a presence, are facilities dedicated to office spaces, leisure activities, and festive occasions in monuments. Undocumented perhaps because of their more banal nature, they nevertheless represent a use that existed during the socialist period and that has continued today, as demonstrated in the example of the Lednice-Valtice Monument Zone.

Mention of the introduction of the first two of these uses, office spaces and leisure facilities, such as cafes, is almost completely absent in the literature, yet their long-standing presence can be attested to at castles throughout the Czech Republic. Perhaps the most well-known example of the use of a monument as office space is that of the Prague Castle complex, Hradčany, which continues to serve today as the official governmental seat of the Czech lands. Every state castle open to the public as a museum space has an administrative staff, housed in an office whose presence may be noted in tourist publications by telephone number.<sup>272</sup> Beyond its existence, however, it is difficult to obtain data on an office's establishment. The existence of leisure facilities is equally difficult to document, as the cafes and related facilities found today at castles and undoubtedly present during the socialist period are not noted anywhere in the literature.<sup>273</sup> The castle of Boskovice, in South Moravia, offers an interesting example of the continued use in the

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<sup>271</sup> Jaromír Míčka, interview.

<sup>272</sup> *Historical Towns, Castles and Château of South Moravia*, Brochure (Česke Budějovice, ATIKA) and leaflets on castles from the Památkový ústav v Brně.

<sup>273</sup> The existence of cafes established the socialist period at monuments is based on my observations in south Bohemia in 1990.





post- socialist period. Returned to its previous owners, it currently offers elegant meals during set periods of the year.<sup>274</sup>

While not documented in references, the unique use of monuments for festive uses has an established, if not extensive, presence in the Czech Republic. Few sources exist to explain the limited utilization of monuments for such uses. One hypothesis suggests that only individuals of the less educated classes show interest today in using castle space for special occasions, reflecting the recent increased interest in antiquities on the part of the less educated population.<sup>275</sup> Another explanation turns to the existence of the *obřadní síň* ("ceremonial hall") to clarify this phenomenon. During the forty years of socialism, the government assumed jurisdiction over the functions previously undertaken by the church, such as weddings, and provided secular equivalents for rites that were distinctly religious in nature, such as baptisms and wakes. In order to provide facilities for these ceremonies, the government constructed "ceremonial halls," especially within town halls. Continuing to exist since the socialist period, these "ceremonial halls" enjoy patronage today.<sup>276</sup> While the majority of celebrational ceremonies took place in such *obřadní síň* facilities, castle spaces provided a less well used, but equally appropriate space for such activities.

While interiors of the type found in state castles are seen by preservationists as appropriate for special occasions, such as weddings, within Moravia relatively few castles have offered facilities for such occasions in the recent past. Those that did include the Rococo castle of Naměst na Haně, and the Boskovice Castle,<sup>277</sup> described as the most remarkable Empire style complex in Moravia.<sup>278</sup> Both continue to serve this function today. In the former, the wedding hall is located in

<sup>274</sup> Noted in advertizing leaflets on castles obtained from the Památkový ústav v Brně.

<sup>275</sup> Hana Librová, interview.

<sup>276</sup> Jaromír Míčka, interview.

<sup>277</sup> Ibid.

<sup>278</sup> Noted in advertizing leaflets on castles obtained from the Památkový ústav v Brně.



a separate room not included in the tour that includes the majority of the building.<sup>279</sup> The latter castle, recently returned to the Mensdorff family, its former owners, continues to house a wedding hall that the owner operates, in cooperation with the Institute for the Care of Monuments at Brno.<sup>280</sup>

### **Office, Leisure and Festive Facilities at Lednice-Valtice**

Office, leisure and festive facilities all exist in monuments of the Lednice-Valtice estate and reflect a presence dating from the socialist period. While their introduction into the structures of the Monument Zone has not been extensively documented, as uses they have continued and been expanded during the post-1989 period.

While office spaces may represent a fairly banal use of castles, they have maintained a steady presence in the monument zone since the socialist period. In addition to the administrative offices in the Valtice and Lednice castles, which continue their function from the socialist period, the Valtice Castle also houses a private office on the first floor. Although the precise date of its introduction could not be determined, the fact that the renter is a private agency suggests that its presence cannot pre-date 1989. In other areas of the monument zone, the Fishpond Folly continues to serve the needs of the Union of Ornithologists, to whom it was given by the Liechtenstein family prior to the nationalization of their estate, providing facilities for work and administration.<sup>281</sup>

A number of leisure facilities may be found throughout the monuments of the Lednice-Valtice Monument Zone which have maintained an established, and even augmented, presence over the recent years. Of those dating from the socialist period, these include the hotel, restaurant, cafe and disco associated with Hotel Hubertus, housed in one wing of the Valtice Castle. As noted

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<sup>279</sup> Noted by Gábiela Thiamová, who married in the castle in 1995, and myself during a tour, July 1996.

<sup>280</sup> Jaromír Míčka, interview.



previously, this facility was installed between 1968 and 1976, and continues to operate today, although the future of the disco remains unclear at the time of this writing.<sup>282</sup> The Hotel appears to have enjoyed steady patronage since the political changes of 1989, and during summer months its disco, café and, to a less degree, restaurant, appear to be well-frequented.<sup>283</sup> In addition to the Hotel Hubertus, other leisure facilities that appear to date from the socialist period include a pastry-shop located in a small building adjacent to the Lednice Castle. While not officially affiliated with the Castle, its location along the entrance walkway to the monument leads to patronage by the Castle visitors. Closed in the colder season, over the summer it enjoys extensive clientele, both indoors and at the tables outside, many of whom are either en route or returning from the Castle park.<sup>284</sup>

The continuation of the use of leisure facilities in the Monument Zone is demonstrated by their expansion, which appears to enjoy success. A minor example may be found in a moveable ice-cream stand located at the entrance to the Lednice Park during the summer months.<sup>285</sup> While its affiliation and length of existence could not be determined, the extensive patronage it enjoys provides evidence of the visitor population's continuing use of leisure facilities. A second, and quite prominent, example lies in the recently re-opened Border Folly which today serves as a restaurant and café. Although the opening of this monument as a leisure facility sparked extensive controversy and disapproval, due to the destructive nature of the restoration work, it enjoyed a steady clientele upon opening.<sup>286</sup>

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<sup>281</sup> Jaromir Míčka and Ivana Holasková, interviews.

<sup>282</sup> Pavla Lužová, interview.

<sup>283</sup> My observations in the summer of 1996 during the Rendez-Vous Folly Conservation Project.

<sup>284</sup> My observations in the summer of 1996 during the Rendez-Vous Folly Conservation Project and during a site visit in March of 1997.

<sup>285</sup> My observations made in the summer of 1996 during the Rendez-Vous Folly Conservation Project and during a site visit in March of 1997.

<sup>286</sup> My observations made in the summer of 1996 during the Rendez-vous Folly Conservation Project.



Festive uses within the Lednice-Valtice Monument Zone are not extensive, although they enjoy a minor presence since the socialist period, as well as some recent diversification. The only monument in the Zone that offers facilities for festive occasions, such as marriages, is Janův Hrad, where weddings were held in the 1970s, and continue to be today.<sup>287</sup> Similarly, special occasions have been held at the Lednice Castle, and are documented since the mid-1990s. In 1993, 1994 and 1996, the *kasino* room of the Castle was made available for project presentations associated with work sponsored by the World Monuments Fund.<sup>288</sup> While the nature of the work, the conservation and preservation of the Monument Zone, made the use of the Castle logical, the occasion was made possible by the existence of an appropriate facility. A second, more festive use may be found in closed Halloween celebrations in 1995 and 1996 held in the Lednice Castle. The festive atmosphere of this North American holiday, which contrasts to the dour Central European equivalent of All Saints' Day, appealed to officials in the Castle so much that they decided to adopt it.<sup>289</sup> While not open to the public, this new, and for the area unique, utilization of the Castle demonstrates the continuing appropriateness of festive occasions in monument space.

The characterizing features of the Lednice-Valtice Monument Zone that define its national identity as a monument represent the contemporary moment in a long-standing pattern of beliefs and practices associated with historic sites in the Czech Republic. Given their presence, the Monument Zone offers an example of a major site onto which one layer of Czech cultural identity

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<sup>287</sup> Dobromila Brichtová, et al, p. x, 16.

<sup>288</sup> *Conservation and Economic Enhancement Plan for Valtice Zámek and Its Environs, South Moravia, Czech Republic, Proceedings of Planning Charrette, July 11-16, 1993*, Unpublished report prepared by the World Monuments Fund. World Monuments Fund, New York, 1993, *Conservation and Economic Enhancement Plan for Lednice Zámek and Its Environs, South Moravia, Czech Republic, Proceedings of Planning Charrette, August 16-18, 1994*, Unpublished report prepared by the World Monuments Fund. World Monuments Fund, New York, 1995, and John Carr, and Amy Freitag, *Rendez-Vous Folly Lednice/Valtice Cultural Landscape, Czech Republic, Conservation Project Report, Phase I - Documentation and Planning*, Unpublished report prepared for the World Monuments Fund. Graduate program in Historic Preservation, University of Pennsylvania, 1996, respectively.

<sup>289</sup> Ivana Holasková, interview.





has been and is being inscribed. Based on the philosophy that interventions must aim to represent the historic structure as an aesthetic whole while preserving original fabric, and that the incorporation of the site into contemporary life through the introduction of new uses is crucial, Czech preservation views a monument as a unified whole that forms an integral part of contemporary life. In this regard, Czech preservation parallels its Western counterparts, such as the North American, in the majority of its aspects. It is distinct, however, in its emphasis on the aesthetic whole and the complete revitalization of a monument through the introduction of a new use. Additionally, Czechs associate certain uses with historic sites that are not often found in North America.

Taking preservation methodology as a reflection of one layer of national character, this chapter has shown that contemporary Czech society views the past, as embodied in the built environment, as something to be incorporated fully into contemporary society's needs. While not immune to political manipulation in interpretation, the Czech treatment of monuments nevertheless operates as a stable framework that has undergone modification over the past years. Apparently moving today towards greater respect of original fabric, and certainly ready to accommodate new interpretations of uses already established at monument sites, such as outdoor recreation, museums, office space, leisure use and festive facilities, Czech preservation appears to have successfully established a link with not only the physical, but also with certain intangible, aspects of national identity.



## CHAPTER IV

### GUIDELINES FOR THE CONSERVATION OF THE CULTURAL IDENTITY OF THE LEDNICE-VALTICE MONUMENT ZONE

The guidelines laid out below represent a possible format for the conservation of the link between the Czechs and the Lednice-Valtice Monument Zone. While most guidelines, including the Czech *regulativy*, focus on preserving the tangible aspects of a site such as architectural features or original fabric, these aim to look deeper to the abstract features of the site that help to form its *genus loci*. Focusing on the practices and beliefs identified in Chapter Three as inherent to the Monument Zone and informed by the structure used by the US National Park Service, these guidelines hope to suggest a means for the conservation of inherently Czech characteristics at the Monument Zone that currently help to define it.<sup>290</sup> They focus firstly on the creation of a Czech overall concept plan for the development of the zone and propose a means for its creation. Secondly, the guidelines outline suggestions for the preservation of Czech practices associated with intervention in monuments, the reuse of monuments and outdoor recreation.

As noted in Chapter Two, the national philosophy and practices of use of monuments represent a layer of national identity that is well-established at the site and that serve to define it beyond its physical appearance. While perhaps not immediately apparent, development in the form of greater exploitation could threaten this layer of identity by encouraging a separation between the Czech people and the site through, for example, treatment geared entirely to a foreign population that may seem appealing given the presumed financial gains. While the economic viability of the

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<sup>290</sup> The model provided by the US National Park Service model was taken from three NPS publications. Park organization and planning structure was adapted from National Park Service, *Architectural Character Guidelines: Sequoia & Kings Canyon National Parks* (Washington, DC: National Park Service, 1989), while the overall organization of guidelines was modified from those presented in National Park Service, *Recreation, Park and Open Space Standards and Guidelines* and *Guidelines for Evaluating and Documenting Rural Historic Landscapes, National Register Bulletin 30* (Washington, DC: US Department of the Interior, 1990).



Monument Zone presents an extremely important consideration that in no way can be ignored, its identity represents a part of its contemporary reality.

The connection between the monument and national, defining characteristics, together with a previous lack of drive for tourism, has maintained this layer of contemporary identity without forcing it into a performed image of itself for the benefits of economic profit. While the addition of new layers of identity in the future, possibly including an image-based one for tourists, is unavoidable, the complete loss of the layer identified in this thesis and its full replacement with an image represents an irreparable step. As noted by Jiří Löw, the architect and planner currently responsible for the regional land plan, the introduction of a theme-park, proposed in the early 1990s by a Texan organization he declined to name, is unnecessary in an area that already contains a real, historic playground.<sup>291</sup>

Löw's comments reveal a conclusive reason hinting at, and supporting, the continued primacy of Czech cultural identity at the site. Adherence to the continued incorporation of Czech philosophy and use of monuments into the site represents a continuation of Czech practices to date, practices that Czechs see as unbroken and part of a long-standing patterns. By continuing with these practices, the Czechs claim the monument as their own, although unknowingly so as the practice appears self-evident to them. The introduction of a discontinuity in this regard, through an image of a connection to the past in the place of true connection, would represent a foreign supplantation and ensuing loss of history, identity and power for the Czechs. Given this, the Lednice-Valtice Monument Zone represents a unique, and exciting opportunity for a major site to encourage development without endorsing an image, rather than the current reality, of itself. Paradoxically, it is just this reality that makes the site interesting to tourists.

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<sup>291</sup> Jiří Löw, interview.



The uses and practices associated with the Monument Zone represent a profound link to the people that is both unusual for such monuments at this time, and impossible to regain, once removed. Their presence is directly responsible for the lack of a “tourist” feel, but rather one that appears as what tourist brochures like to term “authentic” through the predominance of indigenous use. While not representing the same interests, the allowing of the continuing evolution of the site’s identity should not be incompatible with the area’s economic development, including that associated with a growth in tourism.

## ADMINISTRATION OF THE MONUMENT ZONE

Above all, the Lednice-Valtice Monument Zone requires **an overall concept plan of development** that will provide a single guiding notion to direct future development by offering a framework for it. While the thought has been put forward that planning, as it represents an integral yet unsuccessful element of the previous socialist system, is unnecessary for the Monument Zone since it is as yet not ridden with problems, the existence of successful plans in other countries, growing tourism in the Czech Republic, and the results elsewhere of unplanned growth that favor rapid economic profit, not the conservation of abstract characteristics, point to its necessity. As change is inevitable, those bodies which will be obliged to manage the results of change in the future should act in a timely manner to set forth a framework to guide change’s most favorable development.

In order to do so, the concept plan should aim to extend Czech preservation practices to the entire Monument Zone, viewing the zone as an entity that should be presented as an aesthetic whole into which new uses must be introduced, as dictated by Czech preservation philosophy. The plan should be expressed in a brief written statement that outlines the overall aims of development and the role of bodies, both public and private, in its achievement. It should have as its underlying





goal the incorporation of the continuing inscription of national and local identity onto the site with future development. The statement should include short- and long-range goals for development, summarized in development strategy statements, and statements on the preservation of architectural character, physical fabric, and use. In addition, the plan should provide a survey of the current resources within the Monument Zone, an assessment of the needs of the population residing within the Zone, and an estimation of potential development of the Zone itself, including sustainable tourist traffic. With a constant eye on maintaining current practices and beliefs associated with the site, and helping Czechs to inscribe others onto it, the concept plan it would differ from the large-scale area plan currently being prepared in a specific focus on the monuments.

As such a concept plan may merge foreign planning strategies with Czech preservation practices, in order to put to use the proven experience of successful examples within the specifically Czech context, a **special charrette** represents a viable means of producing it. Not unlike the charrettes sponsored by the World Monuments Fund and Greenways/Zelené Stezky for the two castles, this workshop would assume a new form for the unique requirements of an overall plan. Firstly, the charrette would aim to introduce Czech professionals to foreign planning techniques, which can be achieved through a week-long series of seminars and workshops that include extensive foreign and Czech participation. This contact would help Czechs to situate the Lednice-Valtice Monument Zone within the international context of such sites. Following its conclusion, a **task force of Czech professionals** from institutions involved with the Monument Zone would be assembled to draw up, within six to eight months time, the concept plan which should be conceived so that its implementation may be integrated into already existing administrative structures.



This strategy will allow sufficient time for the Czechs to learn from foreign experience as it may be applied to their particular preservation situation which, as Chapter Three has demonstrated, has specific characteristics in addition to ones shared with the remaining Western world. The resulting plan should represent a Czech statement whose implementation is practical and does not require the establishment of a new organization, being administered by existing institutions, such as the Institute for the Care of Monuments at Brno and the Břeclav District Administrative Office.

**Institutions that must be represented** on the task force include the two listed above that are directly involved in the supervision and implementation of restoration work, the Institute for the Care of Monuments at Brno and the Břeclav District Administrative Office. In addition, participation must be solicited of the current owners of follies, the managerial bodies of protected nature zones, the administration of the neighboring Pálava Biosphere Reservation, and private planners and architects from the area who are actively involved with the Monument Zone should be solicited. The Southern Moravia Heritage Foundation (SMHF), a private organization recently established for preservation in the area, must also be involved. Finally, the local population's interests must be integrated, both through the representation of local government, in particular mayors, and of average citizens, throughout the six to eight month planning process. Given the specifically Czech character of the Monument Zone today through its recent administration and interventions, following the initial one-week charrette outside experts should only be called upon as occasional consultants.

Thoughts that this planning process may consider in the formulation of a development strategy statement, within the concept plan, with an aim to conserve its *genus loci*, include the following.



1. The entire Lednice-Valtice Monument Zone should be considered as a whole, not a collection of architectural fragments. This approach will aid in the formulation of the concept plan. In addition, it is appropriate as it is in keeping with the original design and represents an extension of current Czech preservation philosophy from individual buildings to the entire zone. As such, the Monument Zone should be presented as an aesthetic whole into which new uses must be introduced.
2. Given Czech practice to the present and the existence of a well-established professional cadre that historically has been and continues to be the competent body to implement Czech preservation philosophy, **continued state authority over the Monument Zone should be considered**. In order to achieve this, all major elements of the zone, monuments and landscape, may be grouped under one position to be dedicated to the area's management at the Institute for the Care of Monuments.
3. Chapters Two and Three noted the very recent immigration, in Czech terms, of the local population into the towns of Valtice and Lednice at the end of the Second World War. As this population represents one layer of those imparting identity to the site, their **current use patterns should be studied** in a separate piece of research in order to determine whether as a group they are successfully inscribing its own identity onto the monument zone.
  - Similarly, research should be conducted into the habits of the former German-speaking residents, in order to understand better and document the historic uses of the site.<sup>292</sup>

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<sup>292</sup> This point evolved out of ideas suggested by Professor Regina Bendix, of the Folklore Department at the University of Pennsylvania, and by Professor Hana Librová, of the Sociology Department at Masaryk University in Brno.



4. Once the local population's habits have been determined, **support should be offered to the continuation of local practices habits that are in keeping with Czech preservation philosophy** in an effort to enhance the link between the people and the site. These endeavors should at least equal in scope those aiming to preserve the national layer of identity at the site.
5. When encouraging the development of the tourist sector, **only a minority of the towns' economy should be converted to tourism**, as such a change to the towns' main economic pursuits would result in the loss of the abstract ownership by the town residents to those whose interests were being served, the tourists.
  - The resulting creation of an image of a quaint Moravian village would bring about **the loss of the current, "indigenous" feel of the towns, a step that cannot be retracted** once taken. It should be noted that the precise character of the contemporary "feel" may change over time, eventually moving away from that of a remote, quiet village of today, but will retain its "indigenous" element if a connection is maintained between Czechs and the site.
  - As this general point may meet with opposition by parties interested in the economic and tourist development of Valtice and Lednice, **a separate study** should consider the attraction that the "indigenous" feel holds for tourists, versus a "for-tourists" feel.
  - It should be suggested that **innovative preservation** of some of these aspects associated with the "indigenous," feel that may not be the first to come to mind could be developed. By turning apparent weaknesses into strengths, the zone could





preserve a layer of its cultural identity. One such example is the socialist character of the Valtice Castle hotel.

The analysis of characterizing national patterns found in the beliefs and uses associated with monument sites, as identified in Chapter Three, may provide a useful framework for one portion of the concept plan, as these patterns preserve the link between the population and the site. The following points outline guidelines that may be incorporated into the overall plan that aim to allow for the continued presence and evolution of typical Czech patterns of intervention and practice.

## INTERVENTIONS INTO HISTORIC FABRIC

1. As Czech practice in the renovation of monuments enjoys an established history and well-developed associated professions, the continuation of practice to date should be encouraged, with an eye on adhering to the Czech dual emphasis on an renovation to an aesthetic whole and a concern for the conservation of original fabric.
  - Given past Czech readiness to intervene excessively, a practice that is today seen as questionable, and the popularity of the no-patina appearance, special attention should be paid to **avoiding extensive intervention into original fabric and the irreversible introduction of modern fabric.**
  - A three or four level categorization of historic integrity as seen in original fabric preserved should be taken from existing practice and officially established for the Monument Zone, and all monuments categorized within it. If necessary, elements of a monument may receive individual classification, although this should be kept to a



minimum. Degree of intervention and destructiveness of uses that may be introduced may then be correlated to these levels. This will allow for a uniform standard to guide restorations, regardless of the bodies funding or undertaking restoration.

- Sample categories and listings:
  - a) High degree of historic integrity: Valtice and Lednice Castles (integral interior finishes), Minaret, Rendez-Vous interior (distemper painted surfaces);
  - b) Medium degree of historic integrity: Colonnade (all elements);
  - c) Low degree of historic integrity: Hunter's Lodge (exterior), Border Folly (interior and exterior).

## USES OF THE SITE

Given the Czech emphasis on continued use as the best form of preservation for a living site, **the continuing presence and introduction of appropriate mixed uses should be supported.** These most notably include those identified in this thesis, being the use of monument interiors for the touring of history, leisure recreation, administrative uses, and “festive” uses, together with recreation in the outdoors surrounding the monuments.

### Uses of Buildings

1. The **appropriateness of use**, as defined by Czech preservation today, must be followed in the introduction of new functions to the site. Thus, at this time destructive uses may be introduced in reverse proportion to the historic value of the physical fabric in the recipient location. The classification system proposed above may serve to guide the introduction of new functions. As



an example, the nineteenth-century low buildings connecting the neo-Gothic wing of the Lednice Castle to the Baroque stables would be classified as having low integrity and thus support current suggestions that it be used as inexpensive youth hostel lodgings. The interiors of the neo-Gothic section, however, enjoy high historic integrity and therefore should support non-destructive functions, such as museums or certain festive occasions. It should be noted that as regards both Czech philosophy and building maintenance, lack of use is the most inappropriate form of use.

2. As all the appropriate uses defined in Chapter III have a public or semi-public mixed character that allow the Czech population to inscribe their identity on the site, **mixed uses that allow continued public access** to the majority of the monuments, and particularly to the more important ones, should be encouraged.
3. **As unusual as these uses may appear** to foreign eyes, they form part of the integral identity of the site to its current users, and therefore should be respected. It should be remembered that in the future these uses may include ones that cannot be envisioned today, such as the recent Halloween celebrations the Lednice Castle. Their non-existence at the present time, however, should not exclude their possible inclusion in the future.
4. **Locals should be taught about the site** so that they may inscribe their identity on it in a more informed manner. Listed in increasing order of effort involved, these may include educational programs, increased signage, increased publications, school field trips, and schoolchildren's interviewing of older residents.



## Outdoor Recreation

1. In light of the importance of evidence of historic landscaping dating back to the eighteenth century and the presence of rare floral and fauna species protected there, efforts should be made to preserve this form of historic fabric. Given the Czech established use of outdoor recreation, **any form of development encroaching on the parks or forests should be discouraged.** Rather, non-destructive use should be promoted in sensitive areas, such as non-camping visitation, the development of bicycle trails and the effective prohibition of automobile traffic.
2. As suggested by Amy Freitag in the *Rendez-Vous Folly Lednice/Valtice Cultural Landscape* report, successful preservation of the landscape can only be realized through the establishment of a liaison between preservationists and the various bodies managing the protected environment, including local forestry officials and the District Office at Břeclav. **An official forum** should be established during the six to eight month concept planning process to link the various bodies administering the differing protected natural areas, preservationists, and the local owners of land within protected areas. This will facilitate later connections between these bodies in the protection of the protected environment.<sup>293</sup>
3. A **separate study** should determine current residents' recreation in the outdoors and its change over recent years. If it is found that use is limited, programs supporting non-destructive use should be introduced to help residents enjoy the Zone and further inscribe their identity onto it.

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<sup>293</sup> John Carr, and Amy Freitag, *Rendez-Vous Folly Lednice/Valtice Cultural Landscape, Czech Republic, Conservation Project Report, Phase I - Documentation and Planning*, unpublished report prepared for the World Monuments Fund. Graduate program in Historic Preservation, University of Pennsylvania, 1996.

The first part of the paper discusses the importance of the research and the objectives of the study. It also outlines the methodology used in the study and the results of the research. The second part of the paper discusses the implications of the research and the conclusions drawn from the study. The third part of the paper discusses the limitations of the study and the areas for future research.

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4. As with the introduction of new uses, **locals should be taught about the site** so that they may inscribe their identity on it in a more informed manner. Listed in increasing order of effort involved, these may include educational programs, increased signage, increased publications, school field trips, and schoolchildren's interviewing of older residents.

Aware of the unique aspects of Czech preservation philosophy, these being the presentation of monuments as aesthetic wholes and the requirement of the introduction of new uses, these guidelines suggest that practices and beliefs associated with the Monument Zone represent a meaningful layer of national identity that is captured at the site and worthy of conservation. Focusing on intervention into architectural fabric, the introduction of new uses and outdoor recreation, the points above suggest a format that supports the continued presence and further evolution of Czech philosophy that currently imparts a layer of identity to the Lednice-Valtice Monument Zone.

Based on an understanding of the Monument Zone as a single monument, in and of itself, the guidelines recommend the adoption of an approach that imparts an aesthetic unity to the zone as well as the introduction of appropriate uses. The overall concept plan, including development goals and strategies, resources survey and needs assessment, should provide a framework to guide the nature of the inevitable future development in the Monument Zone. Local use, although not examined in this discussion, deserves further study for incorporation into the concept plan. While reminiscent of earlier, unsuccessful planning strategies, this concept plan differs from previous ones in its being informed from successful examples and its focus on cultural identity. A particularly practical means of drawing up such a plan would be a special charrette, followed by six to eight months' of work by a task force.



The aspects of Czech identity examined in Chapter Three should be incorporated into the concept plan as an integral, defining element of the site. Thus, changes to physical fabric demand sensitivity to the material they aim to preserve, and should correlate directly to the integrity of a monument. Categorization of this integrity, in a three or four level system, will assist in the standardization of future interventions by various bodies through the comprehensive description of the monuments. Such a category system will also aid in the introduction of appropriate new uses, whose destructiveness should be in inverse relation to integrity of historic fabric. In addition, they should emphasize public access, and be encouraged through further education of the local population. Use of the historic landscape should be limited to non-destructive forms of recreation, and the landscape's preservation requires a new link to be established between bodies that have direct influence on it. As with the introduction of new uses, education efforts aimed at nationals and locals will assist in encouraging appropriate uses. Incorporated into the overall concept plan, these guidelines may assist in the conservation and evolution of current practices and beliefs that define the Lednice-Valtice Monument Zone.

Armed with a concept plan grounded in these bases, Czech preservationists may encourage the continued inscription of Czech national and local identity onto the site to promote the area's link with its history in an indigenously defined way. Emphasizing native use of the Monument Zone, this plan does not provide control over future development, but rather encourages the evolution of the contemporary reality of the site over the development of an image.

In this way, the guidelines attempt to provide an answer to the question raised in the introduction of "why bother to preserve a site?" for the example of the Lednice-Valtice Monument Zone. The guidelines suggest that the intangible aspects of a site, such as associated beliefs and practices, represent profound, defining qualities that are at least equal in significance to the physical, such as aesthetic value or historical association, and merit equal conservation. This



approach proposes to answer the initial question with the thought that preservation's role in society, both in the Czech Republic and elsewhere, extends beyond the identification of architectural style or dates of historical significance, to a statement on the meaning of the past to contemporary society and the establishment of a relationship to it.



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<sup>294</sup> Items are alphabetized according to the Czech alphabet, in which the letter č immediately follows c, ch immediately follows h, ř immediately follows r, š immediately follows s, and ž immediately follows z.





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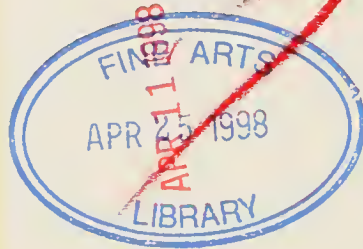


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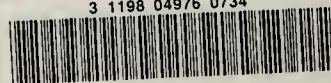
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