

Restorations in post-war period

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ABSTRACT: The choice of the monument care methodology depends not only on the preference of the author of the restoration or the opinion of a professional monument commission, but also on the state in which the historic building is and historical stages it developed through. After the Second World War, much of the architectural historical heritage in the territory of the former Czechoslovakia was devastated, and the then professional society faced challenges of how to restore and preserve these destroyed buildings. The following article explains the starting points and selected methods of post-war monument care on the example of three churches in the former Czechoslovakia. Buildings selected for comparison originated in approximately the same epoch, underwent a rather complex building developments, and the extent of their damage was also similar. Specifically, we focus on the Church of St. Catherine of Alexandria in Handlová, the Church of the Assumption of the Virgin Mary in Bíňa and the Church of the Virgin Mary and the Holy Slavic Patrons in Prague. Although the three compared cases show similarities, different restoration methodologies were used. The majority opinion of the then professional public tended towards reconstructing historic buildings to the state before their destruction, as is also evident in the cases being compared. Nevertheless, each of the churches is restored with some deviations from the original condition. In the case of the church in Bíňa, we follow traces of a purist reconstruction, in Prague we witness a restoration by indicative reconstruction, also applied in Handlová, where, moreover, the methodology of reconstruction to the state before destruction was completely abandoned. Our ambition is to point out the diversity of opinion in the care of monuments, which at that time saw a change in paradigm and began to accept authors' new inputs while preserving the historical essence of the building.

KEYWORDS:

monument care, post-war restorations, modernist reconstruction, Chudomelka

INTRODUCTION

The origin of monument care as a scientific discipline dates back to the 18th century, however, opinions on its own practical methods have remained a constant subject of discussion to these days. While the general history of the field of monument care is relatively well known, the more detailed development and approaches to monument care in Slovakia are less well mapped. [1] At the same time, knowledge of its youngest history [2] can contribute to understanding the current problems faced in the field of monument care.

The present article is a partial result of doctoral research, which is dedicated to the study of innovations in historical architecture in the second half of the 20th century in Slovakia, directly touching on the little researched issues regarding the development of approaches to monument care in the socialist regime of our post-war country. The intention is to compare the diversity of the methodology in post-war monument care and to

indicate the common or different starting points behind the chosen approach.

METHODS

The basic method is archival research of the work of a selected Slovak representative of post-war monument care, Karol Chudomelka, who devoted his entire life exclusively to the restoration of the Slovak cultural heritage. Based on the research of Karol Chudomelka's personal archive fund, selected works are identified based on their innovativeness [3], which we then confront with other works created in the then Czechoslovakia, sharing similar issues. We verify the findings by field research of the current state, where we compare the intention of individual architects with the result. For the purposes of this article, we selected three war-torn churches in the former Czechoslovakia, whose restoration was subjected not only to the opinion of the architects themselves, but also to the then being formed view of the professional public subject to ongoing institutional changes. The churches compared are the

Church of St. Catherine of Alexandria in Handlová, where the final restoration project was designed by architect Karol Chudomelka, the Premonstratensian Church of the Assumption of the Virgin Mary in Biňa, where the author of the restoration plan was Professor Alfred Piffel [4] and the Church of the Virgin Mary and the Holy Slavic Patrons within the Benedictine monastery of Emmaus in Prague, whose current form is attributable to the architect František Maria Černý.

CHURCH OF ST. CATHERINE OF ALEXANDRIA IN HANDLOVÁ

Basic description of the original building

The origin of the church is connected with the first building development in Handlová, as evidenced by its position within the emerging composition of the town and is dated to 1340 – 1360. It was originally built as a single-nave flat-ceiling church of smaller dimensions with a polygonal apse, beamed ceiling and one tower on the west side of the nave. The main entrance to the church was located on the ground floor of the tower. The top of the tower itself could be reached by a circular wooden staircase in the thickness of the perimeter wall, which was accessible through a separate entrance. The church was built in the Gothic style, with massive solid walls with small windows and presented the town's architectural and spiritual dominant feature. [5]

Development of the church before destruction

The biggest building changes before the destruction of the church took place in four stages—at the beginning of the 16th century, the beginning of the 17th century, the second half of the 18th century, and in the middle of the 20th century.

After a fire in 1502, when the beamed ceiling of the church was destroyed and the tower was considerably damaged, the nave was vaulted on two middle columns with a cross rib vault. At the same time, the tower was rebuilt, and a new portal was built as the main entrance to the church through the basement. The church was also surrounded by a wall.

At the end of the 16th century, during the Turkish invasions, the church was burned down, as a result of which the vault collapsed. In 1602, the nave was vaulted again as a double nave hall, but the shape of the vault already corresponded to the Renaissance architecture. The vault was lower and had a semi-circular cross section.

In 1770, at the time when the rectory was built near the church, the church tower was rebuilt, too. A wooden arcade gallery was added, and the top of the tower took the shape of baroque helmets and lanterns.

The development was marked by three further building changes dated before the church was damaged, but all these changes are already considered devastating. In the second half of the 16th century, it was the installation of lateral emporiums, which disrupted the unified hall space and at the same time, extensions in the north, causing a partial masonry covering of

the windows, were added. Another negative intervention that disturbed the expression of the interior was the neo-Gothic painting that the church was given at the beginning of the 20th century. [6]

Perhaps the largest construction intervention took place during the Second World War, when in the years 1942 – 1943 a transept was added to the main nave, the width of which occupied the entire length of the original nave. (Fig. 1). The main altar was located in the middle of the crossing of naves. During this rebuilding, the renaissance vaults of the church were preserved, and openings in the side walls of the original nave were broken to connect both naves. The beamed ceiling of the new extension was positioned at a higher level from the top of the vaults. The rebuilding idea originated from the German professor Rudolf Schwarz from Frankfurt am Main and significantly changed the historical proportions of the church and its position in relation to the cardinal directions.



Figure 1: The Handlová Church after the intervention of Rudolf Schwarz in 1942 – 1943, state before war devastation.
Source: Personal archive of Jozef Maďar

Methodology of the reconstruction of the church

The church was significantly damaged at the end of the war in 1945 by air bombs, when almost the entire historic nave was destroyed. (Fig. 2) The tower and the presbytery have been preserved. Already in 1947, a project for the restoration of the church was drawn up, commissioned to the architects František Bednárik and František Faulhammer. In their design, they followed the previous concept of development with a distinctive transept, however, with the altar located in the northern part of the nave and the restoration did not consider the preservation of the vaults. This design was not implemented. [7]

Controversy over the fate of the remains of the church lasted for almost ten more years, until in 1956 the church authorities decided to restore it to its original, while also requesting a significant size increase to double capacity. [6] The architect Karol Chudomelka met this requirement and chose the conservation and reconstruction of the original historical concept with the use of a new creation and an indicative reconstruction in the interior as the main methodology of the restoration.

Conservation was applied to all preserved parts of the building. Based on preserved and precisely identifiable imprints of the Gothic roof gable, the original beamed ceiling, and vaults, Chudomelka reconstructed the original historical volume of the church while preserving the height of the ridge and the slope of the Gothic roof. (Fig. 3) Due to the current demand of the investor to increase the capacity of the church, he designed the interior as a new three-nave building with multi-floor side and rear emporiums. (Fig. 4, 5, 6) The inserted new-creation interior was designed as a reinforced concrete skeleton typical of the post-war modernist period. Chudomelka roofed the raised middle nave with a reinforced concrete ceiling with diagonal ribs as an indicative reconstruction of the cross vault, thus clearly distinguishing it from the architect's contemporary interventions.



Figure 2: State of The Handlová Church before restoration.
Source: Archive of the Church of St. Catherine of Alexandria in Handlová, Slovakia

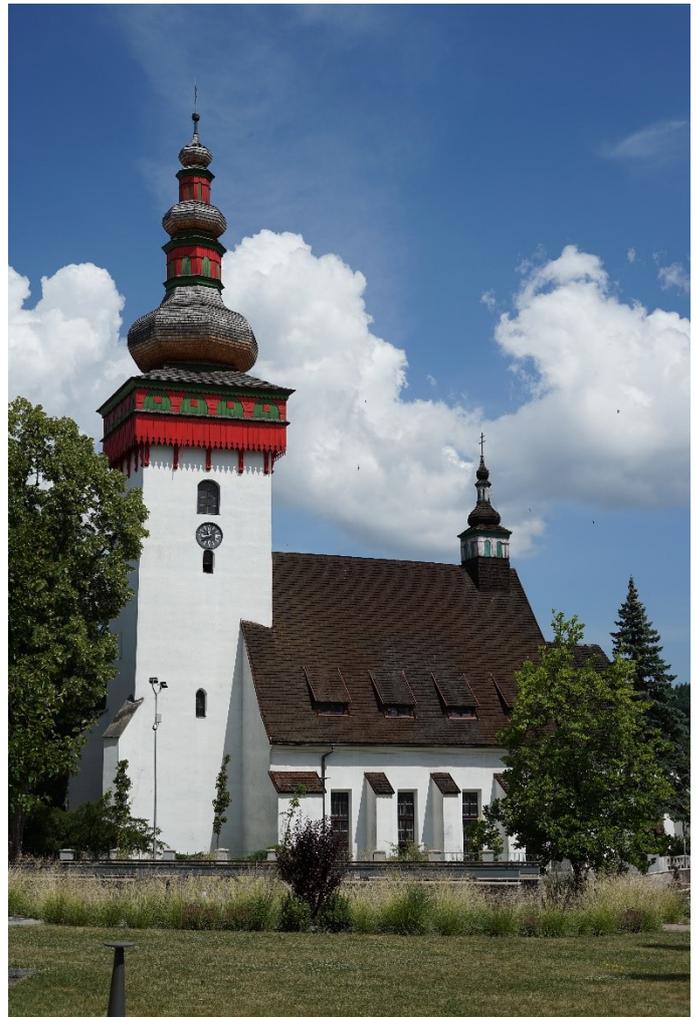


Figure 3: The current state of The Handlová Church.
Author: Martina Jelínková

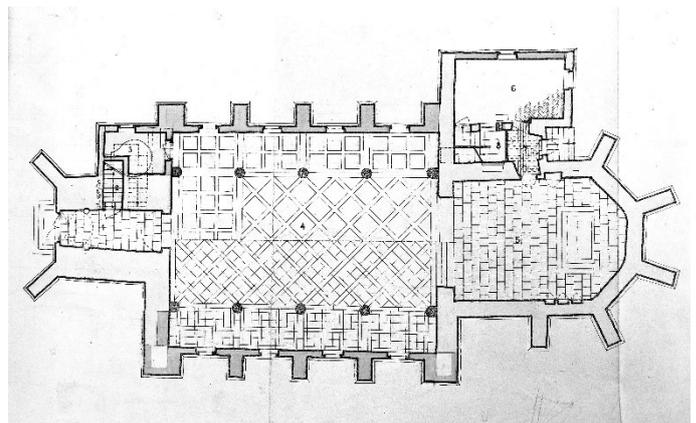


Figure 4: Floor plan, the current state of The Handlová Church.
Author: Karol Chudomelka
Source: Archive of The Monuments Board of the Slovak Republic



Figure 5: The current state of The Handlová Church, interior.
Author: Martina Jelínková



Figure 6: The current state of The Handlová Church, interior.
Author: Martina Jelínková

Here we would like to emphasize that although the final appearance of the church is attractive, its real status is not exactly following the project documentation. Some of the proposed parts, such as the ornamental plaster cladding of the triumphal arch, are completely missing, the patterns of the railing surfaces are different from what the architect intended, and another important change compared to the plans is the surface treatment of the columns and railings. It was designed as an imitation of rhyolite, which—in the context of the Gothic atmosphere of the church—would certainly create a different effect. We assume the reasons for these changes were driven by the lack of funding, but we will investigate the real causes in further research.

CHURCH OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY IN BÍŇA

Basic description of the original building

The beginning of the construction dates to the twenties of the 13th century. It was a single-nave church with three polygonal apses, which, viewed from the east side, create the impression of a three-nave church. The western facade was two-towered, with the entrance to the church through the porch presented in front of the western facade. The church was originally part of

the Premonstratensian monastery and was built in the Romanesque style. Apart from the fact that the church was a valuable representative of Romanesque architecture in Slovakia, it is also exceptional in its disposition. The main nave with apses is shorter than the facade itself with the porch. [5]

Development of the church before destruction

In the period before the Second World War, the church underwent three building alterations, in the 18th century, in the middle, and at the end of the 19th century.

In the years 1722 – 1732, due to the damage to the church during the Tököli uprising, the nave and the porch were re-vaulted with cross vaults. At the same time, the substance of the sacristy on the south side and as well as windows to the nave and porch were added.

In 1861, the building was modified under the direction of a Budapest architect Jozef Hild, thanks to whom the roof of the porch was covered and the Romanesque rosette window on the two-tower facade was covered up. In addition, at the time of this construction intervention, the original authentic substance was damaged by the application of a new stucco layer, which disrupted the original medieval profile. Individual Romanesque morphological elements, which used to be made of stone in the Middle Ages, were also created from stucco.

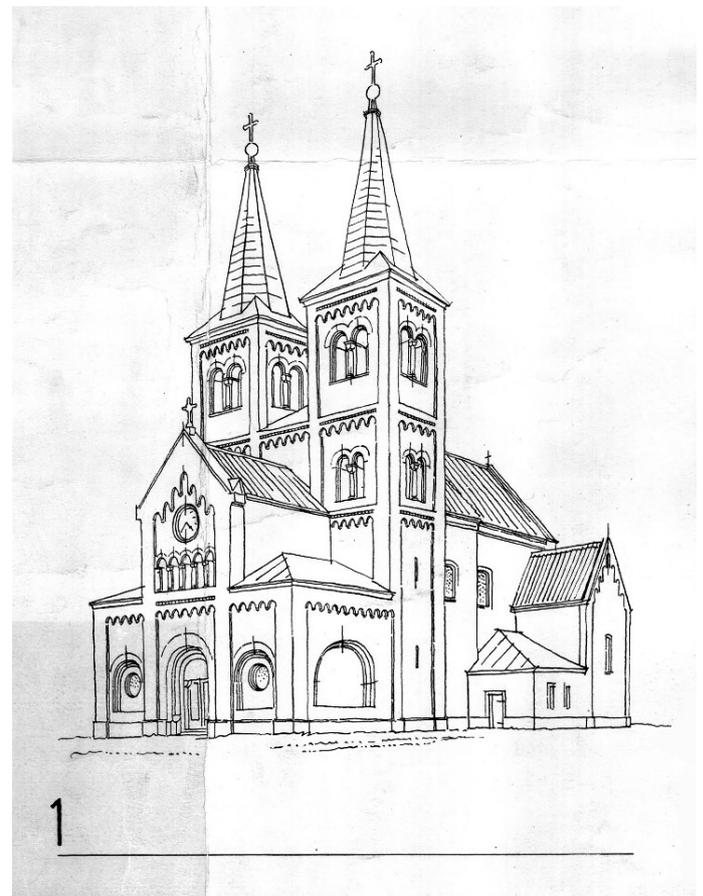


Figure 7: The Biňa Church after the intervention of Győző Czigler in 1896 – 1898, state before war devastation.
Author: Alfréd Piffli

Source: Archive of The Monuments Board of the Slovak Republic

The last change took place in the years 1896 – 1898, when the church was modified in a purist manner in the spirit of the pseudo-Romanesque style. (Fig. 7) The builder Gyözö Czigler was inspired by Hungarian churches from the same time period as the Church in Biňa. It was during this period that the original ground floor porch of the church was raised in its middle part. [8]

Methodology of the reconstruction of the church

As in the above example, this church was also devastated before the end of the Second World War, in March 1945. (Fig. 8) Although Alfréd Piffel was commissioned the restoration of the church in 1951, the authorship of the final form remains shrouded in mystery. [4] In the publication "Revived Monuments in the Work of the architect Karol Chudomelka", the author Zuzana Ševčíková mentions the church in Biňa as one of Chudomelka's first works. However, in our research we have discovered no more than measurements drawings of the church and drawing documentation for the rotunda [9], developed at that time by the architect Katarína Boudová, the future wife of Karol Chudomelka.



Figure 8: State of The Biňa Church before restoration.

Author: Gejza Podhorský

Source: Archive of The Monuments Board of the Slovak Republic

Although we do not know the whole story of how and who decided on the final form of the monumental restoration of the church, we can say with certainty that the church was returned the state before its destruction and bears purist signs of intervention. The towers, as well as the porch with the elevated middle part and the vaults were reconstructed to the state before the destruction. The porch was given new arcaded windows in the neo-Romanesque style, which were not existing before the destruction. (Fig. 9, 10) Alfréd Piffel's original designs envisaged reducing the mass of the porch to its original level before the rebuilding in 1896 – 1898 and even proposing to roof the nave with a wooden beamed ceiling. [10]

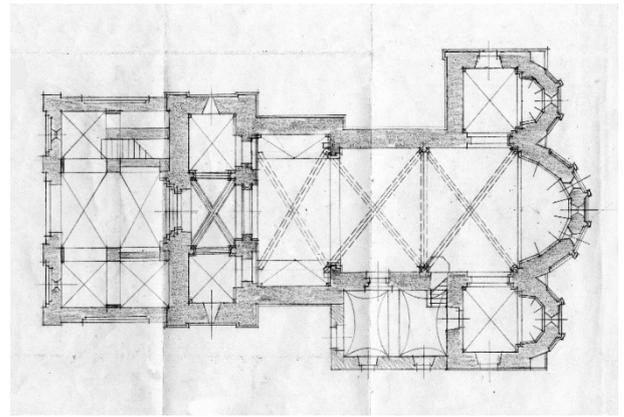


Figure 9: Floor plan, the current state of The Biňa Church.
Source: Archive of The Monuments Board of the Slovak Republic



Figure 10: The current state of The Biňa Church.

Author: Štefan Podolinský

Source: apsida.sk

CHURCH OF THE VIRGIN MARY AND THE HOLY SLAVIC PATRONS IN PRAGUE (EMMAUS)

Basic description of the original building

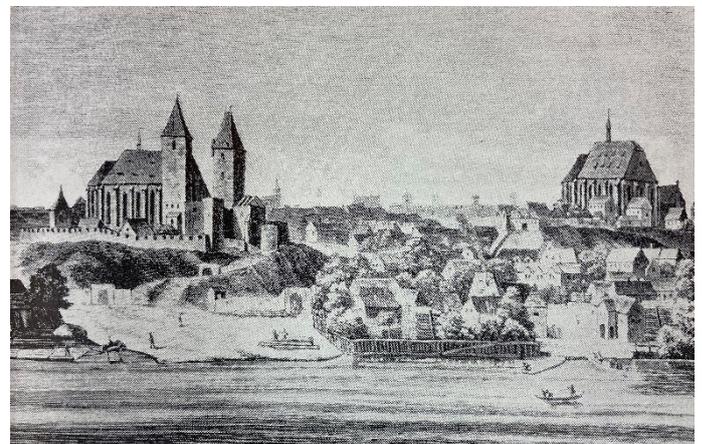


Figure 11: The Emmaus Church on the right in its original Gothic form.

Drawing by E. Herold according to Sadeler's prospectus from 1606.

Source: Monumentorum Tutela – Ochrana pamiatok (Monumentorum Tutela – Protection of Monuments), 4, 1967 – 1968

The church as a part of the monastery complex of the Slavic Benedictines began to be built in 1347, commissioned by Emperor Charles IV. It was originally a three-nave hall church with an elevated middle nave. However, the entire substance of the church was transferred from the exterior to a uniform volume terminated by a massive, raised gable roof with a single vertical slender spire. **(Fig. 11)** The church was an exceptional Gothic building, the external form of which created a distinctive and urbanistic-wise very impressive accent of the city. **[11]**

Development of the church before destruction

Before the war devastation, the church gradually underwent several basic building modifications in the 17th, 18th, and 19th centuries.

In 1635, during the Baroque rebuilding, the middle nave was elevated above the side naves by means of new walls. The main nave was covered by a lower gable roof and the side naves by two counter roofs, which violated the homogeneous exterior of the building. A little later, there was a change in the western facade, which was supplemented by a symmetrically distributed pair of towers with a Baroque roof, which significantly changed the urban effect of the building.

Another significant rebuilding dates to the years 1880 – 1890, when the monastery was used by a congregation of Benedictines from the German city of Beuron, who in the purist manner treatment stripped the church and the monastery of all Baroque alterations and the church was given a Beuron pseudo-Gothic appearance. The western facade, which did not exist at all in the Gothic period, was also given a Gothic appearance.

In the years 1923 – 1924, the last building modification took place. This did not directly involve the monastery but urbanistically developed to consider its status quo at that time and later influenced the restoration of the church itself. It was the completion of a set of public buildings in the immediate vicinity of the monastery complex. **(Fig. 12)** The architect of this extension, Bohumil Hypšman, intensified the urban effect of the church with a symmetrical composition of his own intervention and thus created a significant accent in the locality from the western facade of the church. **[11]**

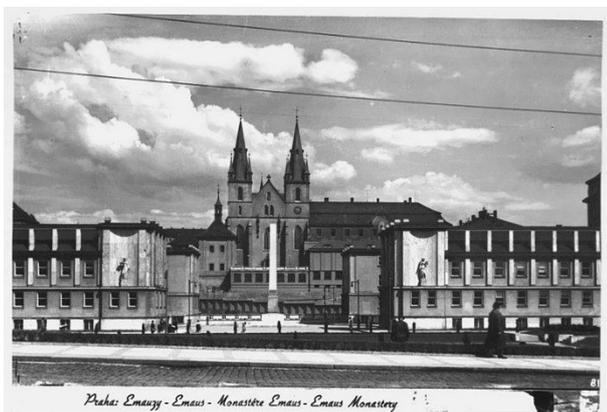


Figure 12: (Caption opposite)

Figure 12: The Emmaus Church after the intervention of Bohumil Hypšman in 1923 – 1924, state before war devastation.
 Author: Orbis (1900-1944)
 Source: National Heritage Institute, Prague, Czech Republic. Available at: https://iispp.npu.cz/mis_public/documentDetail.htm?id=1347429

Methodology of the reconstruction of the church

The monastery complex was closed by the Nazis in 1942 and in February 1945 it was devastated during an American air raid on Prague (Czech Republic). The north tower of the church, the upper part of the south tower, the entire vault of the main nave, most of the vaults of the side naves and the truss of the church, and the monastery were destroyed. **(Fig. 13)** As in the cases discussed above, the restoration began relatively quickly after the end of the war. However, it lasted over two decades. The reason was the ambiguity in the restoration methodology, especially regarding the western facade. At that time, the professional public considered two ways of possible restoration, namely the restitution of the original Gothic form of the church or the reconstruction of the last preserved state before destruction. Necessary static and consolidation work was carried out on the monastery complex. The church was vaulted with reinforced concrete vaults, the walls were supported with reinforced concrete 'belts' and a new truss made of reinforced concrete trusses was designed. **(Fig. 14, 15)** This included mainly conservation and reconstruction work. However, the western facade still awaited further redesign. **[11]**



Figure 13: State of The Emmaus Church before restoration.
 Authors: Končinský, Tuháček (1945)
 Source: National Heritage Institute, Prague, Czech Republic. Available at https://iispp.npu.cz/mis_public/documentDetail.htm?id=1347423

The design of the restoration of the church facade was dealt with by several architects, mainly due to changes in the general design companies in charge of the restoration. All the opinions that were presented were based on the latest preserved state, i.e. the Beuron pseudo-Gothic rebuilding, but none of the designs involved an exact reconstruction of the towers. The conviction that the completion of the towers should be carried out in a contemporary architectural fashion thus became a growing opinion in the professional public. Finally, in 1964, an architectural competition was announced for the completion of church towers. From the six submitted proposals, the expert jury unanimously selected the design of the architect František

Maria Černý, which comprised an indicative reconstruction of the towers in a significantly artistic way and at the same time allowed the release of the western vaulted field. (Fig. 16) In addition, with his design of the contrasting styling of the proposed towers, F. M. Černý supported the original urban concept, which was created in this location during the individual stages of development. [12]

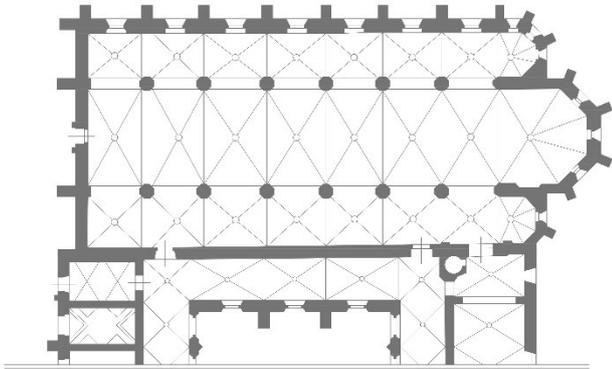


Figure 14: Floor plan, the current state of The Emmaus Church in Prague, Czech Republic. Redrawn by Martina Jelínková



Figure 16: The current state of The Emmaus Church in Prague, Czech Republic. Author: Martina Jelínková



Figure 15: The current state of The Emmaus Church in Prague, interior. Author: Martina Jelínková

COMPARISON

A summary of the situations that preceded the deliberate restoration of the monument in the 20th century [13] is given in Tab. 1. We divided rebuilding projects into two types: rebuilding which resulted from the need of repairing the churches, for example due to damage sustained in various uprisings, without reducing their architectural value (necessary rebuilding), and rebuilding resulting mainly from a change in aesthetic or religious opinion [14] and earning the status of being worthless or devastating the original substance (worthless rebuilding). Another important indicator for the analysis is the methodology of restoration of individual destroyed parts presented in Tab. 2, which we relate to the division into necessary and worthless rebuilding. When comparing all three churches, in the case of the Handlová church we see an apparent diverting. While in the case of the churches in Bíňa and Prague it was a matter of reconstruction of the state before destruction, essentially regardless of the value of the given stage, in the case of Handlová it was a matter of restitution of the Gothic substance of the church. In parallel, the requirement for this renovation was to significantly increase the capacity of the church, which could have led to the idea of a completely different solution. We attach even more importance to this act of restoring the church to its historical expression. During the restoration of churches in

Prague and Biňa, the exact reconstruction of the state before destruction was applied as a general rule, but it was implemented with significant deviations. Thanks to neo-Romanesque windows, the restoration in Biňa can be considered an example of a persisting opinion of purist reconstructions of the 19th century. In the case of the Emmaus

Church, clear opinions emerged since the beginning of the restoration solution that the tower facade should not be reconstructed to its pre-destruction state, but the rest of the church and the monastery were reconstructed to match the last Beuron rebuilding from the 19th century.

Table 1: Summary of the comparison of the three churches.
Author: Martina Jelínková

LOCALITY	ORIGIN	DEVELOPMENT					DESTRUCTION	RESTORATION	METHODOLOGY	CM*
Handlová	1340	1502	1599 – 1603	1770	–	1942 – 1943	1945	1957	Restitution/ Indicative reconstruction/ New creation	31 October 1963
	–							1961		
Biňa	approx. 1217			1722	1861	1896 – 1898	1944	1951	Purist reconstruction	17 July 1963
				–				1955		
Prague	after 1347		1635	18th century	1880 – 1890		1945	1945	Exact reconstruction/ Indicative reconstruction	3 May 1958
								–		

 Necessary rebuilding

 Worthless rebuilding

*Dates of proclaiming the object as Cultural Monuments (CM)

Table 2: Methodology of restoration of individual parts in historical buildings.
Author: Martina Jelínková

LOCALITY	PORCH	TOWERS	VOLUME OF NAVE	VAULTING	APSE
Handlová	–	Conservation	Restitution of Gothic form	Indicative reconstruction / New creation	Conservation
Biňa	Replica with neo-Romanesque windows	Replica of the state before destruction	Replica of the state before destruction	Replica of the state before destruction	Replica of the state before destruction
Prague	–	Indicative reconstruction	Replica of the state before destruction	Replica of the state before destruction	Replica of the state before destruction

Another interesting fact is the use of new creation and indicative reconstruction in Handlová. Here, however, we omit Emmaus from the comparison, as we do not consider the situation of the church building in a capital city with a significant urban accent, which, moreover, was to be amplified by the tower facade, to be comparable. All things considered, in contrast to Biňa, no historicism was used in Handlová. Everything that was created as new had a clear modernist style. The paradox is that while the windows illuminating the main nave, i.e. the space that was restituted in volume as Gothic, were rectangular (modernist), Chudomelka reconstructed the external supporting pillars, although they were no longer needed for the construction of the temple. We would like to point out that at the time of the solution of the restoration in Handlová, the Venice Charter, which later stipulated a distinction of contemporary input from the historical, was not in place, yet. The only guidance in force at that time was the Athens Charter of 1931, which, among other things, allowed the use of modern technology and materials in the

consolidation of monuments [15]. This was also the case of all three compared churches, where reinforced concrete was used in restoration either for consolidation work or to create new vaults. For the sake of completeness, when confronted with the Athens Charter, we would like to state that for Karol Chudomelka the observance of the principle of using historical buildings in order to maintain the continuity of life [16] was an absolute premise. In the accompanying report of the restoration project, he states this as an equivalent aspect by which the project is managed.

It follows from the above that the restoration of the church in Handlová is progressive. In the current state of research, we cannot say whether it is possible to attribute any primacy to Chudomelka's restoration, either within our territory or even the territory of the former Czechoslovakia. This will certainly be the subject of our further research. Especially if the result of the competition for the completion of the towers of the Emmaus Church is considered to be the first official document, when the

possibility of the restoration in a modern architectural fashion [11] and it is still talked about in this way. [17]

At the end of the analysis, we pay attention to a fact that is obvious at first glance. In the last column **Tab. 1** we present the date of proclaiming the objects as Cultural Monuments. It is obvious that the registration took place at the turn of the 1950s and the 1960s, because that was when the first registrations were made. What is worth discussing, however, is the fact that approaching of the then professional society was full of respect and warm relationship to the country's historical heritage, regardless of legislative protection. [18]

CONCLUSION

After the Second World War, monument care in the territory of the former Czechoslovakia had to face numerous difficulties—institutional- and opinion-wise. A large proportion of historic buildings were devastated and awaited rescue. However, the answers as to how this should happen differed, which is being revealed in our research. In some cases we can follow the views surviving from the 19th century, which favoured a purist reconstruction of buildings (Church of the Assumption of the Blessed Virgin Mary in Biňa), but the majority opinion of the professional public advocated reconstructing a destroyed building to its pre-destruction state. In the 1950s, however, opinions began to emerge, which were in favour of bringing a new historical layer in the form of contemporary inputs. These were triggered by the new context in which the object(s) occurred. Whether it was a requirement for functionality (such as increasing the capacity in the case of the Church of St. Catherine of Alexandria in Handlová) or strengthening the historical and urban context (as is the case of the Church of the Virgin Mary and the Holy Slavic Patrons in Prague, when none of the authors wanted to reproduce the tower in terms of the worthless neo-Gothic rebuilding and, moreover, it was necessary to start from the established urban situation created by the construction of a symmetrical set of buildings in front of the church). Thanks to the nascent views on the possibility of contemporary interventions regarding the preservation and reconstruction of preserved parts of historic buildings and the preservation of historical substance, exceptional examples of modernist contribution to the historical substance could arise without historicism, including Prague's Emmaus church and the Handlová church. In the upcoming part of our research, we will deal with the uniqueness of Chudomelka's restoration of the Handlová church in the context of post-war restorations in our territory, as well as with the reasons why the restoration was not carried out according to the architect's original proposal.

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- [1] The development of approaches in the care of monuments was dealt with by Ingrid Ciulisová in her publication "Historizmus a moderna v pamiatkovej ochrane" (Historicism and Modernity in Monument Protection), where she focused on the period up to the middle of the 20th century. Several articles in periodicals, authored by Vendelín Jankovič, are dedicated to the post-war development. However, a comprehensive overview of the development of monument care after the Second World War has not been compiled yet.
- [2] We consider the immediate events preceding the present to be the youngest history.
- [3] Innovations in monument care we understand as the imposing of something new in terms of methodology, morphology, or material.
- [4] Alfréd Piffel is mentioned as the author of the restoration of the church in Biňa. However, it is clear from Lucia Porubská's document "Alfréd Piffel a pamiatková obnova vo svetle dokumentov Archívu PÚ SR" (Alfred Piffel and Monument Restoration in the Light of the Documents of The Monuments Board of the Slovak Republic) that the final form reflects his project only partially, which fact is also confirmed by our research.
- [5] Slovak Institute of Monument Care and Nature Protection. (1967) "Súpis pamiatok na Slovensku. Zväzok prvý A-J" (List of Monuments in Slovakia. Volume One A-J), Obzor, Bratislava, Slovakia.
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- [9] The Romanesque Rotunda of the Twelve Apostles stands near the Church of the Assumption of the Blessed Virgin Mary.
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- [11] Dostál, O., Vošahlík, A. (1965) "Obnova západného průčelí bývalého Emauzského kostela v Praze" (Restoration of the Western Facade of the Former Emmaus Church in Prague), *Architektura ČSSR (Architecture of the Czechoslovak Socialist Republic)*, 9, pp. 581-590.
- [12] Urlich, P., Vorlík, P., Filsaková, B. (2006) "Šedesátá léta v architektuře očima pamětníků" (The Sixties in Architecture through the Eyes of Witnesses), Czech Technical University Publishing House, Prague, Czech Republic. ISBN 80-01-03413-5
- [13] As a deliberate monumental restoration, we mention the restoration after the war devastation, although in the case of the Biňa Church, even interventions in the 19th century are considered reconstructions in terms of monument care.
- [14] The Beuron Art School had several principles for creating the proportions and dimensions of the whole work, as well as the overall effect of the space. These principles were also applied in the reconstruction of the Emmaus Church.
- [15] Part IV of the Athens Charter, "Restoration of Monuments", refers to the use of modern materials in the consolidation of ancient monuments and is permitted where the

disintegration of protected objects or the loss of their statics is thus prevented.

[16] The recommendation for the occupation of buildings with respect to their historic or artistic character, which ensures the continuity of their life is set out in Part I "Doctrines. General Principles", Athens Charter.

[17] In an interview with architect Karel Kibic, the publication "Šedesátá léta v architektuře očima pamětníků" (The Sixties in Architecture through the Eyes of Witnesses) mentions the reconstruction of the Emmaus Church in the context of interesting new buildings in the historical environment.

[18] The effort to maximize the preservation of destroyed architectural heritage sites after World War II is evidenced not only by interviews with architects in the publication "Šedesátá léta v architektuře očima pamětníků" (The Sixties in Architecture through the Eyes of Witnesses), but also by a conference paper by Milena Hauserová from a recent international conference "Monuments and Monument Care in Czechoslovakia and Other Central European Countries during the Second Half of the 20th Century" held online in April 2021.