

/ State Castle Bečov – Project of Conservation and Presentation of the Horní hrad (The Upper Castle)

Václav Girsá, Miloslav Hanzl, Dagmar Michoinová, Tomáš Wizovský



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Fig. 1. Section of the map of west Bohemia with the localization of Bečov (Handatlas, Leipzig, 1889)

1 – Aims of the Submitted Project

Horní Hrad (the Upper Castle) is a visually dominant, however, not yet used set of highly authentic buildings of mediaeval origin. The precious monument is a part of the extensive, historically unique protected area of State castle Bečov monuments with extraordinarily varied style and architectonic articulation, one of the highly attractive monuments in the territory of west Bohemia. The set of two chateaus, the castle, terrace gardens, landscape park and other buildings is the determining element within the framework of the wider picturesquely growing built-up area of the small historic town at the foot of the castle, harmonically encased in forested hilly countryside of Protected Landscape Area (CHKO) Slavkovský les.

The aim of the submitted project is finding the maximum considerate way of rescue and full-value way of getting to know and considered presentation (sensitive and maximum effective, observing the cultural potential) of the highly valuable monument of Horní hrad – all with the current lack of adequate forms of financial covering of demands on rescue of monuments.

In other words, the aim of the Project of Conservation and Presentation is to enable, directly in the process of considerate, gradual conservation of the extraordinary valuable and authentic castle, looking into, reading or specifying the “visually opened building structure” of the castle for the wide professional and lay public. Such way of revitalization will make it possible to gain deeper knowledge and awareness of the building history, of the methods of identification of building historical development without the use of destructive methods (only by reading the opened book of the object), of well-tested procedures of conservation and innovative possibilities of presentation of the historic building. The aim of the use of attractive process of getting to know and rescue of the monument is not only to make the process visible of rescue of authentic monument by adequate means, but also the invoking or deepening of interest in the cultural heritage, natural framework and place. This all understood as an inseparable part of the living and cultural environment of Europe.

The Project of Conservation and Presentation increases the potential and attractiveness of the offer for the visitors to the region, in the conditions of the Czech Republic by a completely unique, original presentation opportunity. The revitalization contributes significantly to the maximum yielding of the process of conservation itself for strengthening of wider knowledge and educational standard of the widest possible range of respondents.

The Project of Conservation and Presentation is lead by the effort for minimization of interventions to the monument and maximum economy and effectiveness of invested financial means.

The fulfilment of this task may be solved thanks to the meeting and cooperation of multidisciplinary team of specialists who are able to recognize the values of a unique, although dilapidated monument, prefer the deliberate and gradual conservation conception of rescue of the valuable building and have the ability and effort to make it possible for the wide professional and lay public to look into the exciting process of interdisciplinary getting to know, rescue and presentation of architectonic heritage.

1.1 – Main Aims of the Project

A) Conservation of the exterior of an extraordinarily significant monument (roofs, rafters, masonry, plasters and renders, carved stone elements, wooden details, etc.) with preserving its impressive picture (application of traditional technologies and working procedures, exemplary efforts exerted for the rescue of the original material, respect to the preserved image of the monument)

B) Considerate conservation of the unique, highly valuable set of interiors of the castle preserved in extraordinarily high authenticity and its presentation. The set of 18 mediaeval interiors has been preserved in the late Gothic and Renaissance forms with minimum additional interventions and practically without prior conservation interventions. The motto of the condition of the interior is high authenticity, art value (painting decoration) and uncommon intactness (the exceptionality of the monument strengthened by the value of age) that is the basis of the selected presentation of the monument (leaving the interiors in the maximum authentic state)

C) Concentration of the presentation and popularization of the unique monument on three basic themes: 1) getting acquainted with the importance and history of the area within wider context, 2) building historic development of the monument with explanation of the methods of investigation (an excellent possibility to explain, in instructive form in situ, the way of identification of the individual building stages in fragmentary preserved interiors), 3) detailed looking into the problems of care for authentic monuments with explanation of methodological principles and examples of presentations of working procedures of the conservation in the individual categories (plasters and renders, wall paintings, wood and stone). 4) Teaching of possibilities of creative approach and limits for sensitive intervention (experimental study of solution of contemporary new building of entry centre at the place of the extinct classicist building)

Significant premises:

THE OBJECTS ARE AN ATTRACTIVE EXHIBIT.

The basic premise for the use and presentation of the Horní hrad is the fact that, first of all, the monument as such, its mass grouping and by the value and extent unique set of interiors – is, by itself, an extraordinary and very significant exhibit.

LESS INTERVENTIONS AND ARRANGEMENTS IS MORE FOR THE MONUMENT.

The intention is to spread the process of conservation to such time horizon that it might be realistic to ensure quality and maximum consideration of conservation activities (with the necessary effectiveness with permanent lack of financial means for the rescue of the cultural heritage).

THE AUTHENTIC CASTLE is, undoubtedly, an ideal means for provision of immediate experiences and, therefore, uncommon form of teaching, it offers a wide spectrum of educational opportunities

THE PROCESS IS NOT THE MEANS ONLY, BUT IT IS AN INSEPARABLE PART OF THE AIM

The aim becomes not only the rescue of the highly valuable monument with respect to its highly authentic condition, but also the process itself directed at the consolidation of the particular monument with wider educative educational overlay oriented at a wide spectrum of the professional and lay public.

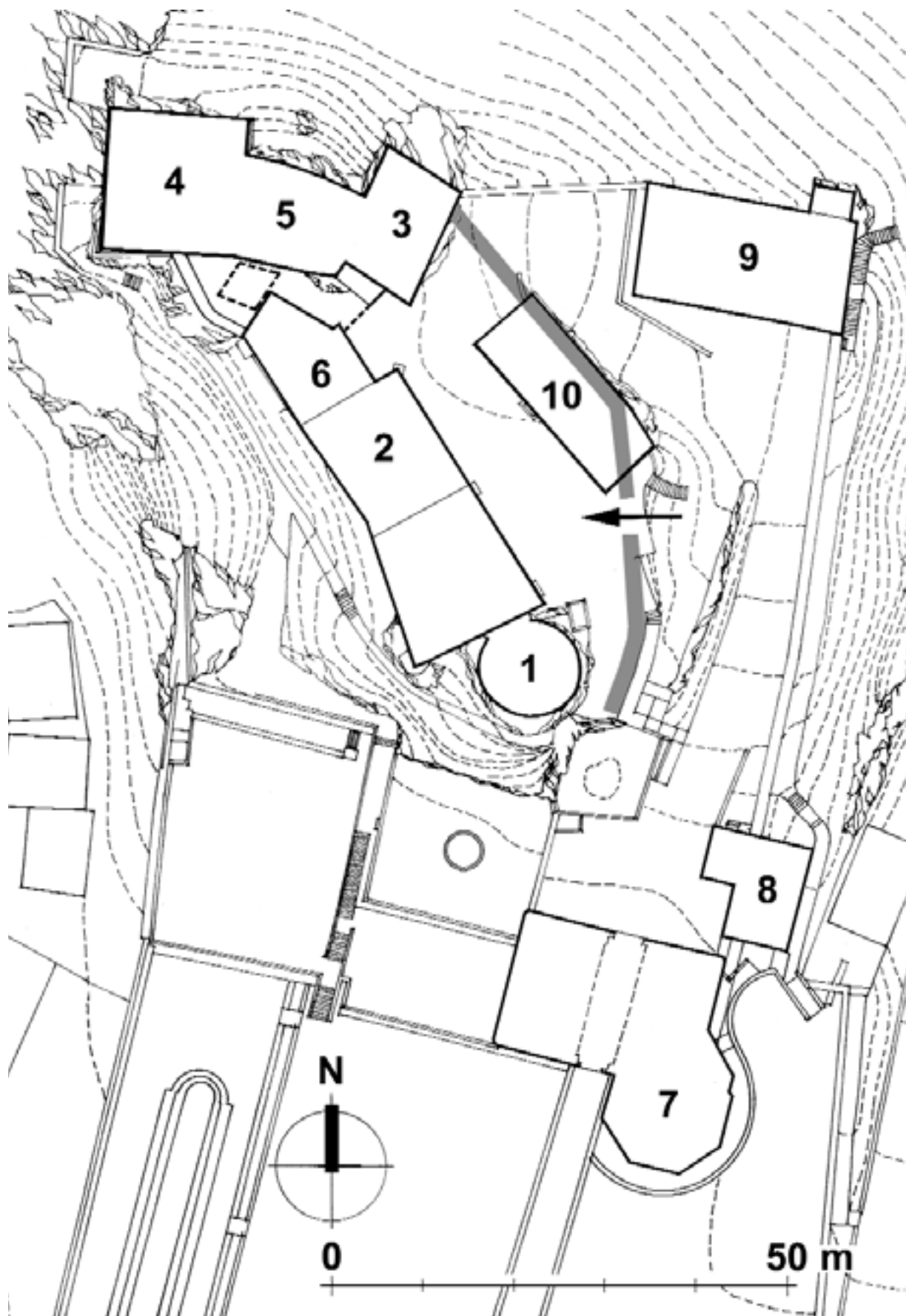
Fig. 2. Outer view of the grouping of masses of mediaeval castle Bečov

Fig. 3. Interior of the chapel of Visitation of the Virgin Mary situated in the chapel tower

Fig. 4. Didactic and cognitive task of using the authentic monument and its significance for the understanding and protection with informed approach to the historic heritage (an example of presentation of the activity of the students of the Faculty of Architecture of Czech Technical University in Prague during research and creative work verifying the possibilities of presentation of the conserved monument)



(2-4)



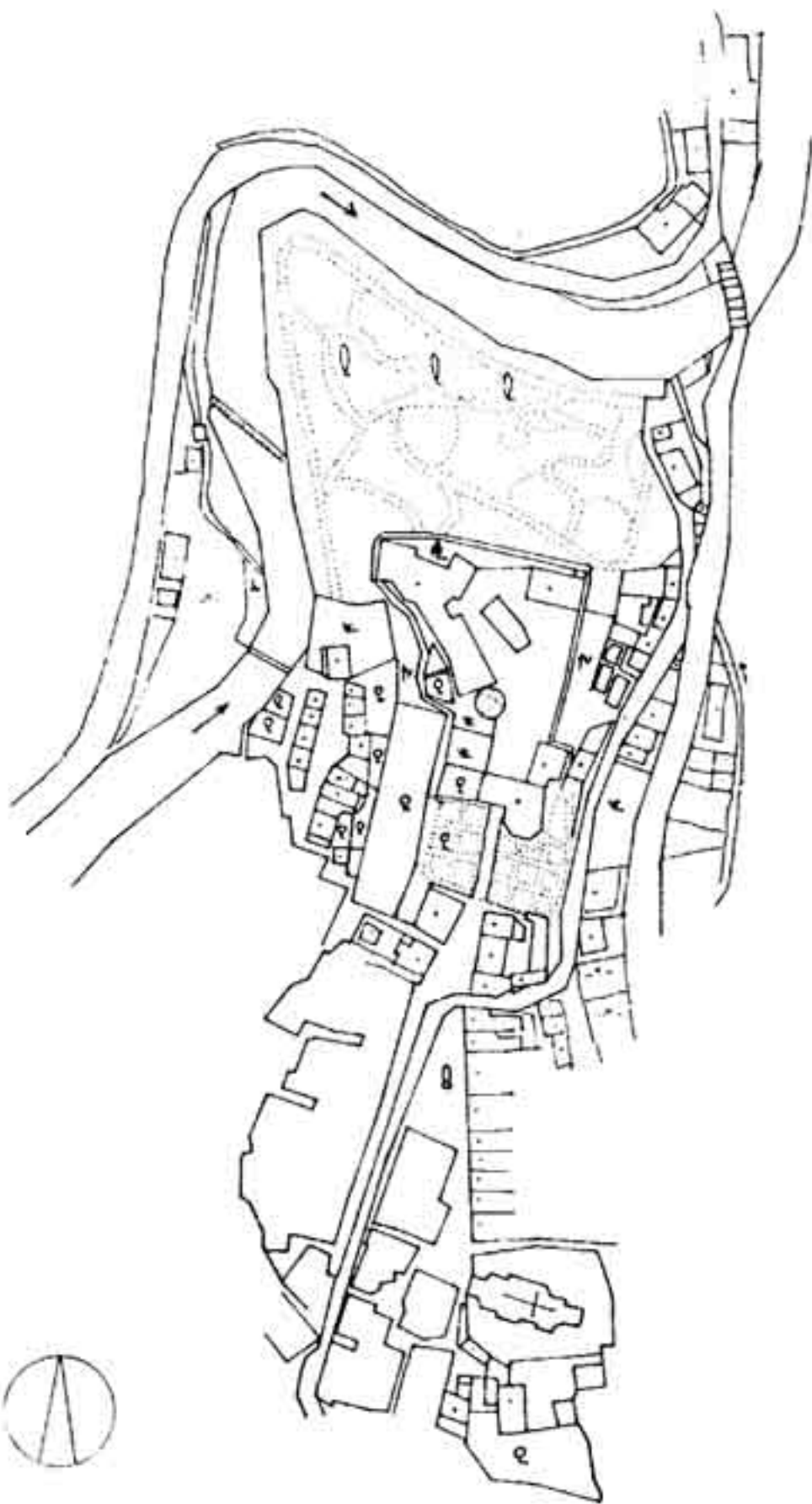
(5)



(6)

Fig. 5. Layout of the area of the castle and chateau Bečov nad Teplou. 1 – bergfrit (the end of the 13th and beginning of the 14th centuries); 2 – the oldest part of the built-up area of the castle, the Pluhovské Houses (the 1st half of the 14th century); 3 – the original dungeon (1352), or the so-called chapel tower additionally adapted for the chapel of the Visitation of the Virgin Mary (at the turn of the 40's and 50's of the 14th century); 4 – the large dungeon (1356); 5 – the connecting with late Gothic hall (1524) on the 1st floor and Renaissance hall on the 2nd floor; 6 – castle kitchen; 7 – Baroque chateau; 8 – new chateau kitchen; 9 – classicist official house; 10 – classicist stables (Jan Anderle, *Průzkumy památek IX* – 2/2002)

Fig. 6. Plan of the 1st floor of survey of the Horní hrad and Pluhovské Houses (Jan Mrazík, 1862–1863, archives of the National Technical Museum, Prague). Apparent in the plan is the layout of the extinct classicist built-up area attached to the southern side of the Horní hrad.



2 – Connections and Conditions of Submitted Project

2.1 – Description and Significance of Locality

The masses of the chateau and castle buildings with graded height and dramatic sequence on the foot of terrace gardens above the valley of the Teplá river form the determining element within the framework of the wider picturesquely growing built-up area of the small historic town that is harmonically encased in forested hilly countryside.

The area of the stately owned chateau Bečov belongs among significant monuments open to the public permanent interest of visitors is documented by continuously high attendance rate. The highest statute of protection of the monuments was granted to the area of the chateau. It was declared National Cultural Monument in 1995 and is under the administration of the National Institute for the Protection and Conservation of Monuments and Sites (NPÚ).

It is an extensive, authentic and architectonically very valuable set of historic buildings representing the individual building styles from the Middle Ages up to the built-up area of the 19th century.

In fact, the area includes two chateaus – the Baroque representation residence in the Dolní zámek (Lower Chateau) and another chateau building, the so-called Pluhovské Houses adjusted for the purposes of living of the owners of the residence in the 19th century and the mediaeval built-up area of the Horní hrad, including the buildings of the former accompanying farming background.

In the Dolní zámek that originates from the Baroque period two sightseeing rounds are in operation: standard visitors' route with traditionally arranged set of statelooms and the round presenting St. Maurus Reliquary, the second most valuable goldsmith monument in the Czech Republic. The oldest part of the area – the Gothic Horní hrad, a monumental mass grouping of chapel tower, ancient dungeon and connecting wing, is the dominant culmination of the chateau built-up area and wider surroundings. The Gothic Horní hrad founded before the middle of the 14th century and determined by three basic mediaeval building stages of growing feudal residence lost its representative function at the time of the Thirty Years' War. The castle has been preserved in a highly authentic form for many years without use. It is exactly the conservation and revitalization of that part of the area that the described project is devoted to.

Fig. 7. Layout of the town Bečov and the castle of 1932

2.2 – History of the Horní hrad

The latest results of archaeological research (Linda Foster 2007) have proven settlement activity in the castle centre in the 2nd half of the 13th century already. The demanding character of the cylindrical tower that is situated to the south of the dungeon, chapel tower and connecting wing constitutes the hypothesis that it could be a part of the royal castle of that period already that got, uncompleted, under non-documented circumstances, to the ownership of the lords of Osek and Rýzmburk at the beginning of the 14th century. They continued in its completion according to their possibilities. The first written mention of the castle is dated by 1341.

The most significant wave of building activity is bound to the 50's of the 14th century. It was started jointly by the fore courtiers and diplomats of Emperor Charles IVth, Boreš IVth and Slavek, brothers from Osek. The change of the conception of that stage that ensues from sufficient adaptation of smaller dungeon for the chapel may be connected with the fact that after 1357 or 1355 already ruling the estate of Bečov was only Boreš of Rýzmburk himself.

The centre of the castle was founded on the hilltop. The oldest part – the cylindrical tower and two-part Gothic palace were later included, in the course of transformations of the area, to the built-up area of the Pluhovské Houses. In 1352 separate dungeon was built on the top of the rock. Still in the 3rd quarter of the 14th century it was remodelled by building in an imposing chapel (chapel tower). At the worst accessible place another bulk dungeon was erected in 1656. In 1524 the large dungeon was connected with the chapel tower by a connecting wing that was increased by another floor in the last quarter of the 16th century within the framework of Renaissance adjustments of the buildings of the Horní hrad. At the very top point of the area within that extent the mediaeval set has been preserved with minimum changes till the present time.

Originating from the period of removal of damages that the castle suffered during the Thirty Years' War are the structures of two rafters and some newer ceilings. On the chapel tower and the connecting wing the rafter has been preserved of 1641 that represents at present conservative structural type ensuing from late Gothic rafters. The attic roof of the large dungeon has been born by Baroque rafter since 1720.

To the beginning of the 18th century the castle was mentioned as vacant. By the building up of the new residence at a more accessible position at the Baroque time the castle lost the primary function. With regard to that and due to economic adjustment of the Horní hrad for farming purposes the mediaeval form of the castle was “conserved” because the performed building arrangements disturbed the original mediaeval concept within minimum extent.

A very important fact is that the Horní hrad, although in a dilapidated condition, has been saved from more extensive building activity since the period of Baroque and also for the whole period of the 19th and 20th centuries. Favourable for the preservation of its mediaeval condition was that the extensive reconstruction of the Horní hrad planned for the end of the 19th century by arch. Josef Zíka was not accomplished. Also during the whole 20th century the castle was not reconstructed and repaired. The intactness of the Horní hrad represents – with regard to the size of the mediaeval complex – a completely unique situation.



(8)

Fig. 8. View of the town and castle Bečov from the west (Josef Schäffer, not dated, around 1860)



(9, 10)



(11, 12)

Fig. 9. View of the castle Bečov from the north (Antonín Pucherna, 1808)

Fig. 10. View of the castle Bečov from the west (Ludwig Graf Buquoy, the 20's of the 19th century)

Fig. 11. View of the castle Bečov from the north-west (Franz Alexander Heber, 1849)

Fig. 12. Bečov nad Teplou from the south (from the album issued by Pohlig in Teplice, printed by Rau und Sohn in Dresden, 1852–1855)



(13)

Fig. 13. View of the castle Bečov from the north-west (drawing by W. Kandler, around 1859)

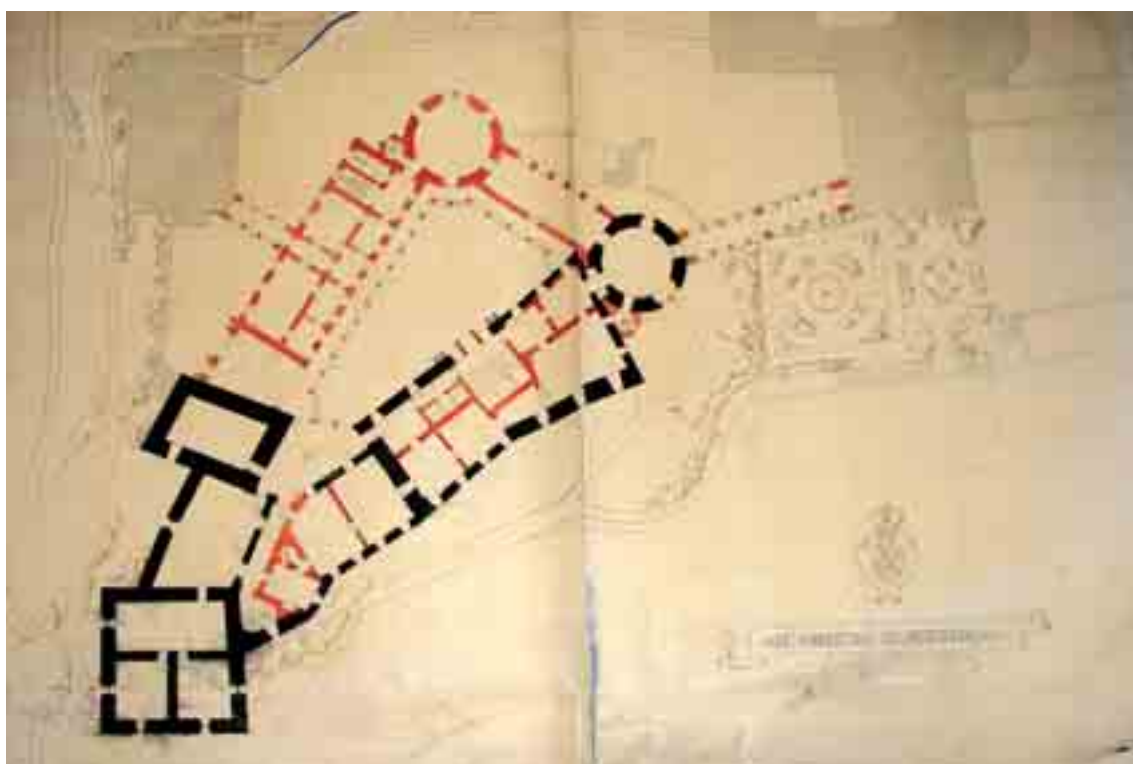
Fig. 14. The castle Bečov from the north-west, picture postcard of the period (1852–1855)

Fig. 15. The castle and town Bečov from the north-west, picture postcard of the period (the 20's of the 19th century)

Fig. 16. The castle Bečov from the north, picture postcard of the period (the middle of the 19th century)



(14-16)

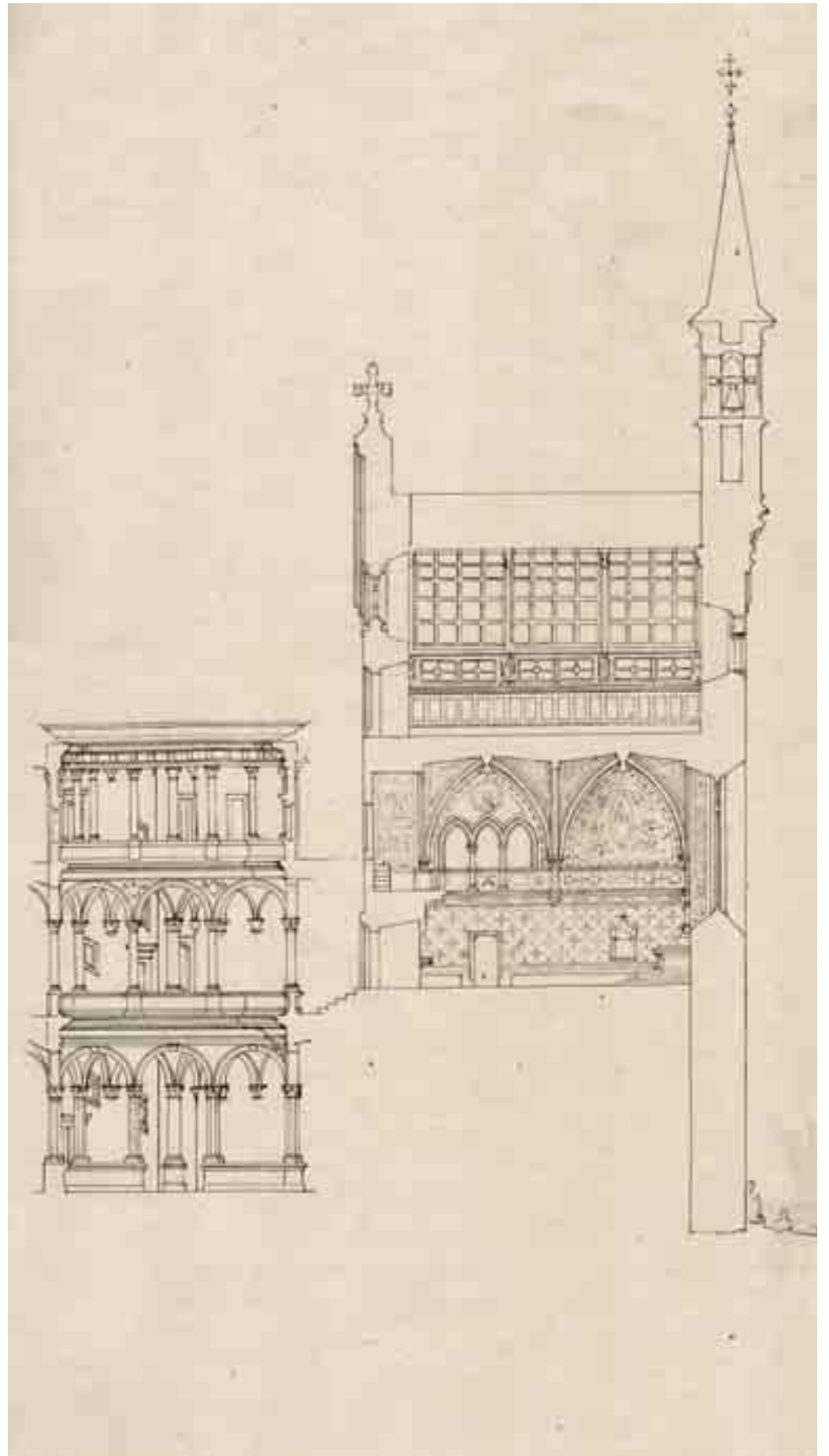


(17, 18)

Fig. 17. Non-accomplished design of romantic reconstruction of the castle Bečov, view from the west (architect Josef Zítek, the 60's of the 19th century)

Fig. 18. Non-accomplished design of romantic reconstruction of the castle Bečov, ground plan of the castle with completed built-up area (architect Josef Zítek, the 60's of the 19th century)

Fig. 19. Non-accomplished design of romantic reconstruction of the castle Bečov, details radical reconstruction of the chapel tower and the interior of the chapel of the Visitation of the Virgin Mary (architect Josef Zítek, the 60's of the 19th century)



(19)



(20)

Fig. 20. View of the castle Bečov from the south-west, picture postcard of the period (the 2nd half of the 19th century)
Fig. 21. View of the castle Bečov from the west (photo Orbis, 1940)



(21)



(22)

Fig. 22. View of the castle and town Bečov from the west (photo Orbis, 1940)

2.3 – Values of the Horní hrad

By coincidence of historic circumstances mentioned above the Horní hrad has preserved an unusually high extent of architectonic, material and art authenticity. They are essential values with high cultural historic, telling, presentation, educational and social potential.

Completely authentic is the Gothic-Renaissance layout of all three constructions, i.e., the Dungeon, chapel tower and connecting wing.

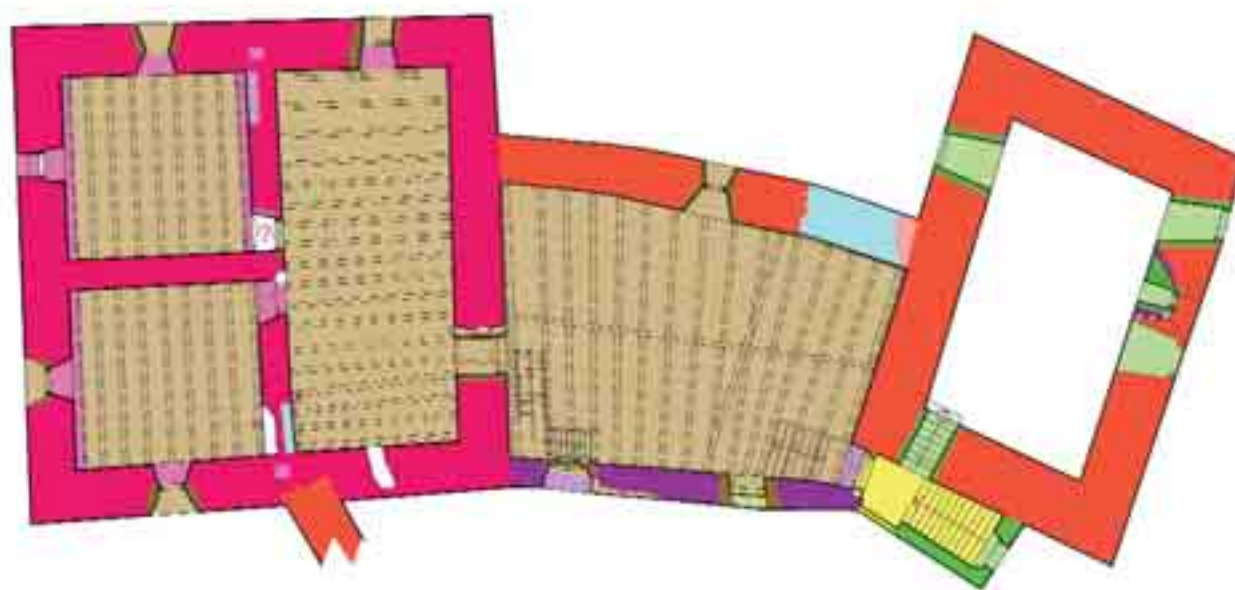
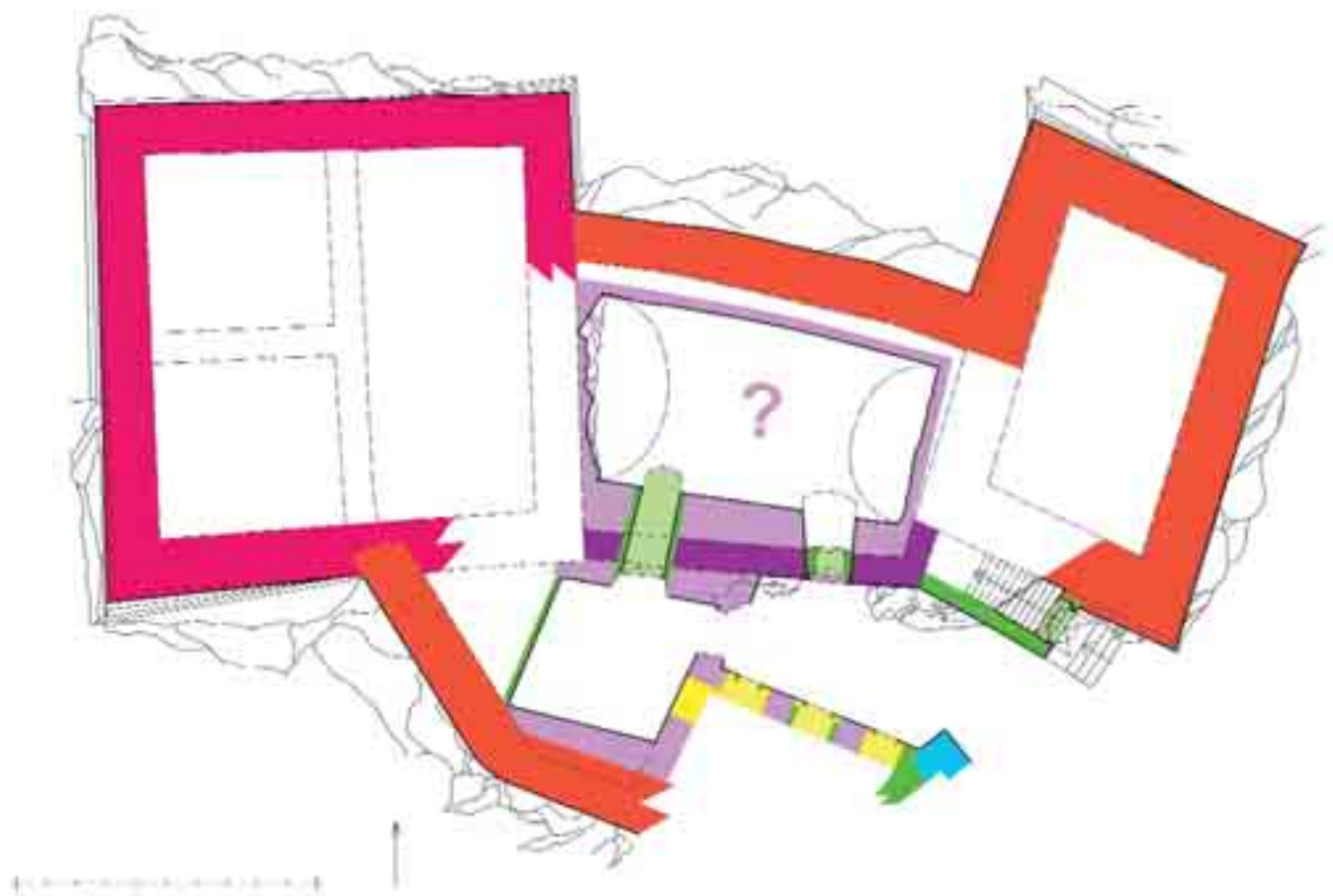
On principle, undisturbed has been preserved the original interior layout of the large dungeon. It creates a parallel of the more demanding variant applied on the dungeon of the imperial castle Karlštejn, in the so-called Marian tower. According to the layout of the original communication the local flats represent apartments with hierarchized access. In this way they rank to the level of the oldest so far found residences of this type in Bohemia that are headed exactly by the residence of the Karlštejn palace of the Roman Emperor and Czech King Charles IVth.

The key cultural value is represented by the chapel tower with richly decorated interior (with the valuable wall paintings of the middle of the 14th century in the additionally inserted chapel of the Visitation of the Virgin Mary). It ranks among the most significant and best preserved castle chapels of mediaeval foundation in central Europe.

For the type of construction concerned we find in the Horní hrad a rather extraordinary extent of preservation of historic structures, details and, especially, interior and exterior renders of the 50's of the 14th century, including remarkable painting in the inside premises. Extraordinary is further the set of wooden parts of the construction, decorated joist ceilings of 1356, built-in shelf niches, seats in window niches, etc. Preserved have been the ceilings of original vertical communications, well observed can also be the development of heating devices from the initial construction to the period of Renaissance.

The set of wall decorations in the chapel created till the 70's of the 14th century is directly connected, as to the subject, with the court art of the period of Charles IVth (Fajt, J. 2006, 129). A completely unique element in our country is represented by the originally separated space in the chapel under the platform with the ceiling of two fields of ribbed cross vault that, according to the existing results of research, included a tomb and obviously represented the family burial place of the Rýzmburks. The interpretation of the function of that space is the subject of continuous professional discussions due to the fragmentary nature of the observed situation.

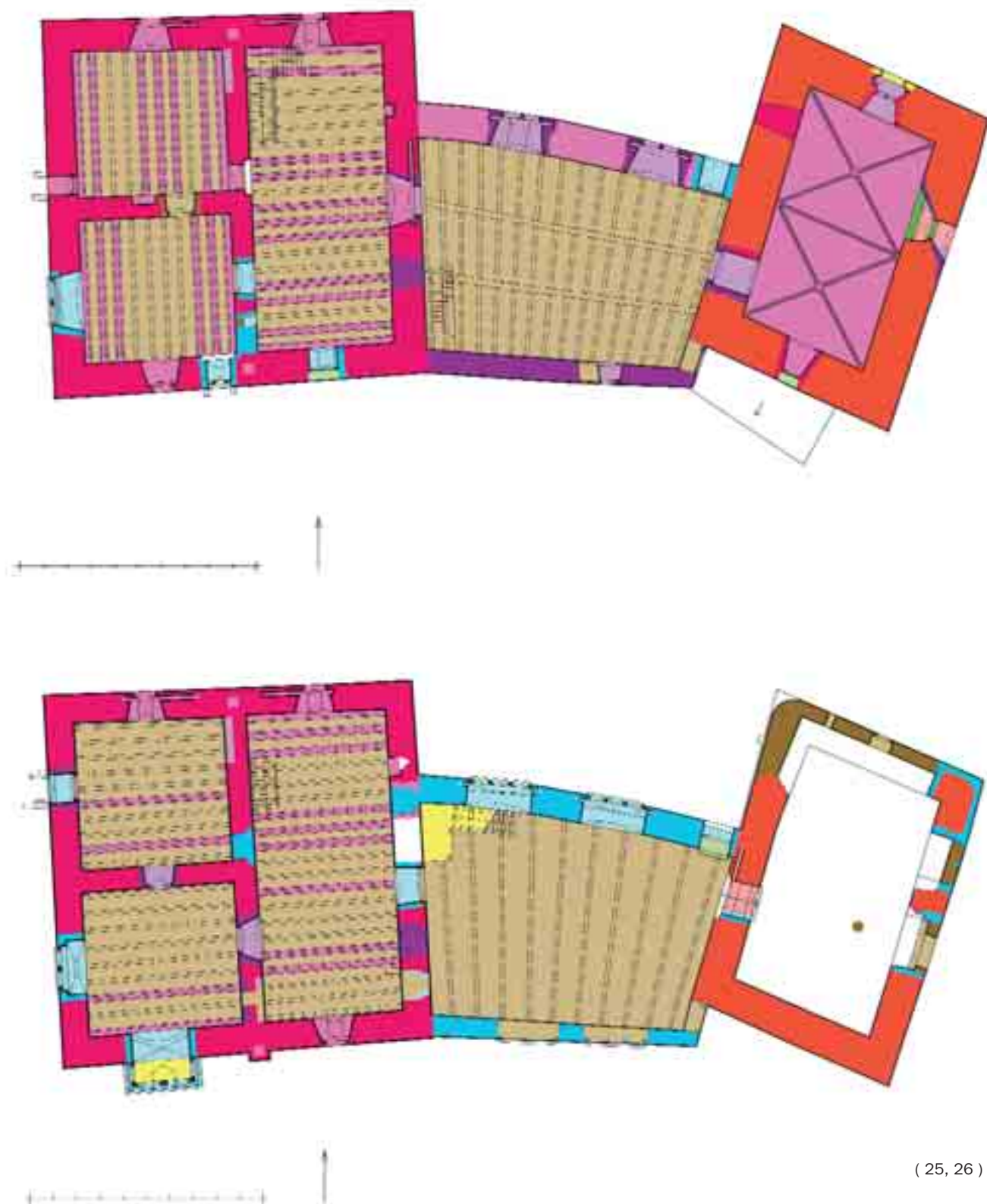
The castle area, within minimum extent disturbed by any remodellings or reconstructions in the course of four hundred years ranks, thanks to its architectonic, art, typological values and, first of all, thanks to the intact preservation of mediaeval form, among one of the most authentic and, therefore, most significant monuments of that category not only in the Czech Republic, but, undoubtedly, also in Central Europe. The process of conservation of that unique monument, worth following, together with the innovative way of presentation of the castle and the procedures of care for it are a promise of improvement of the object with international impact.



(23, 24)

Fig. 23. Building historic development of the Horní hrad Bečov, ground plan of the cellar (Jan Anderle, 2009)
(legend of the individual building stages on the bookmark)

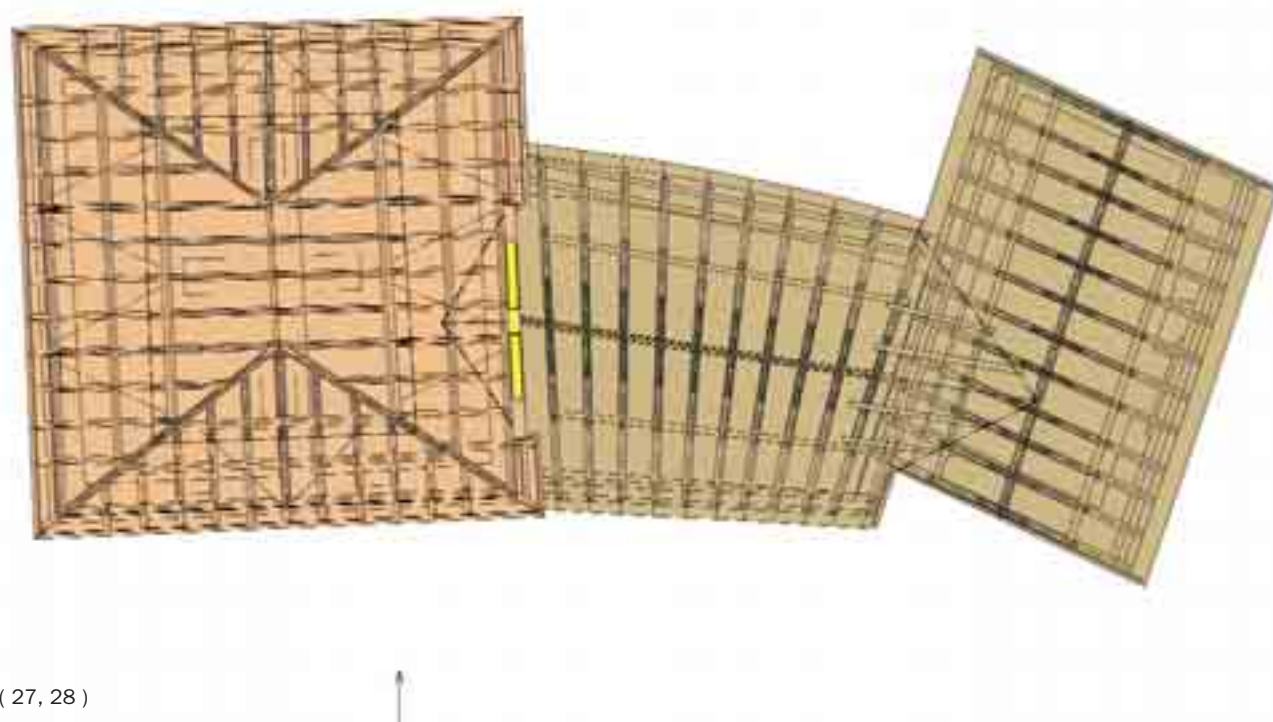
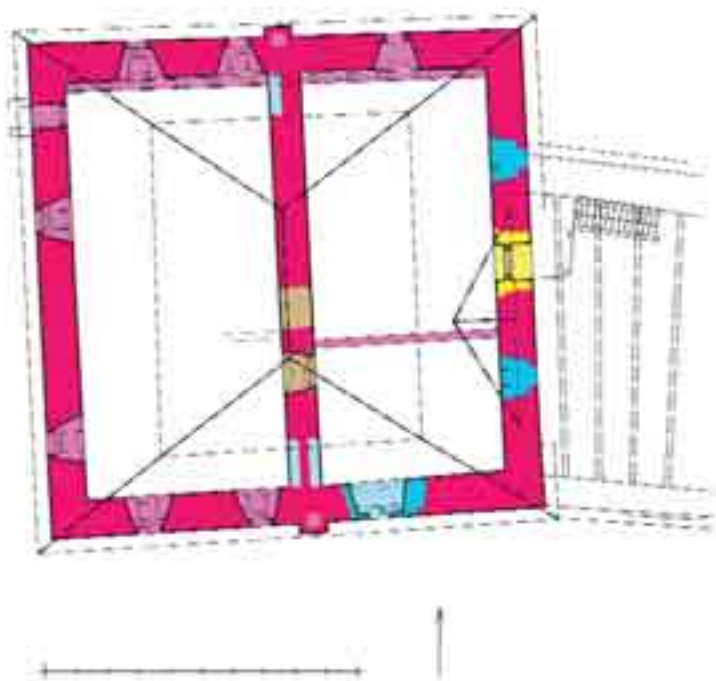
Fig. 24. Building historic development of the Horní hrad Bečov, ground plan of the 1st floor (Jan Anderle, 2009)
(legend of the individual building stages on the bookmark)



(25, 26)

Fig. 25. Building historic development of the Horní hrad Bečov, ground plan of the 2nd floor (Jan Anderle, 2009)
(legend of the individual building stages on the bookmark)

Fig. 26. Building historic development of the Horní hrad Bečov, ground plan of the 3rd floor (Jan Anderle, 2009)
(legend of the individual building stages on the bookmark)



(27, 28)

Fig. 27. Building historic development of the Horní hrad Bečov, ground plan of the 4th floor of the dungeon (Jan Anderle, 2009)
(legend of the individual building stages on the bookmark)

Fig. 28. Building historic development of the Horní hrad Bečov, ground plan of the rafters (Jan Anderle, 2009)
(legend of the individual building stages on the bookmark)

2.4 – Current Condition and Potential of the Castle

The Horní hrad of Bečov was saved of more extensive building activity from the period of Baroque and also during the whole period of the 19th and 20th centuries. On the other hand, it means that it has been preserved in a rather dilapidated condition. That is the main reason that the castle premises remain without particular today use and are not open for visitors yet.

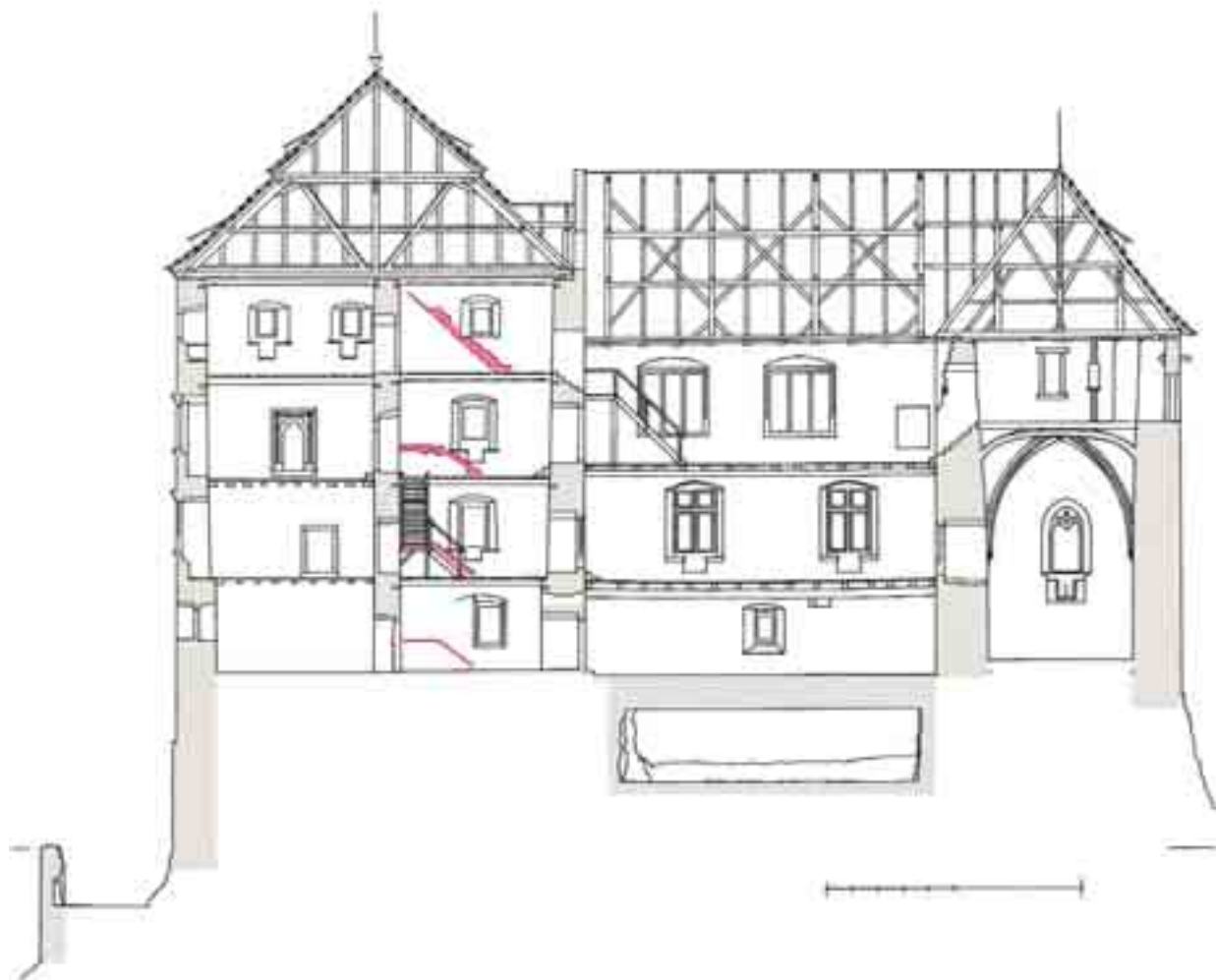
The potential of the rarely authentic form of the Horní hrad of Bečov is strengthened significantly by the fact that the number of monuments and historic buildings preserved in this way and unaffected by modern arrangements is gradually decreasing in the course of the 20th century. The gradual reduction of authentic historic structures is determined by the extent of new time building arrangements and transformations connected with the change of function of concerned buildings. Another factors are the unsuitable application of modern materials and technologies and, last but not least, the excessive conservators' activity of the past years.

An important characteristic of Horní hrad property is the stratification of its organism originating in the coexistence of mediaeval building with Renaissance and Baroque interventions and also other, although minimized additional operational adjustments of the interiors that preserved, in a relatively unaffected condition, an essential part of the mediaeval and early Renaissance building construction. It must remain preserved. At the same time, account will be taken of the requirement for respect to all natural local damaging given by the wear of the construction in the course of the centuries. Respected quite unambiguously must be the very impressive poetics and flavour of the antiquity (the value of age).

Strong appeal on extraordinary responsibility in preservation of that authentic monument is fully in place also due to the fact that exactly the non-reconstructed, authentic monuments have the unique ability to address the professional and also lay public – to arouse professional interest as well as markedly strengthen the relation of public to the cultural heritage and the place.

A basic principle and, in parallel, potential of the prepared presentation of values of this extraordinary monument is expressed in the form of a controlled adventure in learning the building history of the castle, conceived in differentiated manner in connection with the type (education, age, social character, professional orientation) of structured civil communities.

Therefore, the value and potential represent not only the extraordinary authentic monument and the fascinating procedure of its study and conservation, but exactly the use and utilization of that process in presentation, educational and educative activities.

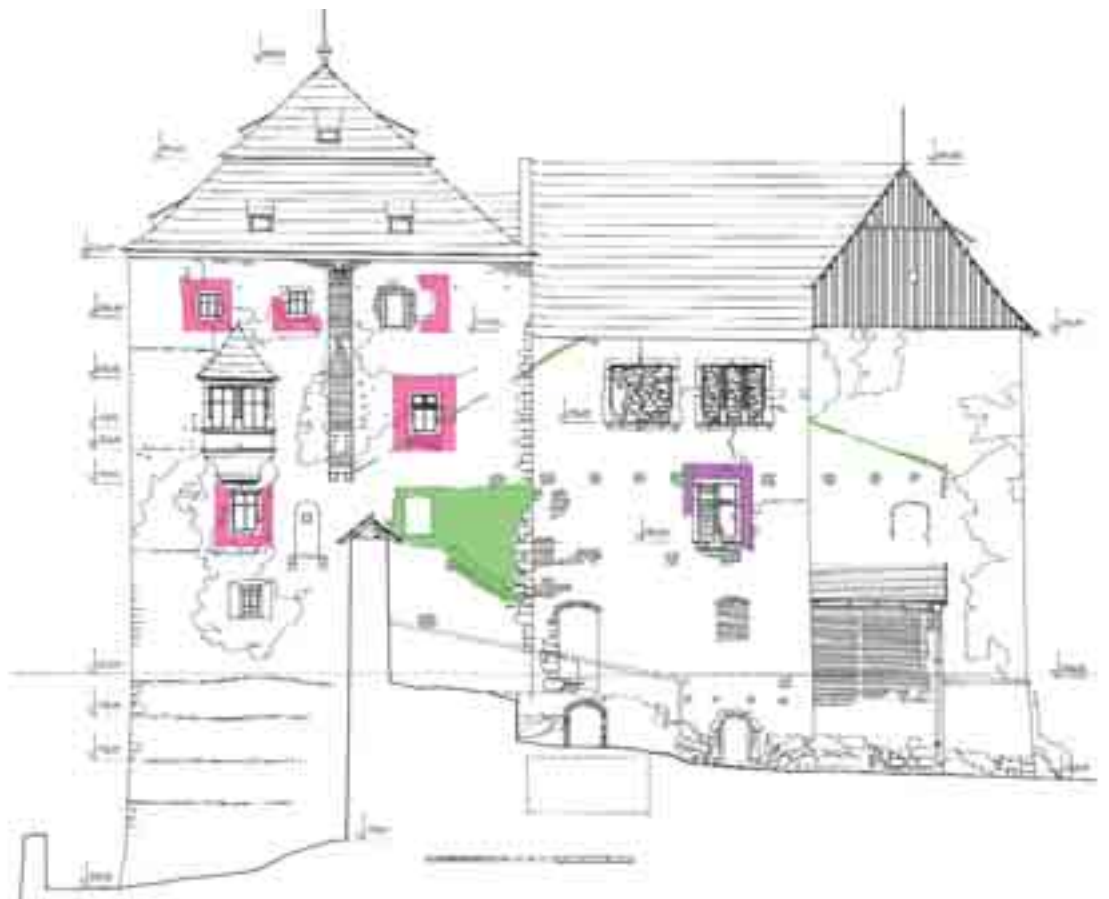


(29)

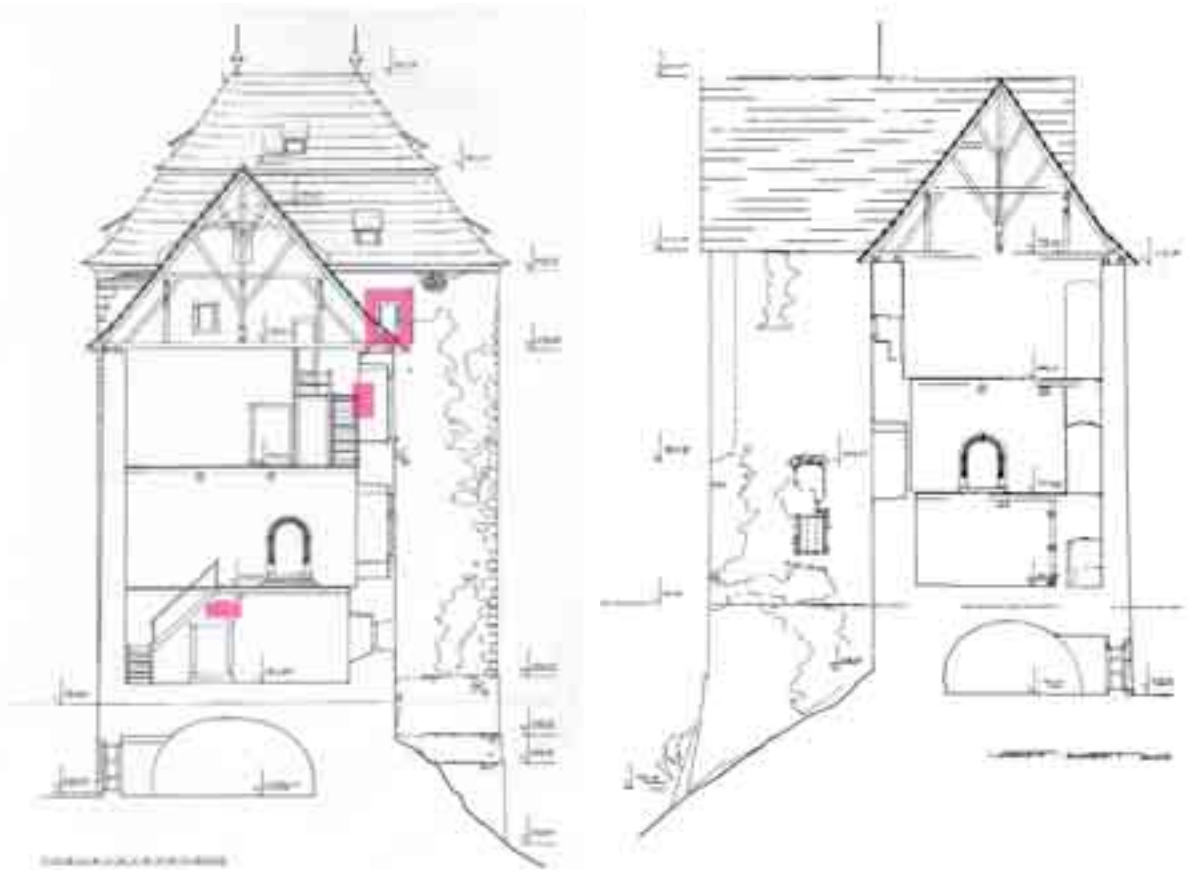
Fig. 29. Building historic development of the Horní hrad Bečov, longitudinal section (Jan Anderle, 2009)
(marked red are the places of the original mediaeval vertical communications)

Fig. 30. Building historic development of the Horní hrad Bečov, south façade (Jan Anderle, 2009)
(red areas with remnants of Gothic render window mounts, violet areas with relics of window mounts of 1524, the green area marks the trace of the demolished classicist built-up area of the neighbouring object)

Fig. 31. Building historic development of the Horní hrad Bečov, north façade (Jan Anderle, 2009)
(red areas with remnants of Gothic render window mounts, violet areas with relics of window mounts of 1524, blue areas mark the entrances to the extinct spindle-shaped staircase that connected the halls on the 1st and 2nd floors of the connecting wing, in the left top the remnant of Renaissance window)



(30, 31)

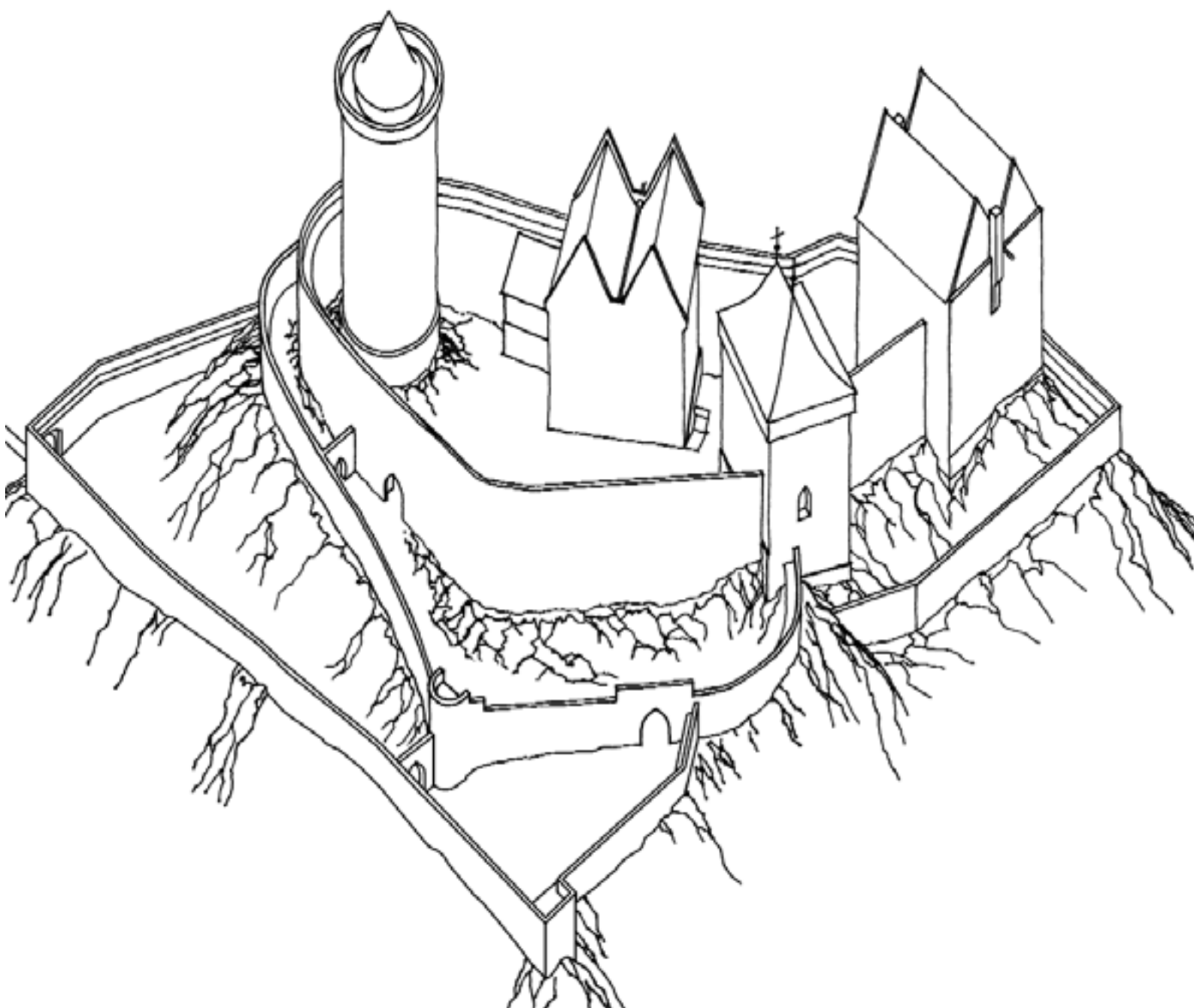


(32, 33)

Fig. 32. Building historic development of the Horní hrad Bečov, transversal section with the view of the west (Jan Anderle, 2009)
(red areas with remnants of Gothic render window mounts and mounts lining the entrance to the bulwark gallery)

Fig. 33. Building historic development of the Horní hrad Bečov, transversal section with the view of the east (Jan Anderle, 2009)

Fig. 34. Ideal reconstruction of the form of the centre of the castle Bečov to the time at the end of the 14th century, in axonometry in the right depicted are the masses of the dungeon and chapel tower, still before the building of the connecting wing (Jan Anderle, 2002)





(35)

Fig. 35. The part of the corner of south façade of Renaissance connecting wing with remarkable details of walled in monumental windows, with a number of authentic elements and traces of structures of the adjacent classicist house demolished unreasonably in the 80's of the 20th century (photo Věroslav Škrabánek, 2008)

3 – Methods of Solving the Submitted Project

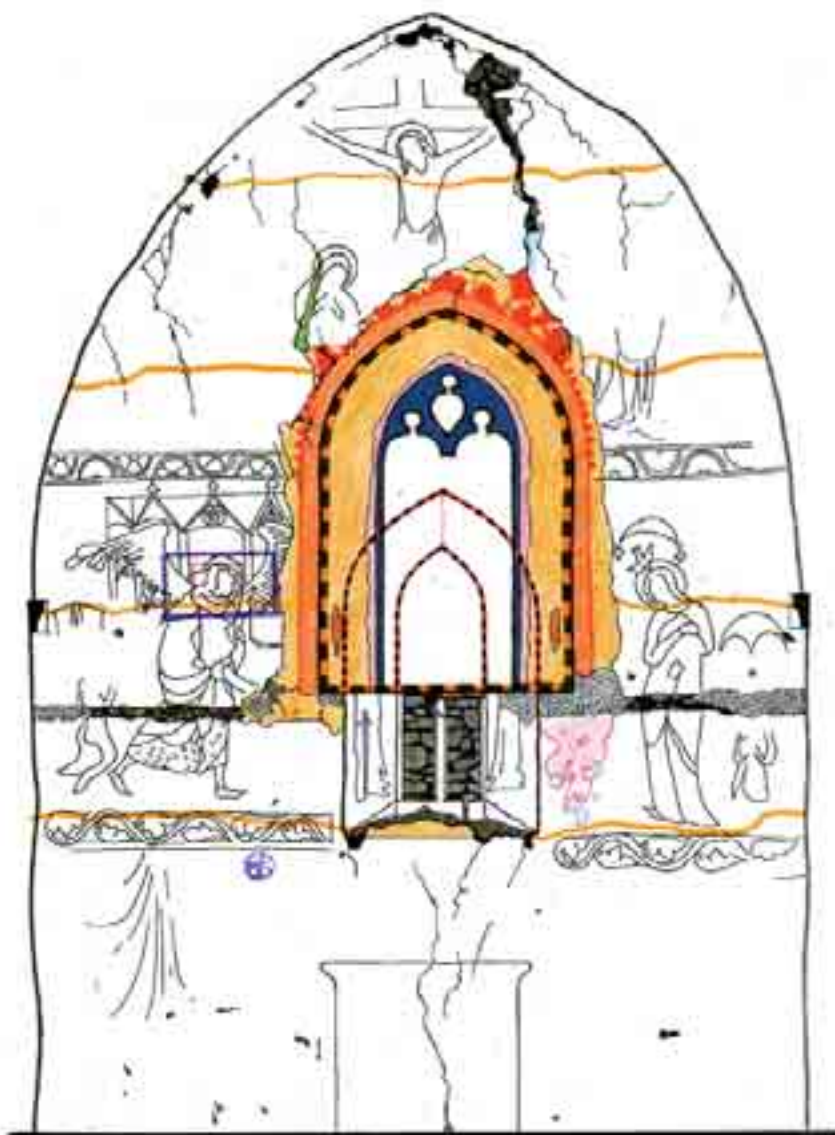
The main premise of the Project is the fact that, first of all, the process of investigation and rescue of the authentic historic building represents an extraordinarily remarkable and contributory (and also very adventurous) event. The monument itself then represents a very significant, valuable exhibit. Important is the identification with the idea that exactly the demanding and long-term process of learning and rescue will not restrict the accessibility of the castle but, on the contrary, the participation of the public in that process will become a part of the presentation of that significant monument. Therefore, a substantial part of what in the case of monuments care belongs to the means will simultaneously become the aim.

The methods for the fulfilment of the Project, i.e., for finding the full value way of rescue and specific presentation of the castle are, in line with taking in account the current lack of adequate sources of financial means for conservation of monuments and thus the necessity of gradual financing of the process of conservation. They are built on the interdisciplinary cooperation of the basic team with the wider circle of those sharing the same values, identifying with the aim, who are able to guarantee high quality by their professionalism and experience, willing to extend the circle of co-workers by joint activity. By those who are willing to approach the task concerned with respect and engage in the joint work at a high level in the professions (specializations) according to their knowledge and possibilities, however, always with respect to the aims of the project. It is cooperation of the “insistently concerned”, moreover, it is a process of inter-generation character.

A part of the Project are the following basic tasks:

- Sensitive conservation specified within the extent and in the manner ensuring the preservation of maximum authenticity and unique telling values of the premises of the Horní hrad so far not accessible for the public.
- Researches performed in parallel (with minimization of destructive methods) for deeper knowledge of the condition and exceptional values of the monument.
- Finding and accomplishment of the optimum way of presentation of so far not accessible Horní hrad of Bečov for the lay and professional public.
- Making use of the process of investigation and conservation of the building for educational activities of future architects, conservators, restorers and other specialists.
- Creation of a model situation suitable for following in the rescue of other authentic monuments and in the rescue of cultural heritage in general

The applied methods and gradual steps leading to the achievement of the aim then cannot be strictly separated. The innovativeness of the Project of rescue and parallel presentation of the Horní hrad Bečov is exactly in the interlinkage, cooperation and coexistence of the whole set of methods that support each other and strengthen in resulting effectiveness.



(36)

Fig. 36. Section of conservation research of the chapel of the Visitation of the Virgin Mary+ the northern wall; drawing in of the building layout with the schedule of wall painting and with drawing of defects. The extension and enlargement of the cusped window tracery is one of the infrequent building interventions at the end of the 19th century. Yellow horizontal lines mark the working parts during plastering (Tomáš Berger, Tomáš Záhoř, 2005 – 2008)

Fig. 37. View of the interior of the chapel of the Visitation of the Virgin Mary documenting the condition and decoration of the northern wall with Gothic wall painting of the middle of the 14th century. Under the window opening there is a trace of removed floor put into the interior of the chapel at the time when the space served for the services of granary (photo Věroslav Škrabánek, 2008)



(37)



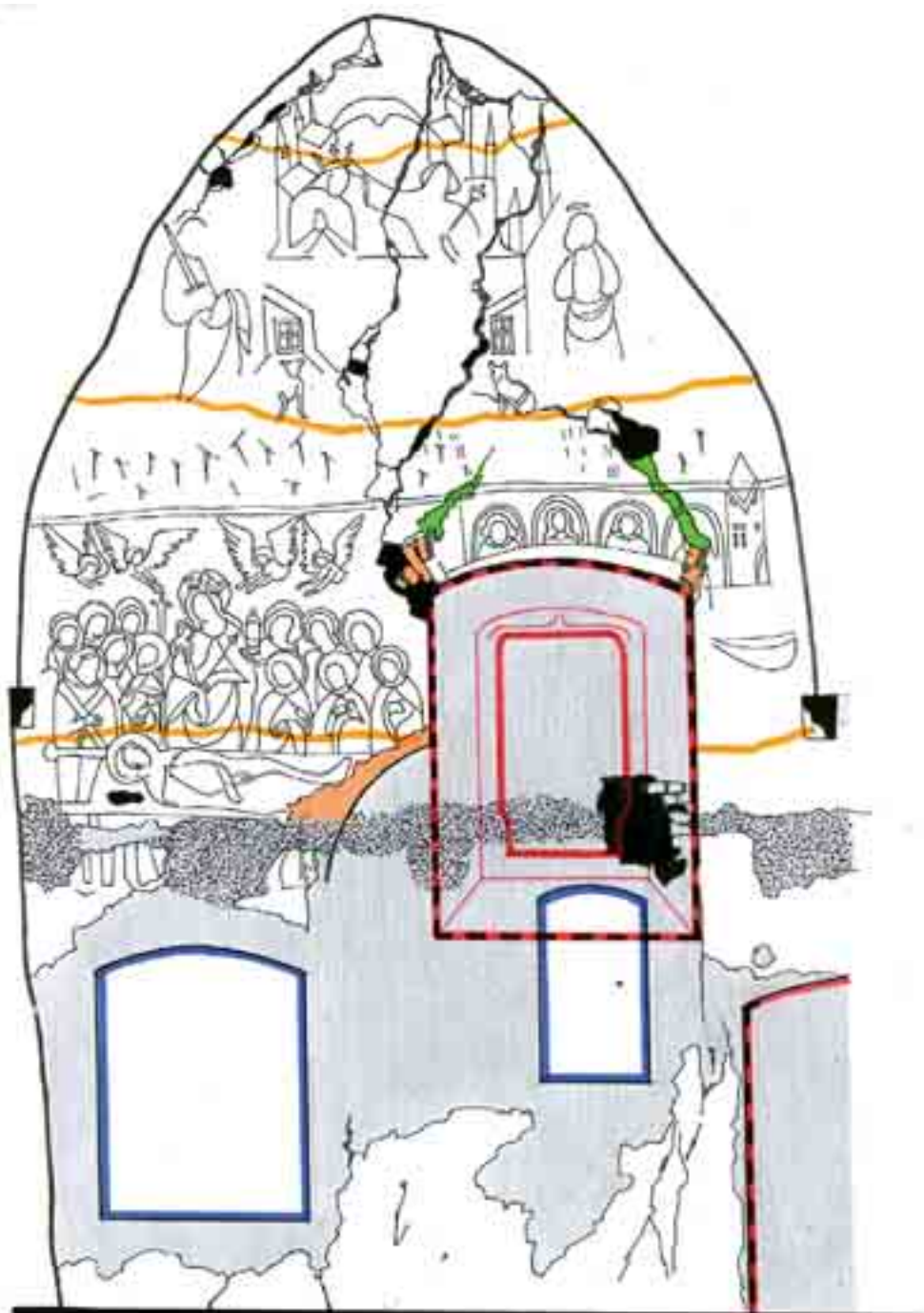
(38)



(39)

Fig. 38. Painting decoration of the northern wall of the chapel of the Visitation of the Virgin Mary. Gothic wall painting with the scene of Annunciation was accomplished by the technique All secco; so far not conserved, only rescue securing performed of endangered plasters and paintings (photo Věroslav Škrabánek, 2008)

Fig. 39. Picture of the northern wall of the interior of the chapel of the Visitation of the Virgin Mary documenting in detail the painting decoration and technical condition of the interior at the beginning of the 20th century, documents minimum changes in the period of almost one hundred years (Ernst Seidl, 1918)



(40)

Fig. 40. Section of conservation research of the chapel of the Visitation of the Virgin Mary; the eastern wall; drawing in of the building layout with the schedule of wall painting and with drawing in of defects. Marked blue are Baroque adjustments with extension of the number of window openings. The window opening marked red is hidden in the cavity behind the masonry screen. Yellow horizontal lines mark the working parts during plastering (Tomáš Berger, Tomáš Záhoř, 2005 – 2008)

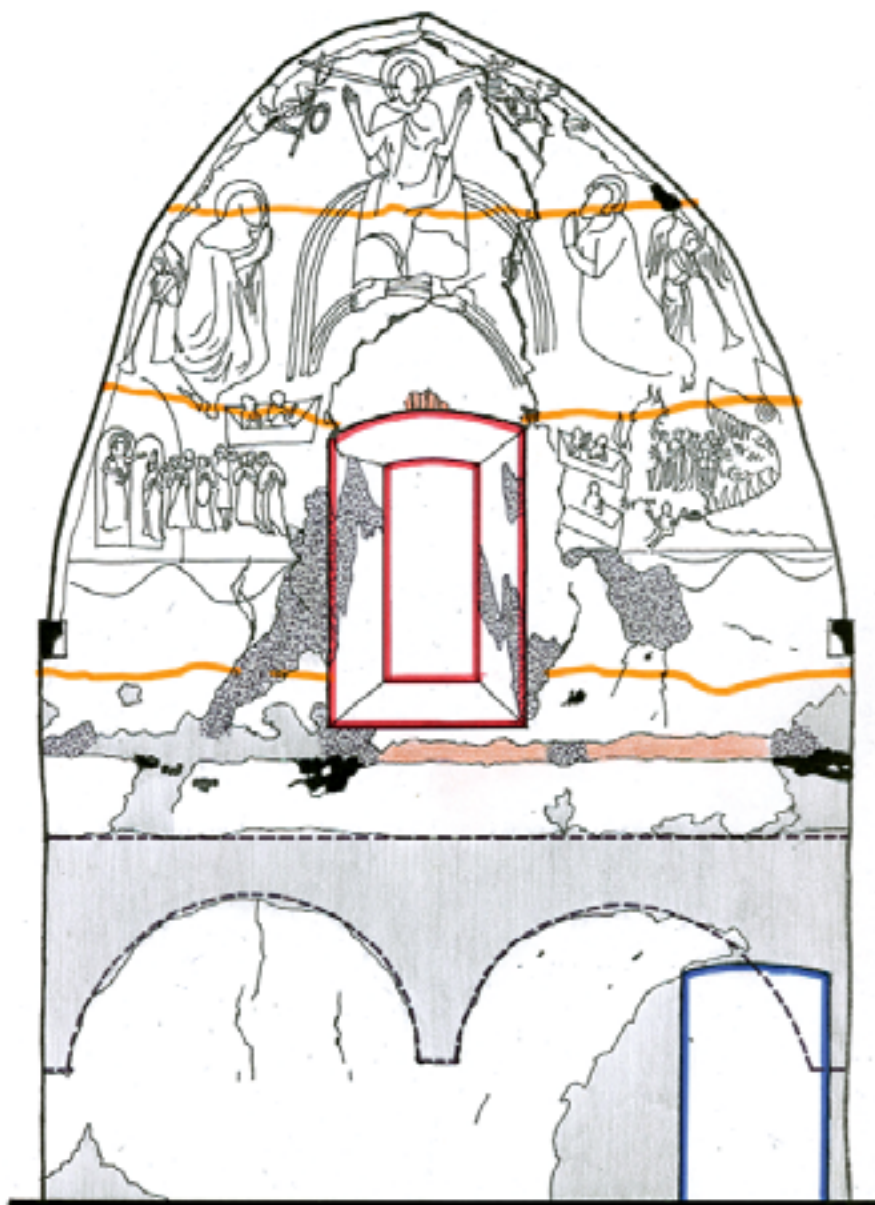
Fig. 41. Painting decoration of the eastern wall of the chapel of the Visitation of the Virgin Mary in the context with building layout. Gothic wall painting with the scene of the Death of St. Clara originates in the middle of the 14th century (photo Věroslav Škrabánek, 2008)

Fig. 42. > Detail of painting decoration of the eastern wall of the chapel of the Visitation of the Virgin Mary. The Gothic wall painting with the scene of the Death of St. Klára was accomplished by the technique All secco, when used for the painting was a number of rare pigments (e.g., milled azurite and malachite); so far not conserved, since 1993 performed gradually only the primary rescue securing of endangered plasters and paintings (photo Věroslav Škrabánek, 2008)









(43)

Fig. 43. Section of conservation research of the chapel of the Visitation of the Virgin Mary; drawing in of the building layout with the schedule of wall painting and with drawing in of defects. Marked red is the original entrance to the gallery of the chapel (demolished), marked blue is the additionally elongated entrance to the chapel in the Baroque period. Yellow horizontal lines mark the working parts during plastering. (Tomáš Berger, Tomáš Záhoř, 2005 – 2008)

Fig. 44. A view of the interior of the chapel of the Visitation of the Virgin Mary documenting the condition and decoration of the southern wall and vault with Gothic wall painting of the middle of the 14th century. The wall painting shows the scene of the Last Judgement. Under the original start to the gallery there is a trace of removed floor put into the chapel at the time when the space served as the granary. The painting decoration not yet conserved, since 1993 performed gradually only the primary rescue securing of endangered plasters and paintings (photo Věroslav Škrabánek, 2008)





(45)

Fig. 45. Section of conservation research of the chapel of the Visitation of the Virgin Mary; the eastern wall; drawing in of the building layout with the schedule of wall painting and with drawing in of defects. The theme of the wall painting is oriented at the scene of Martyrdom of the Ten Thousand Knights (Tomáš Berger, Tomáš Záhoř, 2005 – 2008)

Fig. 46. Detail of painting decoration of the eastern wall of the chapel of the Visitation of the Virgin Mary. The Gothic wall painting with the scene of Martyrdom of the Ten Thousand Knights was accomplished by the technique All secco, when used for the painting was a number of rare pigments (e.g., milled azurite and malachite). As the analysis of bonding agents in the cracks confirmed, the destructions in the render are of older date (the cracks are stabilized) and their origin is connected with the earthquake documented in 1741 and with the blasting of the bulwark immediately close to the chapel accomplished after 1841; not yet conserved, since 1993 performed gradually only the primary rescue securing of endangered renders and paintings (photo Věroslav Škrabánek, 2008)

Fig. 47. > View of the vault of the chapel with provisional securing of profiled key-stones. It is necessary to stress that the chapel tower with richly decorated interior (the existence of valuable wall paintings of the middle of the 14th century) belongs among the key values – the additionally inserted chapel of the Visitation of the Virgin Mary ranks with its decoration among the most significant and best preserved castle chapels of mediaeval origin in central Europe.(photo Věroslav Škrabánek, 2008)





(47)





(48, 49)

3.1 – Starting Points for Financing

Technical condition (dilapidation), unused free premises of the castle and the need of rescue activity within the extent of the whole building structure, its exterior and interior could tempt to planning one-time and grand-scale conceived event of overall restoration and to the selection of standard way of use common with this type of monuments. Paradoxically, it is just this most frequently applied way that frequently represents, the largest danger for the authenticity of the monument. The too grand-scale and one-time accomplishment of restoration would require concentration not only of large financial means, but also of considerable building and restoring capacities. It would cause (as known from many examples from practice) numerous problems and a number of difficulties with the risk of cultural losses. Efficient barriers to such form of complex uncontrolled building restoration must be created.

The aim is not to gain large volumes of financial means for one-time restoration event, as it is not infrequently in practice. The aim is to proceed according to the needs of considerate conservation of the monument, when the process of conservation itself must respect, first of all, the criteria of considerate conservation in which main stress is laid on the rescue of authentic fabric and its sensitive stabilization. Therefore, preferable is the spreading of the project to smaller annual volumes of conservation activities, i.e., also to smaller, from the point of view of effectiveness, controllable financial means.

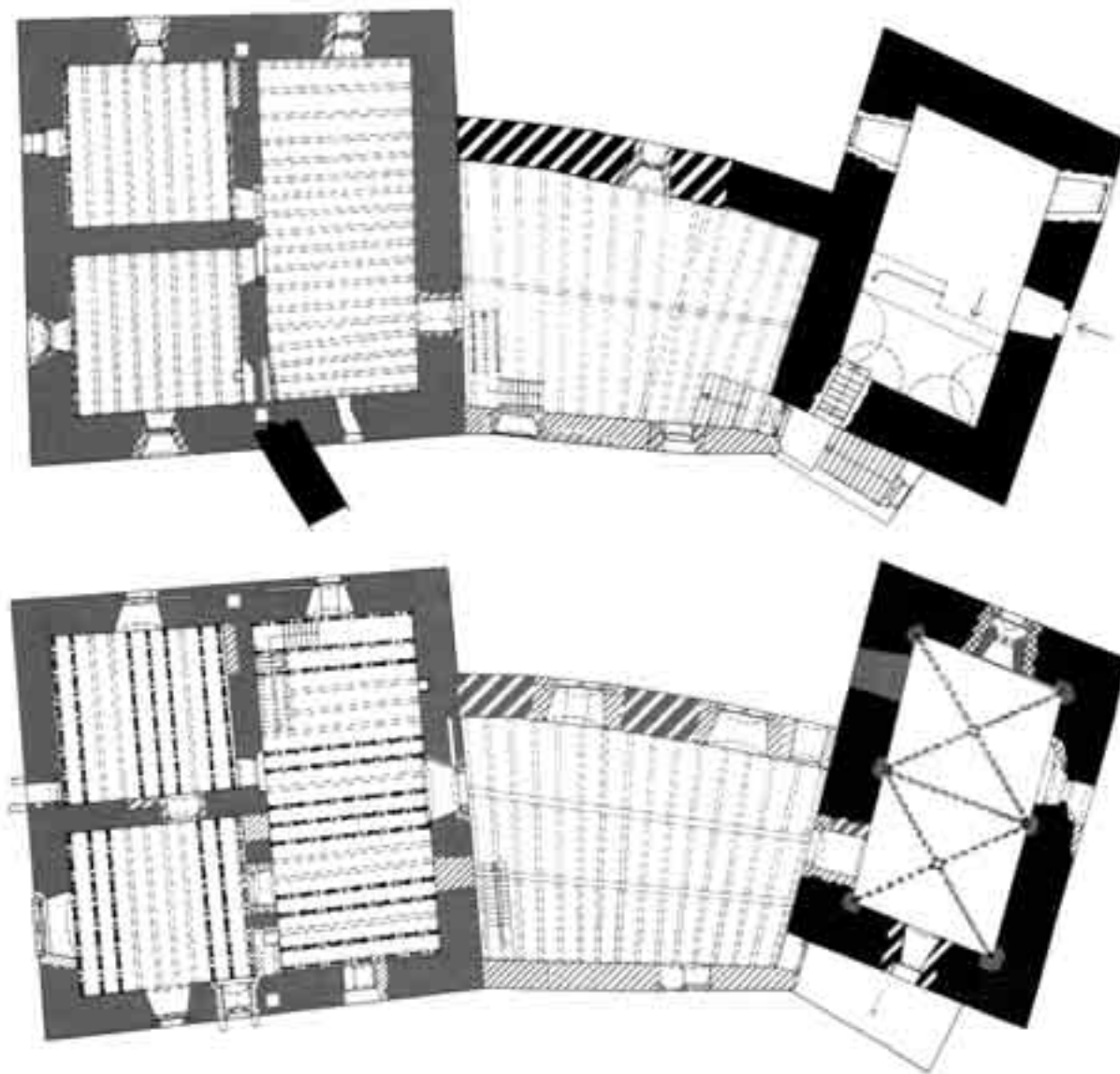
We are convinced and the experience of many years from the activity in the field of protection of monuments witnesses to it that only the conservation conceived as a process and not an unrepeated undertaking provides the guarantees of effective use of the means and minimization of losses of cultural values.

Financing must be from more sources, regular (continuous) and from the point of view of effectiveness systematically monitored. The main sources for financing is the state (grants of the Ministry of Culture of the Czech Republic), the region, town, co-participation of non-profit making organizations and private support.

Figs. 48 and 49. View of the simple, however, highly impressive interiors of the dungeon rooms. Baroque adjustments and minimized interventions of the 19th century (carpenter's doorframes, floors and a part of the ceilings) have their historic value and from the architectonic and visual points of view are fully compatible with the mediaeval image of the castle. The strong telling value of the area has been also preserved by the fact that after the farming transformation the premises of the castle were not affected by other repeated utility adjustments (e.g., building of engineering networks of electrification). The economically conceived transformation for farming purposes has been fixed for several centuries till the present time (the objects were not improved additionally in their standard and were kept off costly reconstruction activities typical, especially, of the period of the second half of the 20th century). The closed and inaccessible nature of the castle objects brought the fruits by the castle closed in oblivion not being the subject of renovation plans for more than one hundred years. That characteristic and finding situation must fully be respected. (photo Věroslav Škrabánek, 2008)



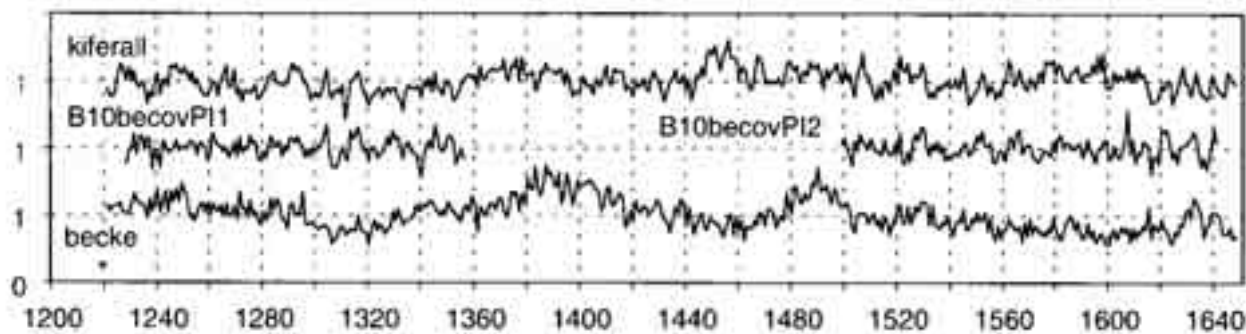
(50)



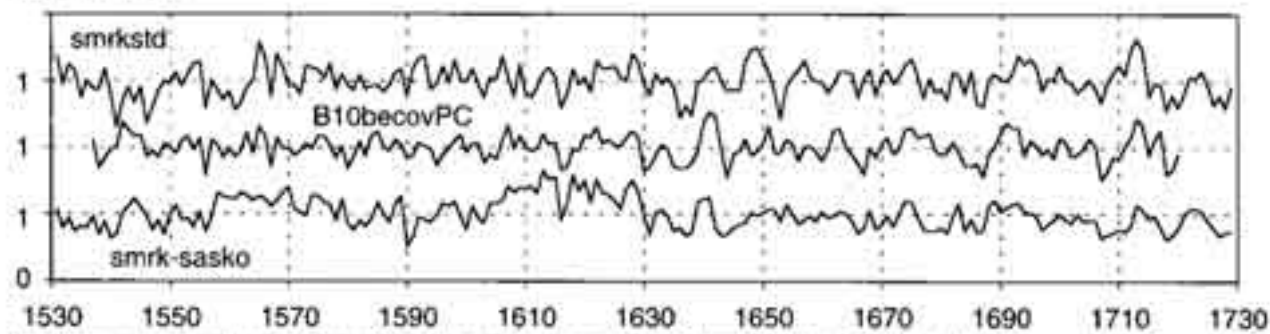
(51)

Fig. 50. The room on the dungeon ground floor with mediaeval plasters and utility hewed ceiling rafter structure that originates from the Baroque reconstruction of the castle for the purposes of the granary. All Baroque interventions (wooden ceiling structures and dungeon attic rafter) are already a part of the value of the valuable building without representing the least disturbing element. In the mediaeval environment they find their places in a completely harmonic manner. Large attention was paid to the identification of all wooden structures by the elaboration of detailed dendrochronological research (photo Věroslav Škrabánek, 2009)

Fig. 51. An example of dendrochronological research; ground plans of the 1st and 2nd floors of the Horní hrad Bečov with marking of building stages and age of ceiling structures. Marked with bold dot-and-dash line is the extent of preserved Gothic ceiling rafters dated around 1356 (Jan Anderle, Josef Kyncl, 2002)



Obr. 35: Srovnání obou bečovských sumárních chronologi borovice se standardem borovice pro Německo (kieferall) se středoevropskou standardní chronologi jedle (Becker).



Obr. 36: Srovnání bečovské sumární chronologie smrku se standardy smrku pro ČR (smrkd) a Horního Saska (smrk sasko)

(52)

Fig. 52. An example of dendrochronological research of the Horní hrad Bečov. Ad 35) Comparison of both Bečov summary chronologies of pine with the standard of pine for Germany (kieferall) with central-European chronology of fir (becker). Ad36) Comparison of both Bečov summary chronology with the standards of spruce for the Czech Republic (smete) with Upper Saxony (spruce – Saxony) (Jan Anderle, Josef Kyncl, 2002)

Fig. 53. An example of dendrochronological research of the Horní hrad Bečov. The table with summary of results of dating of the individual elements of ceiling and rafter structures. Two asterisks at the year express very reliable dating, one asterisk reliable dating and the year presented without marking by asterisk may be considered hypothetical only, because the dating does not meet the requirement of statistical reliability (Jan Anderle, Josef Kyncl, 2002)

číslo vzorku	prvek	dřevina	počet letokruhů	poslední letokr.
Bečov – horní hrad, spojovací křídlo				
přízemí, strop				
b118	severojižní průvlak	b	126	1639**
b119	východozápadní průvlak	s	85	1641**
I. patro, stropní trámy (počítáno od západu)				
b101	první	b	45	(1632)
b102	druhý	b	120	1637**
b103	třetí	s	51	1641**
b104	čtvrtý	s	90	1634**
b105	pátý	s	94	1641**
b106	šestý	b	127	1640**
b107	sedmý	b	107	1638**
b108	osmý	s	64	1641**
b109	devátý	b	—	—
b110	desátý	b	—	—
b111	jedenáctý	b	—	—
b112	dvanáctý	b	134	1641**
b113	třináctý	s	76	1641**
b114	čtrnáctý	b	110	1623**
b115	patnáctý	b	122	1641**
b116	severní průvlak	s	71	1622**
b117	jižní průvlak	s	95	1631**
krov (počítáno od západu)				
b155	sloupek, 1. plná vazba	b	131	1640**
b156	sloupek, 2. plná vazba	b	113	1632**
b157	sloupek, 4. plná vazba	b	112	1633**
b158	střední průvlak	s	82	1640**
b159	S šikmá vzpěra, 2. plná vazba	s	29	1641**
b160	S krokev, 2. plná vazba	s	41	1641**
b161	vazný trám, 1. plná vazba	s	82	1640**
Bečov – horní hrad, kaple				
přízemí, jižní zeď				
b176	střední příčka rámu okna	s	32	—
podlaha nad kaplí				
b200	řezaný vzorek	s	59	1641**
zdivo nad klenbou kaple				
b177ay	zazděný trám, vývrt, p. Kulesa	b	52+ nad 25	1321+ nad 25
věž, I. patro				
b149	trám podlahy (A)	b	82	1640
b150	trám podlahy (B)	b	96	1636
b151	překlad okna v S zdi	b	56	1570**
krov věže (počítáno od jihu, není-li uvedeno jinak)				
b139	V sloupek, 2. plná vazba	b	79	1581**
b140	střední sloup, dtto	b	106	1610**
b141	střední sloup, dtto	b	115	1641*
b142	Z sloupek, dtto	b	83	1583**
b143	V sloupek, 3. plná vazba	b	111	1610**
b144	Z rozpěra mezi 1. a 2. plnou vazbou	b	95	1641**
b145	V rozpěra, dtto	s	73	1641**
b146	spodní hambalek, 3. vazba	b	80	1640**
b147	Z krokev, 2. plná vazba	s	88	1641**
b148	Z vnější pozednice v místě 2. plné	b	127	1641
b152	vazný trám 2. vazby od S	s	55	1640**
b153	vazný trám 3. vazby od S	s	36	1613**
b154	střední práh, dodatečná S část	s	42	1613**
b181	střední stojka, 2. plná vazba od J	b	129	1627**
b182	V šikmá vzpěra, 2. plná vazba od J	b	75	1630**
b183	střední práh, stará J část	b	117	1624**
b184	středová vaznice	b	105	1638**

30. 8. 2001 Ing. Tomáš Kyncl datoval vzorek z původního trámu podlahy 1. patra kaplové věže, poslední letokruh je nejpravděpodobněji podkorní s datem **1352****

Vysvětlivky znaků b – borovice, s – smrk, j – jedle



(54)

Fig. 54. Typical picture of interiors of the objects of the Horní hrad Bečov. Archaic ceiling rafter structure was fitted in all premises of the castle on spread plank, when a part of the ceilings is of mediaeval origin, a part originates in the Baroque period of farming transformation of the castle when also new board floors were built in all premises. In the interiors preserved within large extent have been simple Gothic plasters or decorated by wall paintings, when the number of secondary re-paintings by lime paint extent of damage is minimum. In some places Gothic surfaces of plasters have been preserved without any additional interventions and re-paints. (photo Věroslav Škrabánek, 2008)

3.2 – Project of Conservation

The aim of the project is the preservation of authenticity of the highly valuable monument with extraordinary telling value which gradually is made accessible for the public.

The project of conservation (rescue and stabilization of the castle) deals not only with the preparation and conception of conservation of the monument but, in parallel, such use of the monument is taken account of in the course of which the presentation of the process of conservation will be performed. For preservation of cultural values of a highly authentic monument the highest diligence is necessary, professionalism with full respect to the conditions limited by traditional production and conservation technologies (instead of one-time renewal the conservation is conceived as a long-term process respecting fully, first of all, the points of view of protection and professionalism of all interventions).

By the participation of the public maximum positive activities of conservation are yielded in the widely conceived educational and presentation process. The authentic, not re-built monument as such is highly inspiring and provides valuable sources both for education and awareness of the public (strengthening of the relation of the public to the cultural heritage). The process of conservation is not separated from the process of use and presentation. It is the gradual nature of conservation that enables to yield the knowledge of research activity in the maximum effective manner, including optimum conditions for provision of necessary types of documentation.

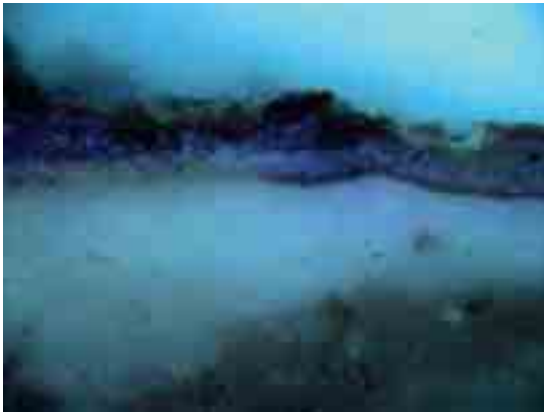
The progress of rescue works is conceived purposefully, in compliance with the needs of the monument. The consideration about each decision must be verified by control, by model, by considering possible negative consequences (in each individual case it is necessary to answer the question by what the considered procedure may endanger the monument and whether it will not exceed the strict criteria included in the term “considerate approach”?).

The framework of the project of conservation are the main principles of state care for monuments applied in the for conservation of exterior and internal structure of the set of 18 rooms of the Horní hrad. They are as follows:

- maximum efforts will be exerted for the rescue of preserved original elements and materials;
- in conservation interventions traditional technologies and working procedures will always be preferred;
- it is unacceptable to change the look of the monument, account will permanently be taken of the preservation of the original and respect to its value of age;
- no interventions will be done that would eliminate the traces of historical development of the construction or would be directed at the strengthening of style unity;
- inevitable interventions must be justifiable by extension of durability of preserved materials
- stress must be laid on professionalism of the accomplisners;
- it is necessary to fully respect the conditions for quality, trustworthy result (technological discipline, organization of work, climatic conditions)

From the point of view of considered conservation interventions the primary requirement of the project is the creation of such organization of procedure and guarantees for observance of that procedure so that the course of conservation works concentrated in a targeted manner on the minimization of interventions might precisely be respected in the course of longer time horizon.

Compiled for the project was the basic team consisting of architects, historians of art, technologists, art restorers, archaeologists, management of the state castle and representative of the National Institute for the Protection and Conservation of Monuments and Sites and Department of Heritage Conservation of the Faculty of Architecture of Czech Technical University in Prague and representatives of civil professional initiatives.



(55-60)



(61)

Selected results of material research (Figs. 55 to 70).

Fig. 55. Documentation of stratigraphy of the layers of renders and their surface treatment. The southern façade of the dungeon, render with surface treatment by white lime wash and with later ochre brown wash, sample refraction, magnified ca 3x, incident light. (photo Dagmar Michoinová, NPÚ, 2007)

Fig. 56. Documentation of stratigraphy of the layer of Gothic render with surface treatment. The southern façade of the dungeon, render Gothic mount with surface treatment by white lime wash and with later ochre brown wash, polished section, magnified ca 10x, incident light. (photo Dagmar Michoinová, NPÚ, 2007)

Fig. 57. Documentation of stratigraphy of the layer of Gothic render with surface treatment. The southern façade of the dungeon, render Gothic mount with surface treatment by white lime wash and with later ochre brown wash, polished section, magnified 20x, UV light. (photo Dagmar Michoinová, NPÚ, 2007)

Fig. 58. Documentation of stratigraphy of the layer of Gothic render with surface treatment. The southern façade of the dungeon, render Gothic mount with surface treatment by white lime wash and with later ochre brown wash, polished section, magnified 20x, incident light. (photo Dagmar Michoinová, NPÚ, 2007)

Fig. 59. Documentation of stratigraphy of the layer of Renaissance render with surface treatment. The northern façade of the connecting wing, Renaissance render with surface treatment, stratigraphy of the sample refracture, magnified ca 3x, incident light. (photo Dagmar Michoinová, NPÚ, 2007)

Fig. 60. Documentation of stratigraphy of the layer of Gothic render with surface treatment. The southern façade of the dungeon, Gothic render with later Baroque adjustment and coating, stratigraphy of the refracture, magnified ca 3x, incident light. (photo Dagmar Michoinová, NPÚ, 2007)

Fig. 61. Documentation of the surface of render with surface treatment. The northern façade of the connecting wing, ochre Renaissance render with surface treatment from different stages of development of the building. The surface of the sample, magnified ca 3x, incident light. (photo Dagmar Michoinová, NPÚ, 2007)

Fig. 62. Documentation of stratigraphy of the layers of renders and their surface treatment. The southern façade of the dungeon, Renaissance render adjustment with white and later ochre wash, polished section of the sample, magnified ca 10x, incident light. (photo Dagmar Michoinová, NPÚ, 2007)

Fig. 63. Documentation of stratigraphy of the layers of renders and their surface treatment. The southern façade of the dungeon, Renaissance render adjustment with white and later ochre wash, polished section of the sample, magnified ca 10x, incident light. (photo Dagmar Michoinová, NPÚ, 2007)

Fig. 64. Documentation of stratigraphy of surface treatment of Renaissance render. The northern façade of the connecting wing Renaissance render with deep Baroque treatment, polished section of sample from place 4, magnified ca 10x, incident light. (photo Dagmar Michoinová, NPÚ, 2007)

Fig. 65. Documentation of stratigraphy of the layers of renders and their surface treatment. The southern façade of the dungeon, Renaissance render adjustment with white and later ochre lime wash, polished section of the sample, magnified ca 10x, incident light. (photo Dagmar Michoinová, NPÚ, 2007)

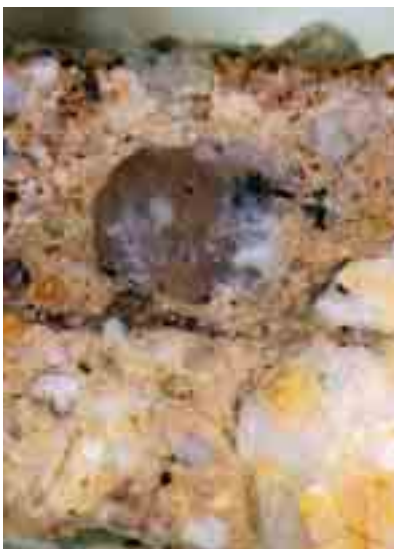
Fig. 66. Documentation of stratigraphy of the layers of renders and their surface treatment. The southern façade of the dungeon, Renaissance render adjustment with white and later ochre lime wash, polished section of the sample, magnified ca 10x, incident light. (photo Dagmar Michoinová, NPÚ, 2007)

Fig. 67. Documentation of stratigraphy of the layers of renders and their surface treatment. The western façade of the dungeon, render strata, coloured plaster with surface treatment on older render, polished section of the sample, magnified ca 5x, incident light. (photo Dagmar Michoinová, NPÚ, 2007)

Fig. 68. Documentation of stratigraphy of the layers of renders and their surface treatment. The southern façade of the dungeon, strata, Baroque render, early Renaissance and Gothic renders. The surface and stratigraphy of sample from the place by surface treatments, magnified ca 5x, incident light. (photo Dagmar Michoinová, NPÚ, 2007)

Fig. 69. Documentation of stratigraphy of the layers of renders and their surface treatment. The western façade of the dungeon, render strata, coloured plaster with surface treatment on older plaster, magnified ca 5x, incident light. (photo Dagmar Michoinová, NPÚ, 2007)

Fig. 70. Documentation of stratigraphy of the layers of renders and their surface treatment. The southern façade of the dungeon, strata, Baroque renders, early Renaissance renders, stratigraphy of the sample refraction, magnified ca 5x, incident light. (photo Dagmar Michoinová, NPÚ, 2007)



(62-70)



(71)

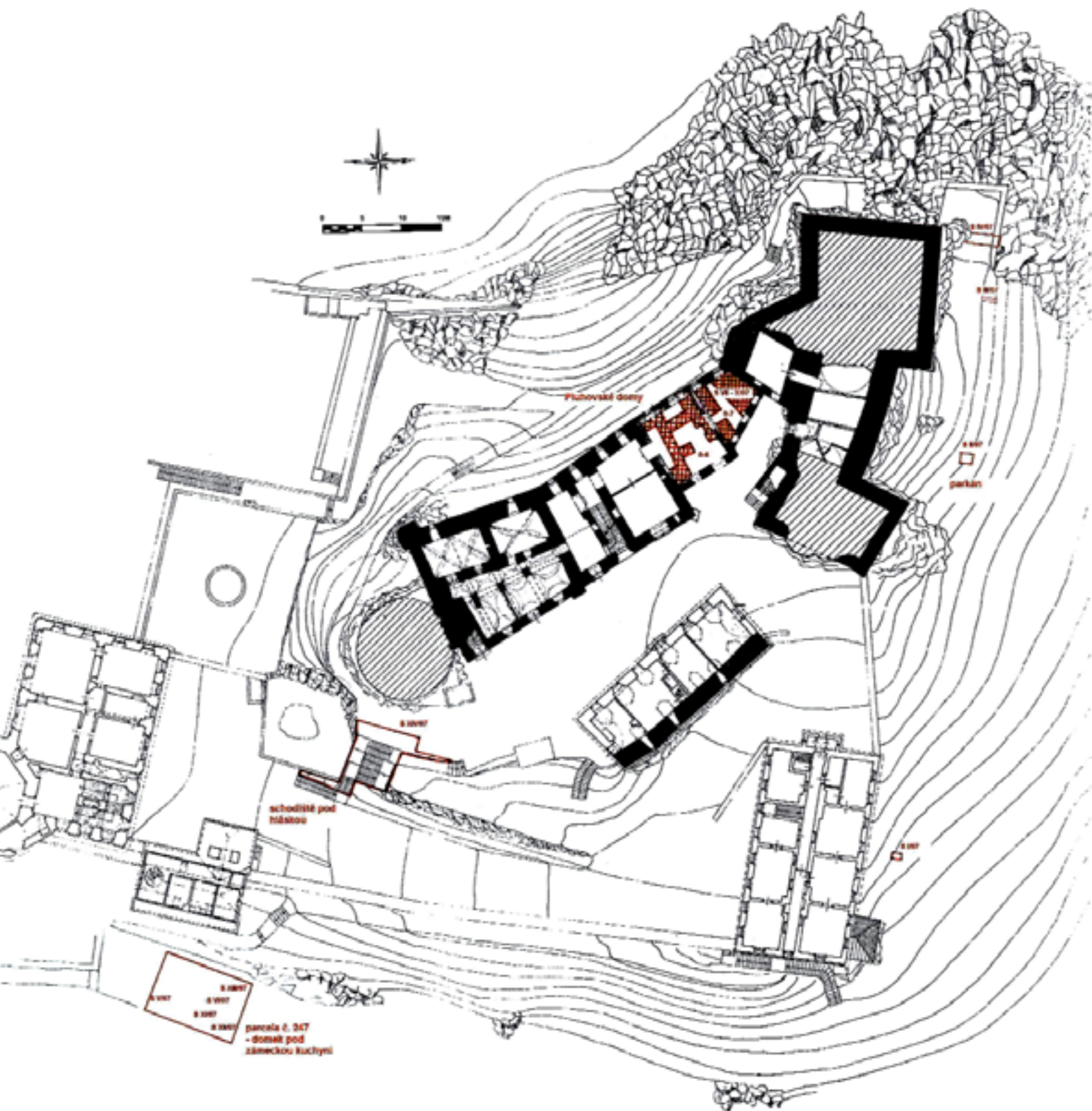
Fig. 71. The Horní hrad Bečov, view of the north-eastern corner of the chapel tower is the proof of high telling value of the non-reconstructed, highly authentic monument. Apparent in the snap are additional breakthroughs enabling better making accessible of the interior of the chapel after its adjustment for the purposes of granary in the Baroque period. Between the window openings in the eastern wall apparent is the trace of connection of the high bulwark wall that was removed by blasting after 1840. In that part the areas of the façades are covered by remnants of Gothic renders and damaged Baroque renders. Later repairs with characteristic cinnamon colour scheme originate from the middle of the 19th century. The façades require considerate, however, not much delayed conservation intervention respecting the principle on protection of the original material and on unchangeability of the image of the monument. (photo Věroslav Škrabánek, 2009).

3.3 – Knowledge for Conservation, for Information, for the Purposes of Presentation

A part of the preparation of conservation and projection of rescue works is the organization and assessment of specialized research and documentation works. The extent of investigation is adapted to the value and significance of the monument. The process of learning supposed also to continue in the course of the educational, popularization and educative activity. The aim of the study of the monument is, especially, by means of non-destructive methods, to get to know the past and present of the castle to the depth and use the knowledge to ensure, as best as possible, the preservation of its construction for the future.

Gradual collection of specialized knowledge is performed in compliance with the division of rescue works into stages. By the handover and sharing of knowledge obtained at partial research stages the research activities of the other teams are gradually completed, amalgamated and enriched. It enables the actually interdisciplinary and multi-criteria knowledge of the monument for top teams of specialists and, undoubtedly, attractive information for the professional and lay visitors of that unique monument.

Extended knowledge of building development of the castle, its structures and materials and, last but not least, also art decoration of the monument are and were investigated by the complex methods historical and archaeological research, epigraphic research, material research of historic building materials, climatological research and, last but not least, by other special methods used by artists - restorers Professional findings and results are always published and popularized continuously.



(73)



(74, 75)

3.4 – Presentation of the Monument

Adapted to the value and importance of the monument must be the form of presentation of the monument. Because conservation activity will be a long-term process (15–20 years), such conception of functional enlivenment of the castle was determined that will not only exclude the closing of the valuable monument for the public for a long period but, on the contrary, will make maximum use of that period necessary for responsibly performed conservation works so that the mediation of information about the object and the methods of its investigation and conservation might be achieved by targeted means for the individual groups of respondents. Not only due to the reasons of protection but also communicativeness of the provided message must be solved for the visitors operation of the area of the Horní hrad not by free sightseeing without a guide, but always with a professional commentary of a lecturer and in regulated mode of making it open (limited number of visitors of one group and balanced number of sightseeing tours). The conception of the presentation of the monument will be directed, at the one hand, at professional public (professional seminars, workshops, instructions, etc.), and also at the wider public (getting acquainted with the representative of this typological category and explanation of the methods of investigation and approach of modern care for the monuments to the highly authentic monument). This conception of operation of the mediaeval part of the area is not only considerate to the building itself and permanently sustainable for the next generations, but it fits to the spectrum of planned offer of the whole area. In the future the visitor will gain the possibility here to select according to his nature from several different alternatives, namely, from traditional sightseeing tours of installed chateau interiors with a guide, over the sightseeing of the circle of St. Maurus reliquary conceived in a gallery or museum manner, up to the above-mentioned untraditional sightseeing of the Horní hrad with a lecturer, or an animator. That scale will then be completed by the possibility of free sightseeing of the exteriors of the whole complex. The value of the object incites to selecting a completely specific, professionally guided sightseeing conceived with the aim of provision of original and strong emotional experiences, and enable the getting acquainted with the problems or completion of deeper knowledge in those specializations and themes that the branch of the care for the monuments includes.

Fig. 74. A snap of archaeological research that was performed in the section between the so-called Pluhovské Houses and the connecting wing of the Horní hrad Bečov in 2006 – 2007 and that discovered, under the floor from the 19th century and backfill, the layout of Renaissance castle kitchen. Detail of probe in the space of the former castle kitchen. (Linda Foster, 2007)

Fig. 75. A snap of archaeological research that was performed in the section between the so-called Pluhovské Houses and the connecting wing of the Horní hrad Bečov in 2006 – 2007. Revealed during the research was also the entrance to the cellar under the old residential palace in the centre of the Pluhovské Houses. The entrance was filled with debris with fragments of ceramics from the end of the 13th and 14th centuries. At that time the original entrance was walled up, filled up and forgotten. Today the entry down to the cellar is on the younger staircase from the courtyard. (Linda Foster, 2007)



(76)

Fig. 76. An extraordinary degree of authenticity is shown by the building of the dungeon including both the essential part of structures and equipment of the construction from the period of foundation, and valuable architectonic details and decoration of late-Gothic and Renaissance origin, including valuable attic rafters from the initial decades of the 18th century.

The corner room is illuminated partly by the windows of the oriel from the south and gemel window from the west. The ceiling beams are of Gothic origin also in this room (after the middle of the 14th century). Also there the ceiling beams were laid on massive board supports fitted during the walling of the face side of the masonry. The original Gothic ceiling was decorated by pattern decoration. The original structure was adjusted substantially during the Renaissance rebuilding, when the subfloor was removed, surfaces of the beams partially cut and flat, plastered ceiling inserted. At the western side the room is illuminated partly by large, early Renaissance gemel window with profiled stone lining. At the southern part dominating the interior is the consoled oriel with gemel windows of stone lining. Situated at the eastern side is a monumental, richly profiled late Gothic saddle portal with the motif of four-centered arch. A similar portal with slightly modified and simplified profiling is fitted also at the northern wall (the entrance to the north-western room). Preserved in the eastern wall has been the imprint of stove. Simple window panes originate from the end of the 19th century. Preserved in the room in integral condition have been the plasters, including several strata of rich painting decoration, when dominating is the in demanding manner conceived painting decoration from the period of Renaissance transformation of the space. It is inevitable to preserve the impressive image of the interior and all of its parts and restrict the conservation activity to the inevitable minimum only. (photo Věroslav Škrabánek, 2009).

Didactic form of presentation should be oriented at three basic themes:

1. becoming acquainted with the significance and history of the area within a wider context,
2. historic development of the monument with an explanation of the methods of investigation (an excellent possibility to explain in instructive form in situ the way of identification of the individual building stages in the fragmentary preserved interiors),
3. detailed looking into the problems of care for authentic monuments with an explanation of methodological principles and example presentations of working procedures during conservation and rescue of parts of the building in the individual categories (conservation of renders and plasters, wall paintings, wood and stone). With regard to the need of gradual stabilization and demanding nature of conservation of the extensive set of authentic interiors – there is an extraordinary opportunity here to enrich the offer for the visitors by looking into the “conservation workshop” (specification of communication in the space concerned with the possibility of sightseeing of the interior at the stage of accomplishment of conservation works). After the completion of conservation works in one room it is possible to shift the “conservation workshop” accessible for the public to the next space.

By combined and differentiated didactic means (historical and archeological investigation of the building and its historic development, methods and techniques of architectural conservation, nuances of highly specialized conservation of murals and other works of art) it is possible to mediate for the public a wide extent of specific problems of protection of monuments and methods of learning them. It will help in arousing interest of the lay public and the children in the problems concerned, in the groups oriented at the study of culturology, building history, architecture, etc. then in strengthening the relation to unique authentic historic environment and, therefore, also in general of the relation to the past and the cultural heritage., ale dosed bialy potable

The experience of similarly conceived presentations, such as, e.g., the inclusion of the gradually restored interiors into the sightseeing route at the chateau Rundale (Latvia) or educatively or interactively conceived sightseeing rounds of the chateaux Vrchotovy Janovice and Jánský vrch (Czechia), the teaching centre of the castle Brie-Comte-Robert (France), or interactive centre of the castle Tower and conception of presentation of monument objects administered by the English Heritage (Great Britain) always confirm an extraordinary interest of the public.



(77, 78)

Figs. 77 and 78. The premises of the dungeon have an extraordinary value and exclusive telling ability. They must be fully respected within the process of conservation and preserved with all nuances of traces of development and patina of age. The layout of the 2nd floor is identical with the ground plan on the lower floors. The eastern room takes up the whole half of the layout and originally fulfilled the function of the hall. Archaic space was covered by wooden decking ceiling of Gothic origin (after the middle of the 14th century), when an essential part of ceiling beams from the period of construction has been preserved. With the gap from the masonry the ceiling structure is formed by tampered beams with semi-grooves on bearing surfaces. Inserted to the semi-grooves were the boards of the deckings. The ceiling beams themselves were laid on massive board supports fitted during the walling of the face side of the masonry. The decking has not been preserved, from the space there is a view through to the highest floor and rafters. The articulation of the walls and their adjustment originates from the 20's of the 16th century. On the eastern wall preserved beside the entrance from the connecting wing has been a legible outline of walled in window with seats covered by wooden boards and fragment of repeatedly adjusted fire place with Gothic stone consoles. Under the pair of consoles there the bed of the extinct detail and on the wall the imprint of the hood in the plaster. A similar detail, although less marked, is also on the opposite wall, including the remnant of knocked off console documenting, together with the finding situation on the eastern wall, the probable existence of systematically solved fireplaces in the position opposite to each other. In the western wall in the plaster there is an outline of the walled in opening of the original connection of the hall with the north-western room and vaulted niche of the entrance to the south-western room with the stone portal, with the face side oriented from the south-western room. From the north the hall is slightly illuminated by the Gothic window with stone lining (with additionally broken through cross) and the niche with seats. Preserved in a highly authentic condition has been the layout in the window niche with the seats and floor (the original cover of the seats and floor of the niche of subtle boards, the opening in the masonry for fitting the securing bar, etc.). In a number of premises the imprint has been preserved of the original ladder staircase (see the saddling in the beam and replacement) to the higher floor. Preserved within large extent in the rooms were original plasters, within smaller extent plasters from the period of farming transformation. On the shabby walls there are non-integral layers of numerous lime wash, white and grey with remnants of ruddle inscriptions. The premises include a number of remarkable authentic details and have a high telling value. (photo Věroslav Škrabánek, 2009).

Fig. 79. > The object of the connecting wing was inserted between the mass of the chapel tower and the dungeon in the middle of the 16th century in connection with the need of a large representative hall. The monumental space is accessible from the ground floor by the inserted stringboard staircase. The ceiling structure supported by a pair of longitudinal girders and made of massive hewed beams without profiling is by origin from the re-building from the middle of the 17th century. The peripheral walls bear a number of significant documents of building development, including linkage to the older built-up area of the chapel tower and the dungeon. At the western and eastern sides fitted in the walls are semicircular Gothic portals with profiling the art conception of which is influenced by Saxon gothic. The eastern portal framed the entrance to the tribune of the chapel, the western one stresses the entrance to the dungeon. The monumental hall was originally symmetrically slightly illuminated from the north and from the south. In the northern peripheral wall preserved has been a pair of bulky windows with profiled stone lining from the middle of the 16th century articulated in the form of a cross. Deep window niches with segment funicular arches are provided with symmetrical side seats. The seats are compiled of wrought stone blocks. The opposite windows were walled in during Baroque transformation, as well as the window opening in the south-eastern corner. Preserved within a large extent have been, first of all, the original Renaissance plasters, in the walling-in rough plasters from the period of adaptation of the object for farming purposes (the walling-in of the windows and ceiling beams after their replacement). Renaissance plasters with firmly tightened surface, and non-cohesive layers of lime wash (not a very rich strata) are not infrequently covered with ruddle drawings and inscriptions. The floor is formed by old board floor of wide boards. Situated in the south-western corner is the two-flight wooden stringboard staircase without riser boards. It is a highly authentic Renaissance space with a number of valuable historic structures and remarkable details. The relics of Baroque adjustment and later interventions are not only a part of the monument substance of the space, but also of its impressive aesthetics (rustic beam ceiling from the second half of the 17th century, windows, floor, etc.) Planned is the consolidation of the building substance of the space (considerate repair of wooden ceiling structures, floors, with possible completion of damaged parts, securing and conservation of plasters with partial repairs and sensitive presentation of surfaces). Inevitable is the preservation of fragmentary remnants of the building development in fragmentary conditions. The space itself is an impressive exhibit. (photo Věroslav Škrabánek, 2009).



(79)





(80-83)

4 – Results and Discussion of the Submitted Project of Conservation and Presentation

4.1 – Project Documentation of Conservation of the Horní hrad

The background material for rehabilitation and building conservation renovation of the Horní hrad, i.e., the chapel tower, connecting wing and dungeon is a detailed implementation project of conservation of the exterior and interior of the Horní hrad. The project was elaborated by the studio GIRSA AT L.t.d. in 2008 and after the approval by the specialists from the National Institute for the Protection and Conservation of Monuments and Sites it was legalized by so called Binding Opinion on conservation works issued by state authority concerned. The implementation project of the rescue securing of the Horní hrad specifies the priorities of the process of conservation in cooperation with the plan of getting to know and presentation of the conserved monument, it is a summary material specifying the limits of intervention and realistic background material for gradual gaining of adequate financial means. In parallel, it is also a summary material that collects and makes use of essential results of existing researches.

Figs. 80 and 81. Interior of the chapel of the Visitation of the Virgin Mary. The wall painting decoration represents a unique value. No reconstruction activities are planned, only conservation. The fact that the decoration was not conserved in the past is, both from the point of view of perception of the work of art itself and its environment, and from the point of view of possibilities of investigation the authenticity of the art manifestation, manuscript and its material composition – an extraordinarily contributory fact. (photo Věroslav Škrabánek, 2009).

Fig. 82. Interiors of the dungeon. Detail of Renaissance inscription in the interior of the dungeon at the background of mediaeval plaster and close to the monumental stone portal (impressiveness in the context with the value of age). It is necessary to preserve the impressive image of the interior and all of its parts and limit the conservation activity to the necessary minimum only. (photo Věroslav Škrabánek, 2009).

Fig. 83. Interiors of the dungeon. Detail of mediaeval plasters covered by mild strata of additional lime wash (impressiveness of stratification and spontaneous revealing). It is necessary to preserve the impressive image of the interior and all of its parts and limit the conservation activity to the necessary minimum only. (photo Věroslav Škrabánek, 2009).

4.1.1 – Time Schedule of Procedure in compliance with Presentation and Educational Use of the Horní hrad

Decisive for a successful result of revitalization of the complex is the specification of the correct and coordinated procedure of conservation of the building and its artistic embellishment with the selected forms of presentation of the process on the basis of clearly determined priorities.

It is possible to state that the basic priority is the stabilization of the exterior of the object, i.e., safe protection against leakage and rescue of strongly degraded and quickly vanishing outside renders and architectonic elements attacked by weather effects. The urgent tasks include, undoubtedly, also the need of continued primary rescue securing of endangered wall paintings and plasters, especially, in the dungeon interior.

From the point of view of priorities purposeful is the following procedure:

1. Stabilization and conservation of exterior of the Horní hrad (stabilization of building essence of the objects, repair of rafters and replacement of the outlived roofing by laying down new split shake, conservation of façades with stabilization of renders, carved stone elements, wooden products, etc.).

This stage the implementation of which is subject to construction of scaffolding may be divided in optimum manner (from the practical point of view) into the period of four to five building seasons, a shorter period is unrealistic with regard to the demanding nature of construction of scaffoldings, technological conditions, climatic conditions and work demands. In parallel in that period (or better in advance) the rescue securing should be performed of the most endangered parts of plasters and wall paintings in the interiors so that cultural losses might be prevented till it is realistic to proceed to the definitive stage of conservation of plasters and painting decoration within the framework of overall stabilization of the individual inside premises.

2. Conservation of the interiors of the chapel tower and connecting wing, including the dungeon ground floor (building consolidation and conservation of decoration, solution of the necessary technical infrastructure and installation)

Within the framework of that stage conservation works would be performed in the inside premises of the chapel and the connecting wing, including conservation of plasters, conservation of decoration, repairs and partial completion of the floors, ceilings, fillings, etc. and, possibly, including the preparation of the entry exposition on elevated ground floor of the connecting wing. It seems optimum to accomplish that stage within the framework of one or two building seasons, when the conservation of the interior of the chapel would not have to be fully completed at any costs. The aim would be that, after the end of that stage, it might be realistic to open the first part of the Horní hrad for the public (extent of sightseeing: the chapel, entry installation on the connecting wing ground floor, dungeon ground floor rooms, hall of the connecting wing on the 1st floor).

Fig. 84. Interiors of the dungeon; detail of monumental profiled portal on the background of archaic plasters with rich strata of art conception of the interior. The monumental nature of refined form strengthened by overlaying layers, partial destruction given by the operation and general erosion (the influence of the dimension of time). It is necessary to preserve the impressive image of the interior and all of its parts and limit the conservation activity to the necessary minimum only. (photo Věroslav Škrabánek, 2009).



3. Conservation of interiors of all dungeon floors (building consolidation, floors, staircase, conservation of ceiling structures, plasters and painting decoration)

From the point of view of observance of conditions for considerate and highly professionally qualified conservation treatment of all authentic parts of the set of inside premises (including sufficient time for detailed researches, projects, technological limits and solutions of non-typical problems, etc.) that will be ensured by conservation team of limited capacity, it seems purposeful to divide that stage into a longer time period (optimum for 3 – 4 years) and proceed with the highest diligence with overall conservation of the individual rooms – in the direction from communication interconnection from the connecting wing and in the direction upwards.

During one season it would be realistic, subject to due preparation and coordination, to accomplish the completion of overall stabilization of two to three rooms by conservation method. In this way, every year the sightseeing round would be extended by several new interiors. In parallel, very favourable situation would originate by the fact that each other uncompleted room could be made partially accessible at a certain stage of conservation works (looking into the problems of conservation as a part of presentation of the monument for the public).

It ensues from the outlined articulation of procedure of the rescue works that already after the completion of the IInd stage it would be realistic to make accessible a non-negligible part of the castle for the public. The period for accomplishment of rescue and conservation works is rather at the bottom limit. The accomplishment within a shorter term is not realistic, unless, of course, we exceed the determined criteria and high demands laid on the result of conservation which should not come into consideration in the case of such significant monument. The extension of accomplishment need not be to the detriment of the monument if, according to the proposal, at least the 1st stage is accomplished and, in parallel, however, if the performance of rescue securing of endangered Gothic plasters and wall paintings is not omitted at least within the inevitable extent.

The conservation of the castle will be performed gradually from the stabilization of the exterior to the works in the interiors for the period of 15 – 20 years when the primary rescue works (rescue securing of paintings by restorers, repair of the roofs) have already been started.

Fig. 85. Worn Gothic boards of the seats in window niches are to be found repeatedly in the interiors of the dungeon, at different stages of damaging. They are an inviolable detail with extraordinary telling ability documenting the ancient nature of the work and functionality. No improvement, no completion – strict conservation only. (photo Věroslav Škrabánek, 2009).

Fig. 86. The impressively architectonized framing of the Gothic wooden shelf niche in the room of the 2nd floor of the dungeon has been preserved with all authentic details and structure of roughly wrought wood exactly and without rest in the form from the period of origin. No improvement, no completion – strict conservation only. (photo Věroslav Škrabánek, 2009).

Fig. 87. Utilitarian Baroque remodelling of the rooms of the dungeon replaced the vast hewed door frame with a similar one, only the dimensions of the newer frame (its working) and brick walling-in indicate the secondary nature of the adjustment. No improvement, no completion – strict conservation only. (photo Věroslav Škrabánek, 2009).

Fig. 88. Repeated occurrence of original seats of Gothic windows, every time with different damaging with different extent of wear by the operation of hundreds of years – strengthens the authentic atmosphere of mutually interconnected rooms. No improvement, no completion – strict conservation only. (photo Věroslav Škrabánek, 2009).



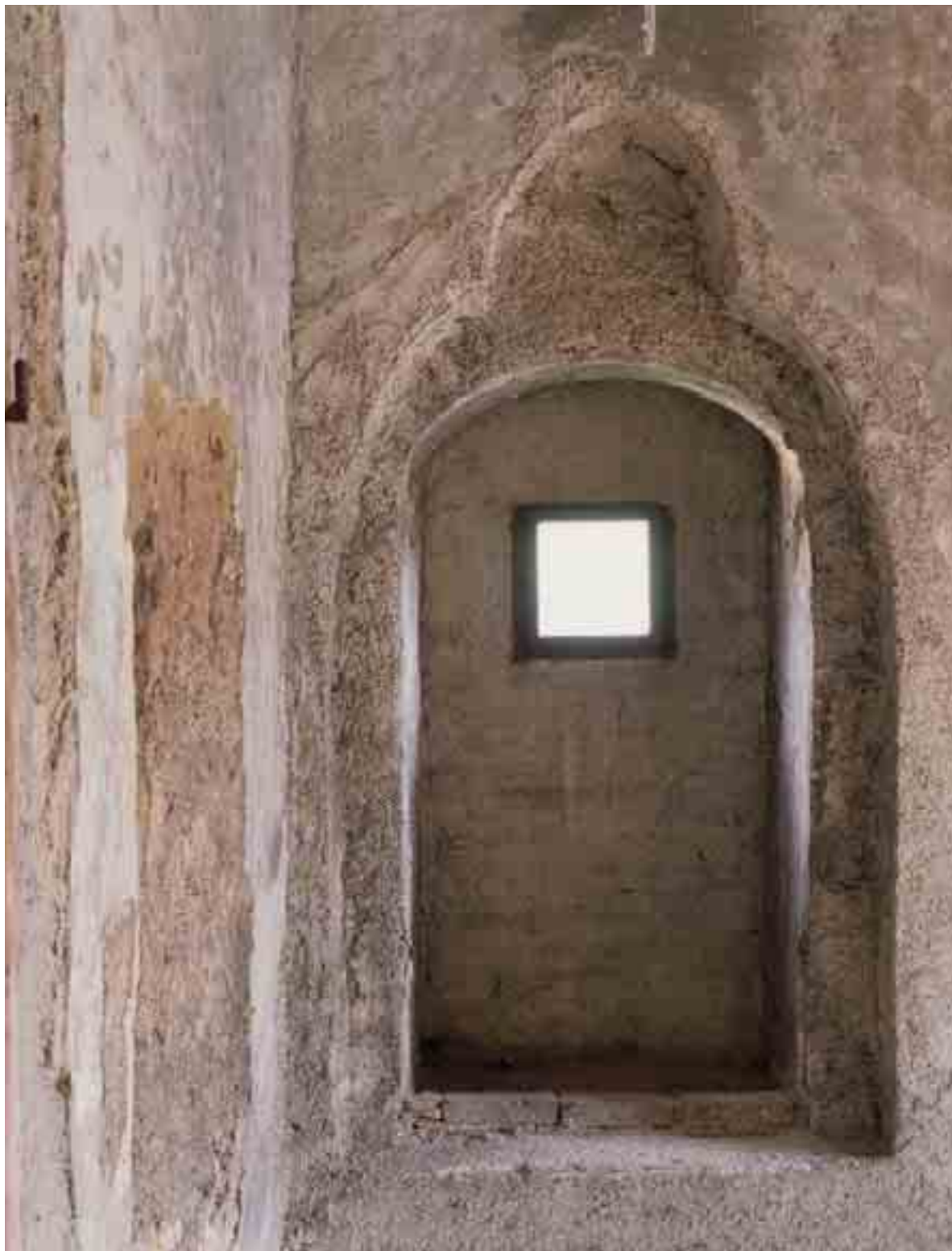
(85-88)



(89)



Fig. 89. Interiors of the dungeon. The impressiveness of authenticity disturbed by nothing. The image of dilapidation, shabbiness is a more credible background of authenticity than artificial refinement as the result of conservation stereotype and professionalism. There are really minimum ballast elements the removal of which is desirable. It is necessary to preserve the impressive image of the interior and all of its parts and limit the conservation activity to the necessary minimum only. (photo Věroslav Škrabánek, 2009).



(90)

Fig. 90. Detail of rustic adjustment of the entrance to the oriel of the interior on the 2nd floor of the dungeon by origin from the Baroque period. The lapidary impressiveness of the seemingly random form is more important than seeking answer to the lost appearance of the original adjustment at the price of destruction of the layout. It is necessary to preserve the impressive image of the interior and all of its parts and limit the conservation activity to the necessary minimum only. (photo Věroslav Škrabánek, 2009).

4.1.2 – Extent of Conservation of Exteriors of the Horní hrad

Within the framework of stabilization of the façade conservation of historic renders will be performed. The aim of overall repair is to extend the service life of the renders and other materials and, in parallel, to respect the appearance of the monument in the preserved condition, if possible, not to increase the share of non-authentic components.

On the area of the façade there are not only mediaeval renders, but also later ones, including modern ones with different composition and, therefore, also quality. The need of stabilization and solidification will be different at different places (depending on the type of renders, their age, their condition, exposure, etc.).

After rescue securing of the most endangered areas that will be performed by the conservator – the conservation of original renders will be performed and their surface remnants (including renders with fallen off face side) by repeated application of limewater. A part of the rescue of the renders will be the stabilization of the disconnected areas (injection by lime ground, bed putty of the edges), partial interventions to plaster mounts, conservation of possible remnants of polychromies or fragments of art decoration.

The condition of historic renders is considerably varied and it is necessary to state that a considerable part of primary renders (if they have been preserved) and, especially, of secondary overlaying, has been degraded to such extent that it is necessary to count with certain, more extensive in contrast with similar cases losses during conservation treatment. The reliable more exact estimate of possible losses may be made only at the time immediately before conservation and, mainly, after making the façade accessible from the scaffoldings.

On the basis of the findings of detailed inspection of the façade after the building of the scaffolding the possibly unsuitable with extent minimum incompatible modern materials will be removed (cement piecing) that degrade and endanger the monument in the longer time horizon. The extent and way of removal will be determined by the appointed architect, together with the representative of the National Institute for the Protection and Conservation of Monuments and Sites. The rescue securing of the renders will be performed by the conservator with the relevant licence of the Ministry of Culture of the Czech Republic.

Completion of renders will be limited as to extent. The criterion for considering the completion of parts of renders will be, first of all, the point of view of technological minimum in connection with securing safe protection of the original. The new render overlaying will be determined for ensuring protection of the material of exposed masonry with not fully stable surface. The completion of renders will change the appearance in a partial manner, undoubtedly, however, not markedly, essentially. It is only a slight shift in time backwards to the time of larger stability of material essence of the monument.

The composition of the renders will ensue from laboratory analyses of preserved material, when the bonding agent will be well matured lime putty (min. 5 years) and the filling agent the sand of corresponding fraction from local sources. For the individual cases the renders accessories on the façade will be pigmented in the mass, the best by the selection of suitable sands, when high attention will be paid to their surface treatment. Used possibly for harmonic inclusion of the accessories in the whole will be fine conservation retouching so that the piecing might not optically protrude markedly from the base.

By gradual fall-off of the original renders the face side of brickwork is revealed that appears locally on the



(91)

Fig. 91. Detail of the south-eastern corner of the chapel tower. The façades as a whole are dilapidated. The last continuous layer of plasters from the beginning of the 19th century by origin falls off gradually. The revealed older historic strata of plasters (late Gothic and Renaissance) are permanently disturbed by weather effects. The masonry of the façades shows a number of partial defects, when prevailing they are stabilized defects of older date). Due to the influence of weather effects the share of areas with revealed masonry increases when gradually also the walling mortar gets loose. Marked by erosion and partial defects are the carved stone elements (window lining, corner armature, consoles of prevêts, chimneys and oriel). The exterior of the objects shows the value of an exceptionally authentic monument. The fragmentary condition of the plasters and details on the façade is a part of that value. A part of the monument substance are also the relics of farming transformation of the tower (additional walling-in of window openings, panes of the 19th century, etc.). The principles for repair of the façades of the Horní hrad ensue from the experience gained and applied in the recent ten years successfully in the repairs of analogical, extraordinarily significant objects of this typological category: overall stabilization of the façade with preservation of maximum of authentic materials in the preserved condition by sensitive conservation, preservation of the appearance of integrity of the façades (limitation of reconstructions of the plasters to the necessary minimum given by technical inevitability in the particular partial cases), conservation treatment of all parts of the monument, including preservation of traces of development, resignation to styles unification (unjustified are also partial reconstructions), absolute exclusion of bringing in current morphology and details. (photo Věroslav Škrabánek, 2009).

façades. The brick material shows different degrees of disturbance. At the places where disintegration of the material can be seen, considerate repair will have to be performed with taking out the outlived brickwork. The extent of taking out will be specified by marking on the place itself. The situation will be documented duly with marking of the finding layout and replacement in a detailed plan. For this operation it is necessary to ensure, sufficiently in advance, the non-typical and durable brick material in the identical make (format).

Delicate is the situation with subtle structures of put forward architectonic motifs (lifted up chimney bodies) where, at the one hand, erosion is apparent of revealed brickwork, and also partial defects. In some places it is possible to make the repair successfully of a partial damaging by completing mortar or covering the endangered part with renders, by the solution linked up to the immediate surrounding.

Stonework is stable within considerable extent. Therefore, the aim is not to re-joint all revealed areas of the masonry, but only consolidate the preserved material according to situation and respect fully the current appearance. The treatment of revealed face side of stonework (unless it is protected by render area) will be performed according to the principle of unchangeability of the appearance (avoidance of the commonly used way with stereotype general re-jointing of the masonry), when Fully respected will be all significant details that have significance from the point of view of preservation of the telling ability of the monument (pockets of rafters of original scaffoldings, traces of arrangements and reconstructions, fragments of extinct elements, etc.).

The conservation of stone architectonic components, wooden parts and metal elements on the façade will be performed, in cooperation with the building firm, by the restorer with the relevant licence of the Ministry of Culture of the Czech Republic. Within the framework of conservation efforts will be exerted for maximum respect to the preserved situation.

Carved stone elements show signs of degrading and defects (corner fittings, window portals, consoles, etc.). Apart from surface erosion a number of more marked defects of stone elements can be found (incrustation, broken blocks, dilapidation of rock, etc.). Stone elements, not infrequently loosened, show signs of biological attack and local staining by corrosion products at the places of fitting of grids or window panels. All window and door panels, including wooden structural elements, will be professionally treated on the basis of detailed stock-taking and instructions of the implementation team with the aim to limit replacement of elements to the minimum. Strictly conservation approach must be selected in repairs of facing chapel tower gables.

The preserved metal elements show damaging by corrosion with some negative accompanying consequences (stone destruction, staining by corrosion products). Also in this case the principle of unchangeability of the image will be respected, however, in parallel, it is necessary to slow down the processes of corrosion and related degrading of materials in the surroundings of metal elements. All technological questions will be consulted with the workers of the technological laboratory of the National Institute for the Protection and Conservation of Monuments and Sites.

During conservation of façades under special security measures excursions to the building site will be organized with the aim of bringing conservation works near the wider professional public. Similar events met immense response during the conservation of the façades of the Horní hrad in Český Krumlov or at the State castle Pernštejn.



(92)

Fig. 92. The Horní hrad Bečov – the southern façade of the dungeon; and example of the project of conservation of the exterior (GIRSA AT L.t.d., 2007) (legend of the individual planned building interventions on the bookmark)

Fig. 93. The Horní hrad Bečov – the condition of the northern façade of the castle (chapel tower, dungeon and connecting wing) is, as the most exposed side, affected by weather effects with regard to the orientation to the cardinal points. (photo Věroslav Škrabánek, 2009).

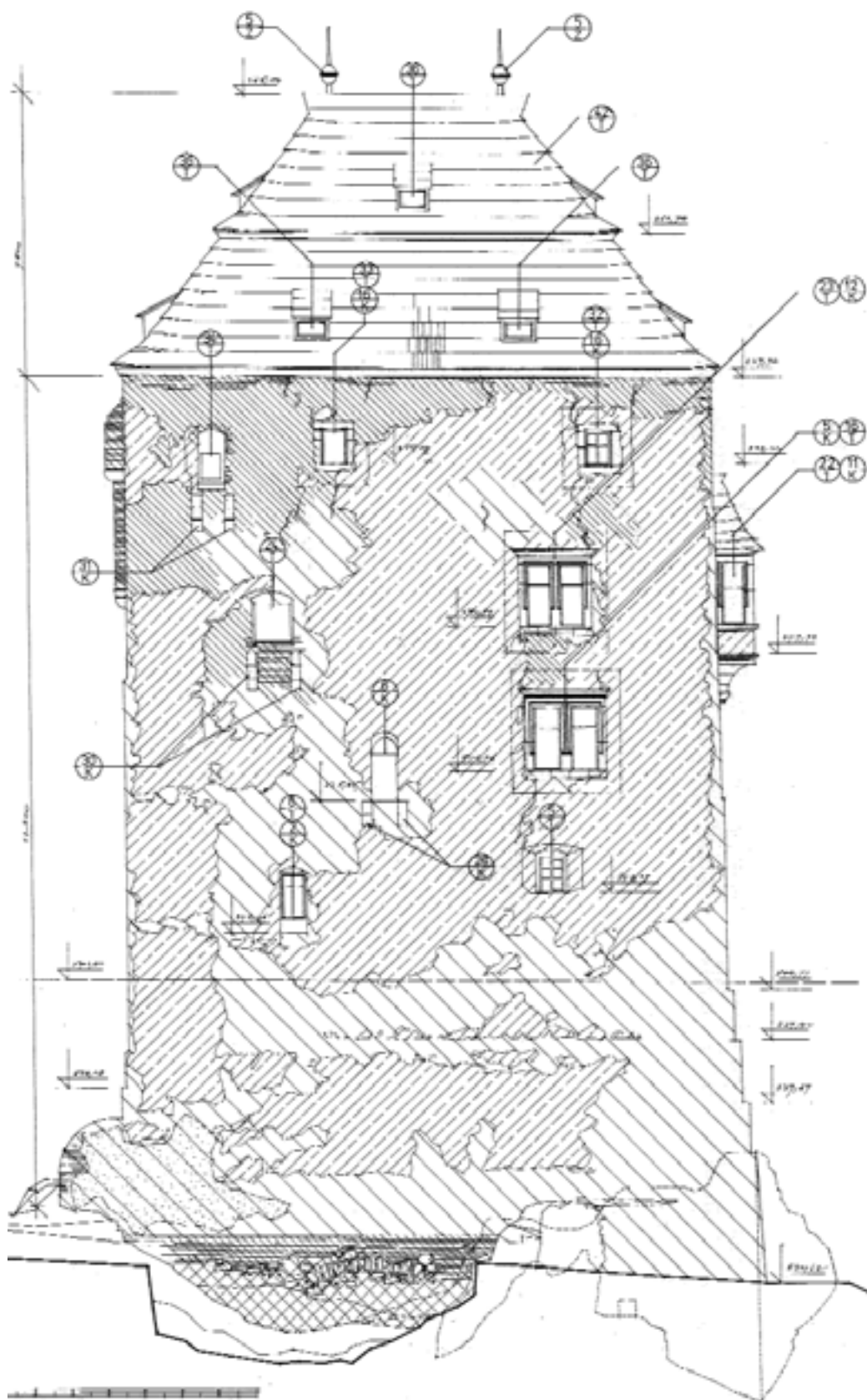




(94)

Fig. 94. The Horní hrad Bečov – View from the south-west. Preserved on the western and southern façades of the dungeon have been larger areas of plaster with a number of details of Gothic adjustment. From the oriels of mediaeval prevéts only fragments have been preserved. Within the framework of the conservation of the jackets of the objects of the Horní hrad it will be necessary to eliminate the adverse influences of non-sensitive renovation arrangement of the bulwark between the Pluhovské Houses, including re-solution of non-credible colour scheme of the exterior of the Pluhovské Houses themselves. (photo Věroslav Škrabánek, 2009).

Fig. 95. The Horní hrad Bečov – transversal section of the Renaissance connecting wing with the view of the eastern façade of the dungeon. An example of the project of conservation of the exterior (GIRSA AT L.t.d., 2007)
(legend of the individual planned building interventions on the bookmark)



(96)

Fig. 96. The Horní hrad Bečov – the western façade of the dungeon. An example of the project of conservation of the exterior (GIRSA AT L.t.d., 2007)
(legend of the individual planned building interventions on the bookmark)

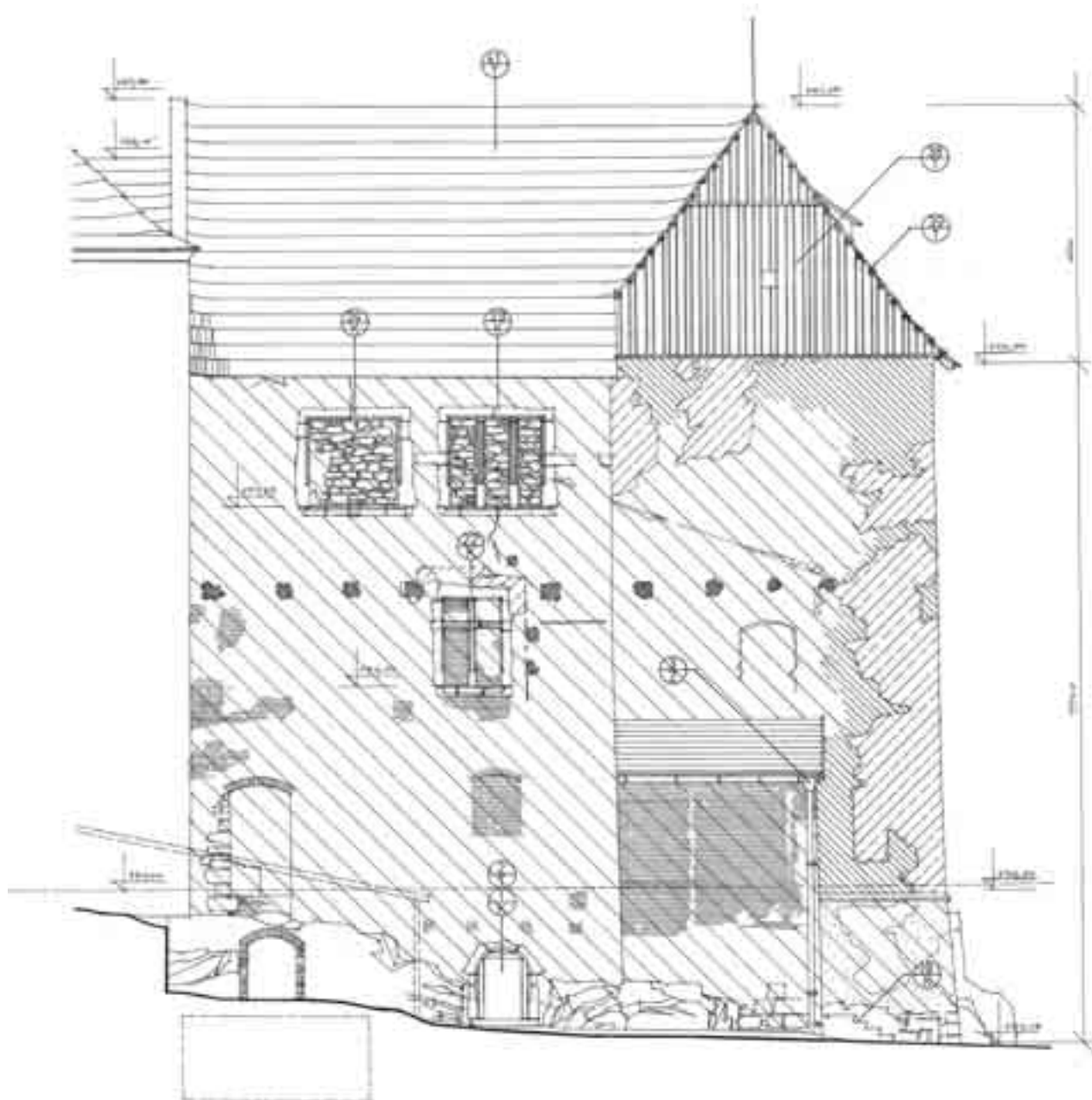
4.1.3 – Extent of Conservation of Interiors of the Horní hrad

The sensitively conserved premises of the castle will be left in fragmentary form in the majority of cases. Certain exception is formed by the inaccessible rooms of the dungeon upper floors where it is necessary to complete the floors or at least their part so that access might be made possible there with inclusion of the interiors to the sightseeing route. In the selected dungeon rooms in some cases partial reconstruction of Gothic subfloor should be considered.

From the point of view of preservation of authenticity it is important for the set of the interiors not to be equipped with artificial illumination in general (especially the layout of wiring distributions is unrealistic without drastic interventions to the essence of the monument). Operating regime has to be subject to that requirement. In conceiving the regime of making accessible for the public it is necessary to count with this essential condition and make use of the experience from similarly authentic and significant monuments where electric illumination is not installed (see, e.g., the significant Moravian castle Pernštejn, where the guides are provided with portable lamps for certain cases). Moreover, the majority of the rooms is illuminated sufficiently by the current windows, as well as the vertical communications.

The rooms should be left prevalingly free, without the mobiliary putting in. They are so attractive (moreover, in many cases with rich painting decoration and with a number of authentic details) that the completion could be a disturbing element. In those interiors that have features of certain integrity, it is certainly realistic to check the possibility of completion of the space by solitary historic furniture (so called hinted installation). Following up with the didactic nature of presentation it is possible to consider the provision of basic information about the original form, development and changes of historic interiors in the form of a special catalogue so that the atmosphere of archaic interiors might not be disturbed by modern graphic symbols in the individual rooms.

The attractiveness of the impression of the sightseeing is strongly accentuated by fascinating views of the landscape and historic built-up area of the chateau and the small town.



(97)

Fig. 97. The Horní hrad Bečov – the southern façade of the chapel tower and Renaissance connecting wing. On the façade there are remnants of structures and imprints of classicist house demolished unreasonably in the 80's of the 20th century and the entry part with the staircase of the single access to the Horní hrad. An example of the project of conservation of the exterior (GIRSA AT L.t.d., 2007)
(legend of the individual planned building interventions on the bookmark)

4.1.4 – Accomplishers of Conservation Works in the Rescue of the Horní hrad

The essential part of implementation works (especially, the chapel tower, connecting wing, dungeon) has a specific character with prevalence of highly specialized and demanding conservation activity. Also the selection of the accomplishers must be adapted to it. For the stabilization and conservation of the exterior of the Horní hrad it is necessary to select a team of restorers that proved high quality results by their accomplishments in the field of the care for the monuments. Important is the proving of experience from the application of conservation methods by references from analogical undertakings. For the conservation of the inside structure of the Horní hrad it is necessary to select an unchanging team of restorers (in the branches: wall painting, plasters, wood, stone, metal) and solve building supporting assistance in the form of subdelivery for the determined conservation team.

The process of rescue works must be organized purposefully and in compliance with the needs of the monument. The consideration about each decision must be checked by control, by model, by considering possible negative consequences (in each individual case it is necessary to answer the question by what can the considered procedure endanger the monument and whether it will not exceed the criteria included in the term “considerate approach”).

Therefore, a significant condition of successful accomplishment of the project of conservation is the creation of strict regime of implementation with elaborated organization of regular checks (author's and technological supervision). For the project the basic team was compiled consisting of monument architects, historians of art, qualified management of the monument object, monument technologists, restorers who have experience from the management of similar implementations of conservation character.

The implementation will be accompanied by a number of other professional activities, seminars, workshops of the National Institute for the Protection and Conservation of Monuments and Sites oriented at the problems of investigation of the monument and questions of its conservation.

The elaborated project of stabilization of the exterior of the Horní hrad is the approved background material for inclusion to the grant programme. For the conservation of the interiors current background papers will be elaborated always in the relevant period and only for the activities planned for the particular, time specified rescue activities. It is necessary to ensure ca CZK 4 million annually. Higher, one-time volumes of the means are not desirable, because they are not effective and endanger the value potential of the monument.

4.2 – Project of Conservation of the Horní hrad a Background Material for the Application for Finance

As stated already, the aim of financial ensuring of accomplishment of the Project is not to gain large volumes of financial means for one-time restoration undertaking. The aim is to adapt the finance flows to the needs of considerate conservation of the monument.

The conservation will be financed both from the Programme of Rescue of Architectonic Heritage of the Ministry of Culture of the Czech Republic (ca EUR 75,000.- annually), and from the regional means (grant contributions from the Regional Authority of the Karlovy Vary Region) in combination with other sources of contribution (finance from purpose grants and with contribution of private subjects), participating partially by own income of operated part is the management itself of the monument object. It is necessary to ensure ca EUR 150,000.- annually for the period of 10 years, subsequently then regular lower financial means for permanent maintenance and reconsevation (further ca 5–10 years). Higher, one-time volumes of means are not desirable, because they are not effective and endanger the value potential of the monument.

The elaborated project of stabilization of the exterior of the Horní hrad is the approved background material for inclusion to the grant programme. For the conservation of the interiors current background materials will be elaborated always in the relevant period and only for the activities planned for the particular, time specified rescue activities.

Fig. 98. The Horní hrad Bečov – View of the dungeon from the west. Preserved on the façade have been larger areas of renders with a number of details of Gothic arrangement. From three mediaeval prevéts only fragments of stone consoles have been preserved. Within the framework of conservation of the jacket of the objects of the Horní hrad it will be necessary to eliminate the adverse influence of the non-sensitive renovation arrangement of the bulwark between the Pluhovské Houses and the built-up area of the Horní hrad and consider the conservation of the extinct historic condition at that exposed place with possible use for entrance exhibition or background for educative activities. However, it is a very delicate place and difficult tasks also because after the demolition of the house mediaeval cellar with annular vault remained under the surface, now protected by provisional roofing only. (photo Věroslav Škrabánek, 2009).



(98)

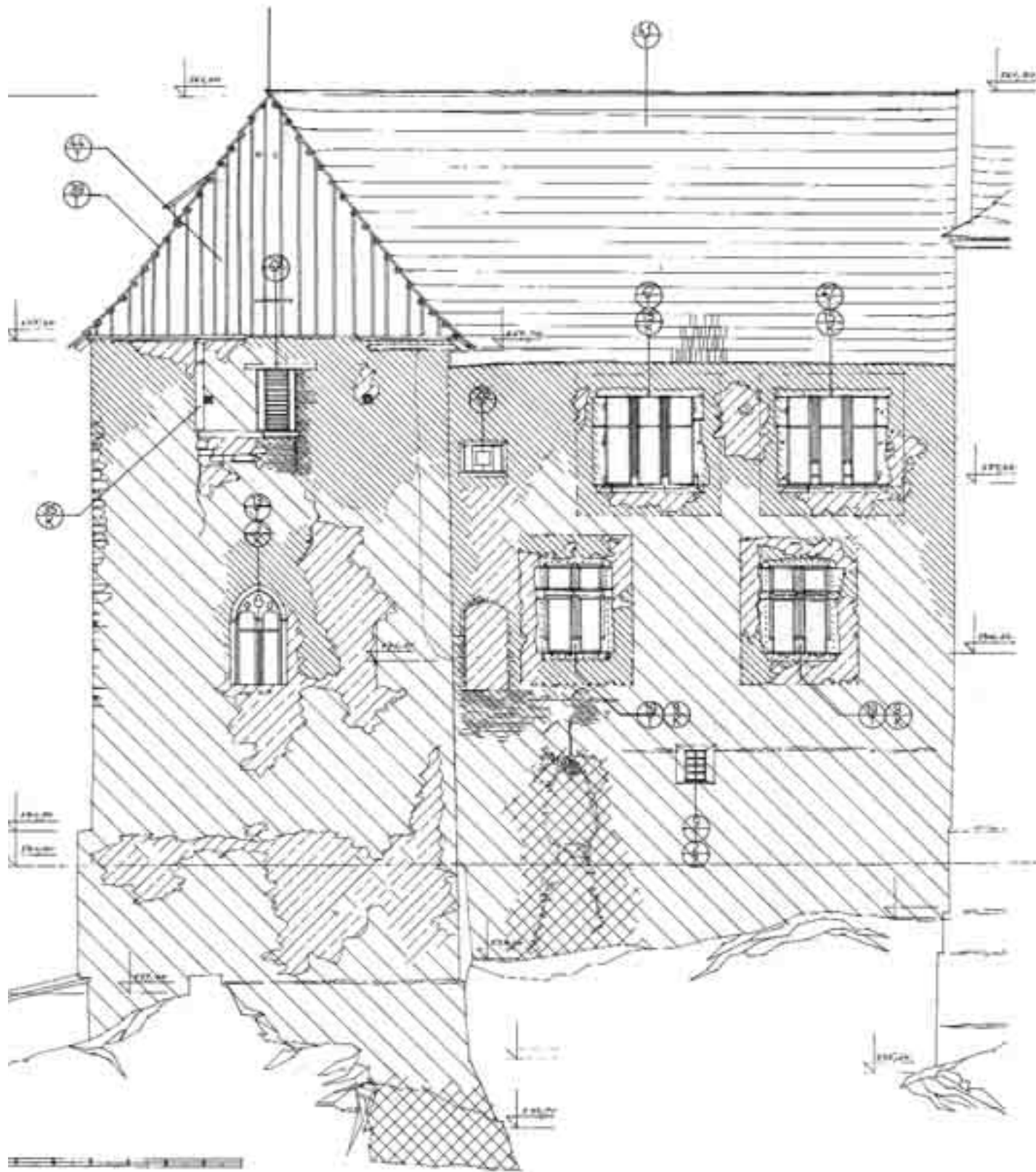


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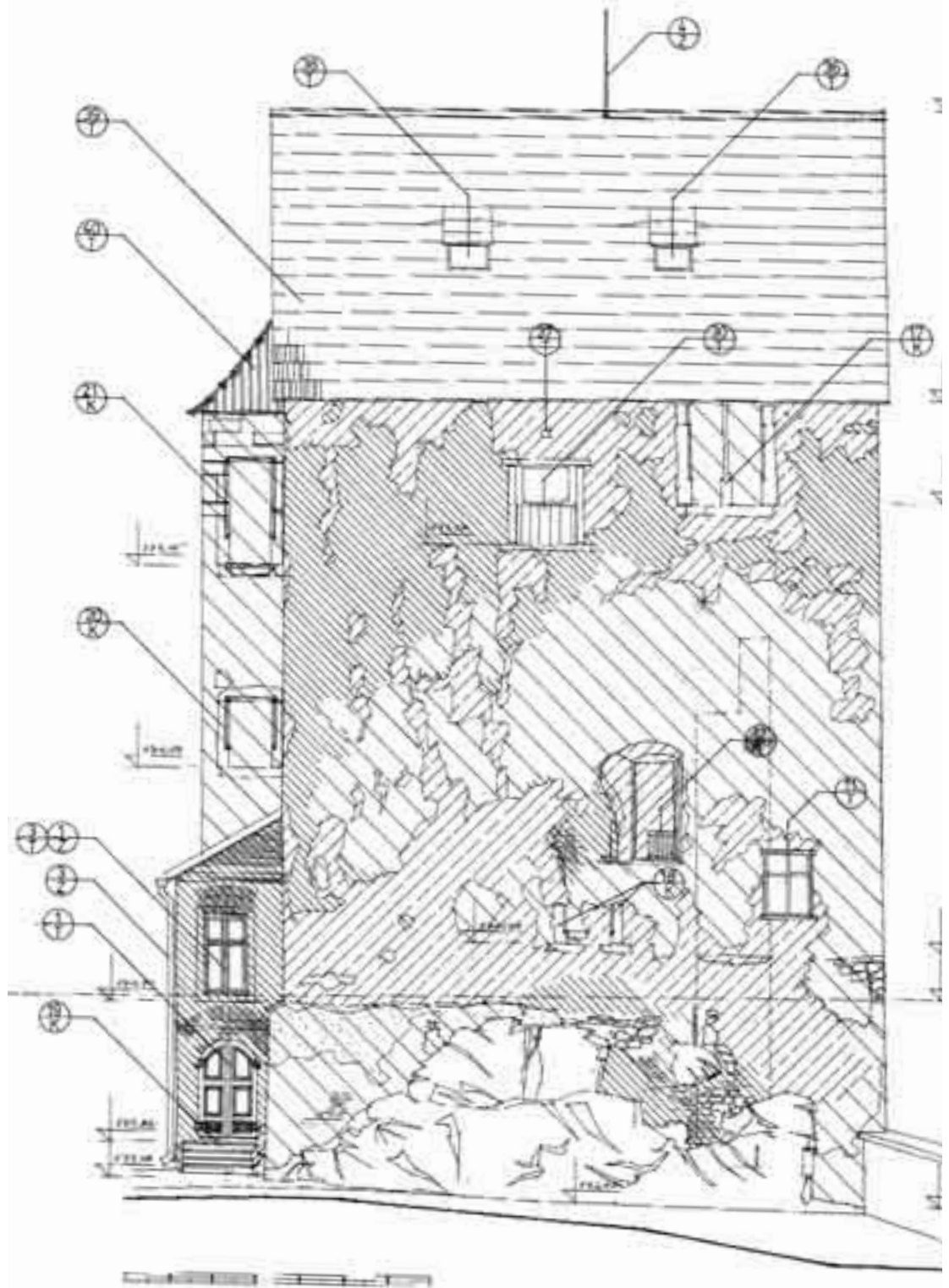
Fig. 99. The Horní hrad Bečov – View from the north-west of the grouping of the masses of the dungeon, chapel tower and connecting Renaissance wing. The rafters of the chapel tower and connecting wing originates from the Renaissance reconstruction (after 1641), the massive Baroque attic rafters above the dungeon were erected after the fire in 1720. After removal of the natural seeding verdure from the foot of the castle the observation path around the castle will be rehabilitated founded in the middle of the 19th century and extinct in he course of the second half of the 20th century (photo Věroslav Škrabánek, 2009).

Fig. 100. The Horní hrad Bečov – the northern façade of the dungeon. Preserved on this, as well as on the southern façade is the fragment of the chimney body set forth on stone consoles. An example of the project of conservation of the exterior (GIRSA AT L.t.d., 2007)

(legend of the individual planned building interventions on the bookmark)



(101)



(102)

Fig. 101. The Horní hrad Bečov – the northern façade of the chapel tower and Renaissance connecting wing. An example of the project of conservation of the exterior with specification of interventions. The board fencing of the gable of the roof of the chapel tower that originates from the Renaissance reconstruction (after 1641) will be preserved and also conserved in a pious manner (GIRSA AT L.t.d., 2007)

(legend of the individual planned building interventions on the bookmark)

Fig. 102. The Horní hrad Bečov – the eastern façade of the chapel tower (a part of the Renaissance connecting wing). To the left of the corner a small staircase object has been preserved with entrance portal, as the single access to the Horní hrad and last remnant of the classicist house demolished unreasonably in the 80's of the 20th century. In the right part of the plan of the façade marked is the course of the bulwark wall blasted after 1841. An example of the project of conservation of the exterior (GIRSA AT L.t.d., 2007)

(legend of the individual planned building interventions on the bookmark)

[illegible]

gestione economica, politica, culturale, ecc. (1). Il sistema di governo, che si è formato nel corso degli anni, è stato caratterizzato da una serie di elementi che hanno permesso di raggiungere i risultati ottenuti. In primo luogo, la struttura organizzativa ha permesso di avere una chiara responsabilità delle varie funzioni, in modo da evitare sovrapposizioni e duplicazioni. Inoltre, la presenza di una forte leadership ha permesso di guidare l'organizzazione verso i suoi obiettivi. Infine, la capacità di adattamento alle mutevole esigenze del mercato ha permesso di rimanere competitivi nel tempo.

4.3 – Deepened Knowledge for Designing, Conservation and Presentation of the Horní hrad

The preparation of the implementation project was preceded by the performance and evaluation of a number of special investigations (static, building technical, building historical, material, technological, dendrochronological, mycological, climatological, artistic etc.).

Following up with the research of wall painting decoration of the chapel completed gradually is the set of conservation researches oriented at detailed documentation and knowledge of painting decoration of the interiors not only of the Chapel tower, and also of the dungeon and connecting wing. Following up with the thorough knowledge of the building and its art arrangement a significant part of the research of the decoration of the interiors of the Horní hrad is also the currently elaborated epigraphic research that concentrated on the documentation, catalogue listing and evaluation of 1063 inscriptions within the framework of all inside premises of the Horní hrad. The epigraphic research is elaborated in the form and within the extent that has no analogy in our country.

The results of researches are the starting point for coordinated approach to the individual parts of the monument, in parallel, they are valuable sets of information for specific didactic and presentation sightseeing tours.

During the activity completed continuously is the survey of the details of the construction and completion is performed of the extensive set of photographic documentation.

Detailed researches will continuously be completed both in the building historic field and in the material and diagnostic fields.

For maximum yield of the performed researches it is necessary to evaluate the researches in mutual links so that maximum objectivity of knowledge might be achieved and the findings used for the benefit of the monument.

(A more detailed list of researches and starting background materials see at the conclusion, on p. 113)

Figs. 103 and 104. > Within the framework of formation of possibilities of presentation of the monument set and its use for educational functions the priority is the concentration on the Bečov locality and creation of systematic cooperation with schools of all grades, especially then with universities of technological and humanities orientation. Thematic educative programmes are targeted on the groups of basic and secondary schools. For secondary vocational schools and universities the educational programme is being prepared oriented, at the one hand, at the courses of building history (making acquainted with the methods of building historic research on the basis of identification of spatial connections of the castle), and at getting to know conservation techniques and technologies within the framework of accomplishment of rescue activities (conservation of plasters and renders, stone, wooden elements, wall paintings). One of the particular examples of the educational process is the engagement of the students of the Faculty of Architecture of Czech Technical University in Prague to the programme of seminar works and projects, apart from other, oriented at checking possibilities of entry to the entry part of the castle in the form of cultivated new formation. In the snaps there is an example of the project of Marek Marovič, a student of the Department of Heritage Conservation of the Faculty of Architecture of Czech Technical University in Prague elaborated in the studio of professor Václav Girsá in 2009. The teaching of this type serves not only for an informed, sensitive approach to the monument, but also for important assumption of habits of effective communication with professional organizations of care for the monuments, authorities of all type, especially, with the municipality.

4.4 – Presentation of the Horní hrad – Sightseeing Tours and Educative Programmes

A part of the project is the inclusion of the schools to the process of knowledge and conservation and creation of innovative way of presentation oriented at specific educational aspect according to the significance and character of the original historic building. They are interlinked forms of environmental education.

In the field of development of educational function of the monument the priority is the creation of systematic cooperation with schools and professional organizations of all levels. Within the framework of educational programme adapted are the selected ways of presentation of the values of the object for the individual levels of the process of school education. Monothematic educative programmes are oriented at the groups of basic and secondary schools (managed adventure targeted to the knowledge of building history). For secondary vocational schools and universities an educational programme is being prepared oriented, at the one hand, at the courses of building history (getting acquainted with the methods of building historic research on the basis of identification of spatial connections of the castle), and at the knowledge of conservation techniques and technologies within the framework of accomplishment of rescue activities (conservation of plasters, stone, wooden elements, wall paintings).

The students of the Faculty of Architecture of Czech Technical University in Prague are engaged to the programme in the form of seminar works and creative projects oriented at checking possibilities of solution of access to the entry part of the castle in the form of cultivated new formation, checking of possibilities of regeneration of the natural framework of the castle with the renewal of the extinct panoramatic path with outlook places (by origin romantic arrangements of the 2nd half of the 19th century), checking of possibilities of cooperation within the framework of preparation of interactive and educative programmes, etc.. Included to the programme is the segment of the process of lifelong education targeted at the third age university, professional institutions or authorities, civil associations, civil-beneficial companies, etc.

A significant role is played by the yield of specific cultural potential for the education of professionals (regular workshops enabling non-mediated application of methods of building historic research, regular workshops of university apprentice schools within international extent oriented at the themes: knowledge of historic structure, making acquainted with conservation procedures and techniques of conservation, teaching of traditional technologies and building procedures, etc.)

Mediation of deeper knowledge of the visitor by different interactive forms and uncommon ways, relation to authentic environment and its conservation. It is a significant part of the Project that deals with the creation of a positive relation to the cultural heritage. The wider target group will be educated, through particular partial activities, not only in the field of the care for the monuments, art and culture, but also for a positive relation to the values as such and to the environment an inseparable part of which the fund of monuments is and for the activity for its protection.





(105, 106)

4.5 – Experience with Conservation of Architecture

Used for the accomplishment of conservation of the castle will be the experience from analogical more extensive conservation undertakings that were performed in the recent ten, fifteen years in the territory of the Czech Republic to which the method was applied of conservation of historic building organism analogical to the conservation of a work of art (transformation of conservation technique to the extent of the building work). They are significant undertakings participating in which was the authors' team of GIRSA AT L.t.d., together with conservators and technologists of the National Institute for the Protection and Conservation of Monuments and Sites that systematically asserts that method in practice in the Czech Republic. The first more significant and as to extent more extensive conservation is represented by the conservation of court façades of the Burgrave's palace of the royal castle Bezděz completed in 1993. The conservation method was applied also in the conservation of the house Radniční cp. 29 in Český Krumlov (in 2000). Other undertakings at which the authors' team gained considerable experience and at which it specified also important principles of organization of accomplishment are continuously published in the Czech technical periodicals. They are extensive conservation activities in the areas of mediaeval castles Pernštejn, Švihov, Lipý and Lipnice nad Sázavou. Very significant examples of successful conservation activity in recent time include the conservation of the Southern façade of the Horní hrad of the state chateau in Český Krumlov (completed in 2005) and, especially then the linking up conservation of the northern and eastern façades of the Horní hrad of the state chateau in Český Krumlov (completed in 2008) that represents, undoubtedly, the in general most successful and most extensive conservation undertaking at present in the Czech Republic.

Figs. 105 and 106. Included among the successful and evaluated conservation activities may be the conservation of the Southern façade of the Horní hrad of the state chateau in Český Krumlov. That undertaking belongs at its time among the most extensive conservation interventions in the Czech Republic. The main façade of the chateau of Český Krumlov that forms the dominant of a significant municipal conservation area (the property in the UNESCO List of World Cultural and Natural Heritage) belongs among the “grown” monuments and its impressiveness is strengthened by the unchangeability of appearance in the period of the last 200 – 250 years. The basic requirement for extensive conservation undertaking, therefore, was the unchangeability of the appearance of the monument and diligent protection of the original material with application of traditional technological procedures. The demanding conservation works were performed with preparation from 2002 to 2005. Project GIRSA AT L.t.d, the accomplishment completed in 2005. (photo Věroslav Škrabánek, 2005)



(107, 108)



(109)

Figs. 107 and 108. After the completion of conservation of the southern façade of the Horní hrad of the castle in Český Krumlov conservation works continued by the repair of the considerably damaged extensive northern and eastern façades of the Horní hrad of the chateau in Český Krumlov. The repair of the façade was more demanding in some aspects than the previous completed conservation works in the chateau area. Complicated problems were represented, especially, by the elimination of unsuitable cement renders applied in the 70's of the 20th century on a part of the façade and the poor condition of some younger historic renders. The conservation of the northern and eastern façades of the Horní hrad of the chateau in Český Krumlov rehabilitated the so far hidden values of that part of the significant monument. By the extent and demands that accomplishment exceeds the previous conservation of the southern façade of the Horní hrad and at present represents one of the most demanding conservation interventions in the territory of the Czech Republic at all. Project GIRSA AT L.t.d., the accomplishment completed in 2008. (photo Věroslav Škrabánek, 2008)

Fig. 109. Extraordinarily significant experience was brought by the gradual, very demanding from the technological and art points of view conservation of the abbatial house of the former monastery Zlatá Koruna in south Bohemia. The well known Cistercian monastery was founded by the Czech King Přemysl Otakar II in the second half of the 13th century. The imposing abbatial residence went through a number of style remodellations from the foundation the most significant of which were the Renaissance and Baroque stages. The dilapidated building passed demanding repair at the beginning of the 21st century including both the exterior and the inside premises and their decoration. The complex process of rehabilitation of the excellent monument that was dominated by the responsibly conceived conservation was completed after 4 years of demanding conservation works. Project GIRSA AT L.t.d., the accomplishment completed in 2003. (photo Věroslav Škrabánek, 2004)



(110)

Fig. 110. The project of conservation of the castle Bečov is elaborated making use of the experience of numerous analogical more extensive conservation undertakings. The model were the undertakings that were performed in the territory of the Czech Republic in the recent decades and applied to which was the method of conservation of a work of art with transformation of conservation ethics and technique to the extent of the building work as a whole. They are the works that originate, as to conception, from the workshop of GIRSA AT L.t.d. the authors' team of which asserts that method successfully in the Czech Republic as the single one and verifies it in practice. The first, more known in the Czech Republic example, is the conservation of the façade of the burgrave's palace of the royal castle Bezděz completed in 1993. One of the latest examples of wider application of conservation method is the conservation of the ancient burgher's house Radniční 29 in Český Krumlov (in the snap) during which, in parallel, the needs were respected of the life, current function. Project GIRSA AT L.t.d., the accomplishment completed in 2000. (photo Věroslav Škrabánek, 2000)

5 – Values of the Submitted Project of Conservation and Presentation

Located half way between two world-known spa centres Karlovy Vary and Mariánské Lázně, in the centre of the Protected Landscape Area Slavkovský les, is the picturesque small town Bečov nad Teplou. Although this settlement is full of cultural and natural monuments thanks to its rich history, the main extraordinary point is, undoubtedly, the set of unique historic architectures of the Castle and two chateaus. The most valuable of them is the unrepeatedly preserved and so far attention escaping Gothic castle. Before the territory of Cheb became a part of Czech state Bečov fulfilled the function of the border centre with the land path and so used to be a significant part of the cultural space of that time in the borderland of large state formations. In more recent time Bečov gained another added value in the form of imported significant Romanesque monument originating typologically from the Rhine-Mosan area. It is the house reliquary of St. Maurus including, apart from other, also the finger of John the Baptist. By the conceptually conceived, cultivated and highly professional approach to the conservation of the Horní hrad in Bečov the authors of the project want to save, discover again and include the significant artefact of mediaeval residence to the current world.

The Horní hrad Bečov belongs thanks to its historic, art and typological values and, first of all then, thanks to high degree of preservation in authentic, non-rebuilt condition, among completely unique monuments of supra-regional significance, i.e. of considerable importance within the framework of the central European space. The project is targeted to the rescue and further viability of the completely unique monument.

For the rescue and presentation of the unique monument the project was conceived that deals not only with the preparation and conception of conservation of the monument, but that deals, in parallel, with such use of the monument by which the process of conservation will be improved and the maximum positive activities will be yielded in the widely conceived educational and presentation process. The process of conservation is not separated from the process of use and presentation.

Therefore, important is that the aim becomes not only the rescue of a highly valuable monument with respect to highly authentic condition, but also the process itself directed at the consolidation of the particular monument with wider educative educational overlap oriented at a wide range of the professional and lay public

The rescue of the valuable monument is built on careful conservation with targeted respect not only to the authentic material as such, but also to the poetics of an ancient work marked by that longevity. The authors of the project are convinced that the appearance of the monument itself, i.e., the picture marked by age, longevity, is a value that must diligently be protected so that the genius loci might not vanish. Following up with the successful results of the previous conservation activities of the authors' team the conception is elaborated again that transforms the conservation method to the scale of the whole – the whole extensive building work including also its internal organism.

The conception of the project is, undoubtedly, an extraordinary appeal, reminder of the importance of asserting considerate approach in the European monuments practice. The project undoubtedly sets the target higher in the requirements for the care for authentic monuments. The conception of the project will contribute, undoubtedly, to the strengthening of the role and significance of considerate care for building monuments (for

preservation of traditional technologies) and will extend the ranks of professional capacities ready for the rescue of cultural heritage.

The project will help, by its multidisciplinary dimension and wider impact of presentation, in the enlivenment of the interest of wider public in the cultural heritage and, specifically, strengthen the relation to the highly authentic monuments, when significant are its impacts on the education of the young generation.

The outputs of the project will continue to be improved by continuous presentation of experience from the accomplishment within the framework of professional community. Following up with the results of the already accomplished conservation undertakings, in cooperation of the National Institute for the Protection and Conservation of Monuments and Sites, Department of Heritage Conservation of the Faculty of Architecture of Czech Technical University in Prague and GIRSA AT. L.t.d., the methodology of conservation procedures will be elaborated oriented both at the explanation of philosophy and poetics of conservation of monuments and at partial problems and details of conservation techniques and application of traditional materials and technologies.

In the course of the preparation of the project of conservation and making accessible of the Horní hrad Bečov engaged successfully into its solutions were many professional workers from different institutions who participate in the individual outputs. The main ones belong: Faculty of Pedagogic of Charles University in Prague, Faculty of Pedagogic of West-Bohemian University in Plzeň, Faculty of Philosophy of Jan Evangelista Purkyně University in Ústí nad Labem, individual territorial sections and central board of the National Institute for the Protection and Conservation of Monuments and Sites, Studio of Historic Architecture from Plzeň, Západočeský institut pro ochranu památek (West-Bohemian Institute for Protection of Monuments) – o.p.s. From foreign partners: association REMPART, Institute for National Monuments, Teaching Centre castle Brie-Comte-Robert (France), English Heritage, Historic Royal Palaces (Great Britain), management of the castle Bauska (Latvia).

Figs. 111 to 120. >

The Horní hrad Bečov – the structure of extraordinary documentary and esthetical value is the determining element of highly impressive environment of the mediaeval castle with unrepeated atmosphere, mediating contract between the current and past generations. Every valuable historic work, the more so the work so extensive and authentic, not rebuilt – is extraordinarily sensitive to any change situations. The complicated process of conservation of architecture requiring concentrated attention to all parts of an extensive monumental work (not only those to which we awarded a higher grade from the point of view of undoubted high art qualities) is always accompanied by uncertainties, repeated consideration of optimum way and permanent verification of each detail. The main task is, first of all, the stabilization of the preserved building substance by means of traditional materials, technologies and building procedures. The conservation conceived in this manner, however, is also an art discipline, i.e., creative activity within the limits of strictly determined rules and professional ethics. On the basis of clearly determined conception and gradual composition of the individual segments of partial, however, always thoroughly well-thoughtout arrangements we direct to the resulting image. The selected working method enables the maximum preservation of original situation and, in parallel, to harmonically interconnect the fragments of overlapping stages without the origin of a disintegrated, analytically fragmentalized result. The whole process – if it is to be successful – requires a lot of tenacity and infinite diligence. However, it always requires, first of all, sufficient time and respecting the rhythm ensuing from the need of the monument itself. Each case of too much hurry is for the detriment of the monument, because it brings the risk of wrong decision, hurried intervention. Each wrong intervention is a fatal, permanent impoverishment of the monument – because the loss cannot be remedied any more. The successfulness of the project (from its conceptual to the presentation and implementation component), understood as continuous cognitive and creative process – is conditioned not only by the qualification and ability of the individuals but, first of all, will of the wider team that has to participate in the complex process actively, voluntarily, responsibly, namely, always with large emotional relation to the monument and with full understanding for the outlined way. It is a team work across generations, accompanied by numerous discussions, many uncertainties and blind alleys, where everybody contributes according to his experience so that the preserved, valuably authentic monument might be handed over to the next generation in satisfactory technical condition and not impoverished by its unrepeatable atmosphere and without an irreplaceable loss of the high telling value. Indeed, only this type of monuments – not re-built monuments, not modernized, monuments with authentic atmosphere – has the ability to invoke that deep, warm interest in the cultural heritage of our ancestors.



(111)



(112)





(114)



(115)



(116, 117)



(118, 119)



(120)

Starting Background Materials (researches and study materials):

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/ Projekt konzervace horního hradu Bečov

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Jan Hora graphic layout of the project

Auspices:

Paedr. Josef Novotný, President of the Karlovy Vary Region granted auspices on June 4th to the National Institute for the Protection and Conservation of Monuments and Sites – territorial section in Loket over the “Presentation of the Process of Conservation of the Castle Bečov – International Presentation of the National Cultural Monument – EUROPA NOSTRA 2009“.



NÁRODNÍ PAMÁTKOVÝ ÚSTAV
ÚZEMNÍ ODBORNÉ PRACOVISŤE
V LOKTI

