

and nature over man's handiwork." Walsh continues: "...today they would seem to represent a celebration of humankind's ability to preserve, and fast-freeze history, and then, put it to work in a new environment which also denies the importance of historic contexts, that of the market place." The claim that the market provides what people want is not as much true as it looks, because "...the market defines the parameters of a range of commodities from which people can make choices..." (K. Walsh). So, who is guilty and for what?

To spend spare time by travelling and sightseeing around the world is very popular in our century. And it is more open to the public than it was during previous centuries. Leisure tourism increased in the last 10-20 years. People like to travel and see something new or popular (it is not every time the same). They would like to leave their daily-life problems and routines. And „being a tourist is being MODERN"! We are a consumptional society and we are invited to consume something from facilities which are prepared with an unbelievable preciseness by market experts. They use all known knowledge about people's interests, dreams and psychology. Because of those very well used strategies we can understand the big success of Disney Parks. Why do I use this example which seems to be nothing historical or just with a connection with a past? If you can imagine THE MAIN STREET in Disney Worlds (Movie World or whatever kinds of fun parks) you know, that this street looks like from 19th century (at least if not older). What Disneyland and many contemporary heritage attractions do, is to use images from the past to create a spectacle, an environment that is different, but to a certain extent remains familiar and safe. This way contributes to our historical amnesia through a quotation, or rather, misquotation, of historical styles, and a creation of artificial places. Artificiality, using historical quotation, traditional regional or folk elements and ornaments, their mixture without any context characterise a post-modernism. Artificiality, globalisation, homogenisation of the culture all around the world and loosing a sense of place and contexts, but what is more dangerous, bending and falsification of the history and past are attributes of our world. Questions such as: „What's history if you can't bend it a bit?" (quoted in Schadla-Hall 1990, NADFAS News Spring/Summer) are the biggest dangers for a human society. What will our descendants think about us? Because to deny our own history means to deny our own existence. „...How can such a society, that continually insults itself, ever hope to be taken seriously by others?!" (Ewen, S., 1990, *Marketing dreams; the political elements of style*, in A. Tomlinson -ed., *Consumption Identity and Style*, London, Routledge).

That book has helped me to see a theme of past representation from new sides. It has given me some inspirations and ideas for my thesis topic. Our role in processes connected with past presentation is in looking for the right proportion among a respect of history, context of the environment, new inspirations, present demands, new building technologies, climate, condition of the witnesses of the past, relationship between old and new architectural language and a term of to whom the presentation is going to be addressed... We cannot forget the fact that the field of conservation, preservation, reconstruction and presentation of historical complexes or their parts is having to do not just with a past and present, but (it has an important connection) with the future.

#### Literature:

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### Gothic Sacral Architecture in Slovakia, its Matter and Space Composition and Morphological Elements in the Context of European Gothic Architecture

Ing.arch. Jana Pohaničová

The gothic era occupies the most honourable place in the development of European sacral architecture. The effort to find the content - formal expression of Christianity in the architecture of cathedrals, culminated in the gothic era.

The gothic sacral architecture can be characterized as a synthesis of construction technology, sculpture art and artistic crafts. It represents an integral constructional system.

The gothic sacral architecture, the most wide spread constructional kind of gothic architecture in Slovakia, is the main subject of investigation of my PhD thesis. My work will consist of several parts. The introduction will deal with the description of notions such as – gothic, gothic architecture and sacral architecture, from the point of view of the Middle Ages. I will focus on gothic architecture, mainly on sacral architecture, taking into account historical facts and social contexts. The description of social conditions will be the short view of the Middle Ages in Europe. Scholasticism, spiritualism and



rationalism were the leading philosophies of that time. The important sources of gothic sacral architecture can be found in the medieval philosophy of scholasticism. In the short historical review, I will discuss the division of gothic sacral architecture into the individual, specific periods and their manifestation in several European countries. The interest will be concentrated mainly on France – the country of the origin of gothic, but also England and mostly our neighbouring countries – Austria, Germany, Bohemia and Poland. The form of gothic sacral architecture in the above-mentioned countries contributed significantly to the development of gothic style in Slovakia.

The crucial part of my work will be the gothic sacral architecture in Slovakia. In the introduction I will take into account the historical development and social events in the period between 13<sup>th</sup> century and the first half of the 16<sup>th</sup> century. The important part of my thesis will be the periodisation of the gothic era in the territory, what is today known as Slovakia. The most important were:

- period of gothic architecture beginnings, which was mixed with Roman architecture
- early gothic architecture
- the period of high gothic architecture (end of 14<sup>th</sup> century – 15<sup>th</sup> century)
- late gothic architecture (end of 15<sup>th</sup> century – the first half of 16<sup>th</sup> century).

The interest will be concentrated to the typology of churches (such as rural, municipal churches and cathedrals), as well as to their composition from the viewpoints of matter, disposition and space. I want to focus my attention to several objects, structures, selected according to region, era, or typological kind. This part will contain drawings of individual objects, disposition – space schemes and mutual comparison. Important, as well as interesting, will also be the comparison of Slovak structures with the same kind of the structures built in the neighbouring countries.

In the final chapter of my thesis I want to try to come to the conclusion, that will support the idea of common features of the Slovak gothic architecture and the gothic architecture of the neighbouring countries. At the same time I want to point out and determine the specific feature of the Slovak gothic sacral architecture.

I chose the "ARS" periodical for my thesis research. The scientific periodical "ARS" gives information from the sphere of architecture and art. It informs about the chosen problems of architecture from the research point of view. The article "On the Beginnings of Late Gothic Architecture in Slovakia, written by Dr. Jaroslav Bureš, directly touches my thesis topic.

The main subject of my PhD thesis is gothic sacral architecture in Slovakia. The article

contains many historical facts and the information about the beginnings of the high and the late gothic architecture. The most helpful part of the article are the dates on the individual structures – for example The St. John's Chapel and The Minster of St. Martin in Bratislava and The St. Elizabeth's Cathedral in Košice.

This article helped me to find the common features and connecting links with the development of gothic sacral architecture in the neighbouring countries. These common features will be the starting points for my PhD thesis, where one of my main aims will be determine the specific features of the Slovak gothic sacral architecture.

There are some interesting aspects of this article. The author of the article "On The Beginnings of Late Gothic Architecture" describes the problem of an oncoming late gothic architecture in Slovakia. He selects several structures of gothic sacral architecture, which belong to the turn period between the top and the late gothic sacral architecture.

J. Bureš also finds the influences and the continuity of the current lines with the development of the gothic architecture in neighbouring countries.

He devotes special attention to the St. John's Chapel in Bratislava. The chapel is attached to the Franciscan Monastery. It is a chapel of the cathedral type. We can compare it with Sainte-Chapelle in Paris. The historical reports about the dates of the origin of the chapel are very interesting. The monastery was assigned to Jakub, the mayor of the town. The first reference to the existence of the St. John's Chapel was made in 1296. It was the predecessor of the two - storey chapel. The present shape of the chapel dates back to 1361. The chapel was built on the place of the original early gothic place of worship.

The comparisons with similar structures are very interesting. The author reports about the continuity with the Chapel at Klosterneuburg. But the first of such chapel in Midd-Danubian region was the Chapel in Imbach. It was built after the year 1300. The example of Imbach showed the Bratislava Franciscans how to enrich the church – building traditions by the cathedral conception.

The author finds several resources – the influences from Vienna and Prague. Figural canopies, which are characteristic for the Vienna tradition, are used in the interior of the St. John's Chapel. These canopies represent an important aspect of Michael Chnab's work. The connection between Bratislava's chapel and the Vienna workshop is demonstrated by the foliage ornamentation of the capitals. Some forms in the Bratislava chapel appear to be influenced by the school of Peter Parler. The rib of the chapel vault



has the same form as vault ribs in the St. Vita's vestry-room. In the Bratislava chapel tracery of the east - end window, we can also discover the motive of a flame. In all these instances we have to deal with late stylistic application. The fact, that the chapel belongs to the Austrian group of architectonic monuments and also its appurtenance to the St. Stephan's in Vienna, induces the conclusion, that the penetration of the Parlerian style to Bratislava may have been mediated by the Vienna workshop.

J. Bureš also tells about the gothic towers of the two old mendicant churches in the second part of his article. Clarissian Church's composition of the wall is arranged with freedom and it respects the fundamental division of the storeys. The ground plan of the Clarissian tower, pentagonal in shape, is exclusive and it has an analogy in Maria Stiegen in Vienna.

The Franciscan Tower represents the local Austrian school, combined with Parlerian elements. The cupolic termination of the Franciscan Tower is the product of local Austrian traditions. The Bratislava's original construction is a free variant of Vienna's church Maria am Gestade Kirche, built by master Michael Chnab after the year 1394.

The final chapter of the article tells about St. Elizabeth's Cathedral. The cathedral's conception was built on the place of the old vestry-room. In 1406 the work was already in progress. Here, we can find the influences from Poland. The historian, V. Mencl, tells about connecting links with the Conventual Church in Cracow. V. Mencl also analyses Parlerian's influences. He gives several examples, which employ the idea of radiating chapels - St. Mary's Church in Trier, St. Catherine's Church in Oppenheim and St. Vita's Church in Prague. The builder of St. Elizabeth's Cathedral in Košice was master Štefan. According to the literature, master Štefan built a large portal in 1406, the peripheral walls were erected from 1440 and he was described as a master, who designed the vault of the nave. The Košice workshop was influenced also by the Vienna orientation.

#### Literature:

Bureš, J.: On the Beginnings of Late Gothic Architecture in Slovakia, ARS 1968, N° 1, pp. 81 - 111

## Universal Design of Cultural Buildings

Ing.arch. Zuzana Mikulová

The essential goal of architects is to design complex environment. The essential part of our professional ethics should be designing such an environment, which is **universal**. It means to enable all people to participate in different systems of our society and to live as independent and normal life as possible. How to create such an environment in which all people will have equal access to provided facilities? Is it a matter of utopia? It is difficult and maybe unrealistic to create an "ideal - universal environment". But within our human capability, we should try to break the barriers which exist in our society. The **Universal design** is one of the possibilities how to realize universal environment.

The Universal design originated as an educational project focused on teaching architects and designers to create such products which are accessible, usable and safe **for all people**, for the widest possible range of people, regardless of age, gender or disability. The coordinator of this project is the Adaptive Environments Center (AEC) in Boston, USA.

The philosophy for the project of Universal design is based on two aspects:

- First, to make **physical environment** accessible, it means to enable free access, free movement in an environment without physical barriers.
- The other aspect is to accept different possibilities of our **perception** and **communication**, it means to enable conceptual understanding and make accessible information and services.

Universal design is concerned with plenty of different fields of life, one of them is culture, which lies at the very heart of human existence. That is why I focused my attention on universal design of **cultural buildings**.

One of the aims of culture is to provide an **access** to greater understanding and more expressive sensual perception. Therefore the aim of "Universal design" is to remove all the obstacles preventing the access of certain groups of people to cultural heritage (not only the premises but also the works of art, equipments and furnishings should be made more accessible). It is our professional duty to bare in mind the fact that all people should have the chance for self-realization and active participation in culture, it means to enable handicapped people to do creative work themselves.

In process of designing the environment we use the **guidelines** (manuals), which help us to do the best design. My aim is to create guidelines based on the principles of universal