

Baťovany – (re)visions of a modern town: Searching for identity

Veronika Vaňová^{1*}

Jana Pohaničová²

^{1,2} Slovak University of Technology, Faculty of Architecture and Design, Institute of History and Theory of Architecture and Monument Restoration, Bratislava, Slovakia

*Corresponding author

E-mail: veronika.vanova@stuba.sk

Article information

Sent: Jan 31, 2022

Accepted: Apr 28, 2022

Abstract: The town of Partizánske in Slovakia, formerly known as Baťovany and built according to the design of the urban development plan of architect Jiří Voženílek (1909 - 1986) from 1938, represents a unique urban-architectural achievement in the context of not only Czechoslovak functionalist architecture, but also the emergence of modern European cities in the first half of the 20th century. Its original Baťa image, the remarkable idea of a linear industrial town with numerous structural and building innovations in the field of architecture have co-created the town's identity over the years and its original urban, architectural and historical value remains clearly observable. If we do not protect these values, the town will gradually lose its identity. From this perspective, the key aspect is the re-identification or (re)vision of the historical, architectural-urban, industrial and cultural values of the original industrial town concept and the subsequent confrontation of this model with the current demands of the town residents as a way to rediscover the disappearing identity with an emphasis on preserving and maintaining the exceptional values of Baťa architecture and urbanism. To this day, Partizánske has not adopted any concept of functioning territory or object-focused monument protection of Baťa heritage. Possible solutions regarding monument protection and rescue, restoration or reconstruction of the original Baťa architecture are hindered by lack of open communication between monument protection institutions, experts - historians, architects and urban planners with practical experience, town councils, civic associations and town residents. Therefore, our research also focuses on cooperation with the inhabitants of the town and introduces them to possible intervention solutions for the preservation of the unique architectural, urban and cultural heritage. This paper attempts to search for possible ways (participatory design, research by design, etc.) of ensuring the sustainability of the identity of the town, while preserving the unique values of Baťa heritage in Partizánske for future generations.

Keywords: Baťa architecture, linear town, industrial town, identity, Jiří Voženílek

INTRODUCTION

This article is part of the PhD research project The Phenomenon of Baťa Architecture in Slovakia, Visions and Reality. The town of Partizánske (formerly known as Baťovany) constitutes a significant achievement in modern urban planning in Slovakia. However, a failure to understand what town identity its current residents can identify themselves with might involve the risk of gradually losing the precious values of Baťa architecture and urbanism. This article aims to answer the question why the town's original identity is disappearing, while also exploring possible ways of reviving it. While taking into account the identified historical, architectural, urbanist and cultural values of the original concept of Partizánske as an industrial town, we are looking for a way to restore and update its fading identity. The results of the research will become the basis for the preparation of the architectural manual of the town of Partizánske as one of the possible tools for the sustainability of the Baťa heritage.

BAŤA IN THE UPPER NITRA REGION

Several events preceded the establishment of Baťovany (present-day Partizánske since 1949) (Haviar, 2012). The Baťa company gradually began to expand its production throughout Czechoslovakia (including today's Slovakia), as well as abroad. The planned factory in Slovakia was intended for the production of machine tools and bicycles. When choosing the location where the new production facility was to stand, they looked for areas with a good connection to Zlín (now Czech Republic), with easy access to raw materials for construction and also with high unemployment. (Haviar, 2012) Therefore, they chose Upper Nitra as the most suitable territory. The landowners and wealthy farmers there knew that if a factory was built there, they would lose cheap labor, so they decided not to sell their land. Therefore, several unsuccessful negotiations took place in the surrounding towns and villages (Topolčany, Veľké Uherce, Žabokreky nad Nitrou, Oslany). The Baťa company did not man-

age to find land in either Topoľčany or Kremnica. Finally, the company decided to use the land already purchased from Eugene Salzberg in Šimonovany for the construction. The construction of a factory for the production of machines and bicycles began on 8 August 1938. The newly emerging town was named Šimonovany - Baťovany. (Janto, 2019) In 1939, after the declaration of Slovakia's autonomy, the situation in Šimonovany -

Baťovany became more complicated. Exports of footwear to stores in Slovakia decreased significantly at that time. Therefore, the Baťa company decided to expand the production of footwear directly to Slovakia, so instead of the original intention to produce machine tools and bicycles in Šimonovany - Baťovany, they began to produce footwear in the new production complex. (Fig. 1)

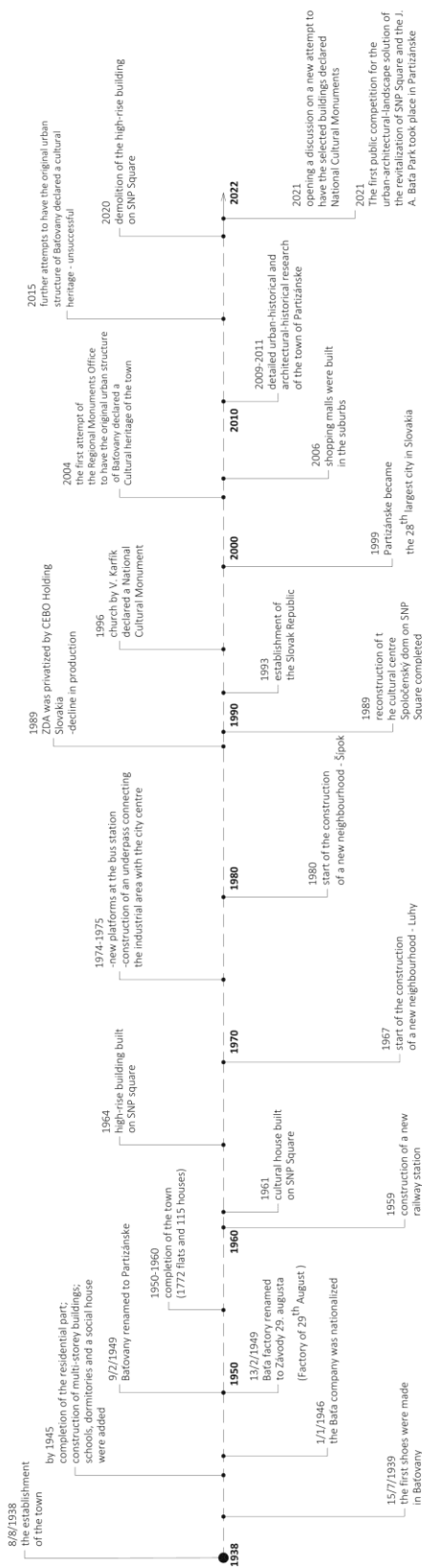


Fig. 1. A time axis of the Slovak town of Partizánske, formerly known as Baťovany. (Author: Veronika Vaňová)

JIŘÍ VOŽENÍLEK AND THE IDEAL INDUSTRIAL TOWN

The formation of Baťovany is linked with architect Jiří Voženílek (1909–1986). A graduate of the Faculty of Architecture of the Czech Technical University in Prague, he was a member of a left-leaning group of architects (Štursa, Janů, Voženílek) called PAS, which promoted the ideas of standardisation and industrialisation in civil engineering. On 20 April 1937, he started working for the Baťa joint-stock company in Zlín. He gradually worked his way up, becoming a renowned architect and urban planner with successful projects even outside of former Czechoslovakia. The innovative environment of Baťa's Zlín; its tradition of using modern forms of organising work, standardising things, and industrialising civil engineering and collective planning methods; as well as the chance to work under the guidance of architect Vladimír Karfík from the very beginning of Voženílek's time there – all these things created the ideal conditions to form the creative credo of this young architect, who would later also become an excellent urban planner.

After two years of work as an architect and budgeteer at the Baťa factory, in 1940 he started working as an independent architect. After 1945, he became the leader of the design department at the Baťa state-owned enterprise, and he formed a group to work on the urban development plan for Zlín. At the same time, he became the first chief architect of Zlín in the post-war period. He established Stavoprojekt, a socialist organisation focusing on architectural design, and in 1949 he moved to Prague to work as its manager. In Prague, he later worked as a professor of urbanism at the Faculty of Architecture at the Czech Technical University.

As a result of Voženílek's commitment to the socialist regime, his personal contribution to Czechoslovak architecture – primarily the architecture of Zlín – has not been sufficiently appreciated so far (Svoboda, 2010). Since the very beginning of his work in Zlín, Jiří Voženílek made use of the opportunity to collaborate with prominent architects like Vladimír Karfík (designing the Roman Catholic church in Otrokovice, now Czech Republic, in 1937) and Robert Hubert Podzemný (cooperation on urban development plans for Baťovany and Zruč nad Sázavou, now Czech Republic, in 1939). Robert Hubert Podzemný (1904 - ?), Czech architect, cousin of the architect Richard Ferdinand Podzemný (1907 - 1987), was an important representative of the Czechoslovak interwar avant-garde. Robert H. Podzemný worked for the Baťa company until 1939 and emigrated to the USA before the war. Richard Podzemný, who probably never cooperated with the Baťa company, is mistakenly mentioned as a co-author of J. Voženílek in several of the mentioned projects (Baťovany and Zruč nad Sázavou). (Štaša, 1985; Svoboda, 2010, p. 47)

Archival sources also document Voženílek's external collaboration with the Prague architect Jaroslav Fragner (concept of the industrial town of Kolín, now Czech Republic, 1940 - 1941). However, Fragner's share in the project prepared in cooperation with the Baťa company was small. Vladimír Kubečka and Jiří Voženílek were in charge of urban planning in Kolín in the Zlín studios with Jiří Voženílek as the guarantor of the entire project. (Svoboda, 2010, p. 60) In addition to numerous significant architectural projects (such as his New Standard for a 5-Storey Building from 1943, a prototype of which was tested in Baťovany in 1943; Collective House in Zlín from 1947; Factory Buildings 14 and 15 in the Baťa Factory complex in Zlín from 1946–1948), Jiří Voženílek developed and implemented a visionary town concept, which was described in detail in the Baťa joint-stock company manifest: *Průmyslové město* (The Industrial Town, 1939). (Svoboda, 2010, p. 60) He also applied the idea of a modern linear town in one of his first urban planning proposals, creating two urban development plans for the Slovak

town of Baťovany (Baťovany Urban Development Plan, 1939–1943, Richard Podzemný and Jiří Voženílek; Baťovany Urban development Plan, 1945, J. Voženílek). (Fig. 2)

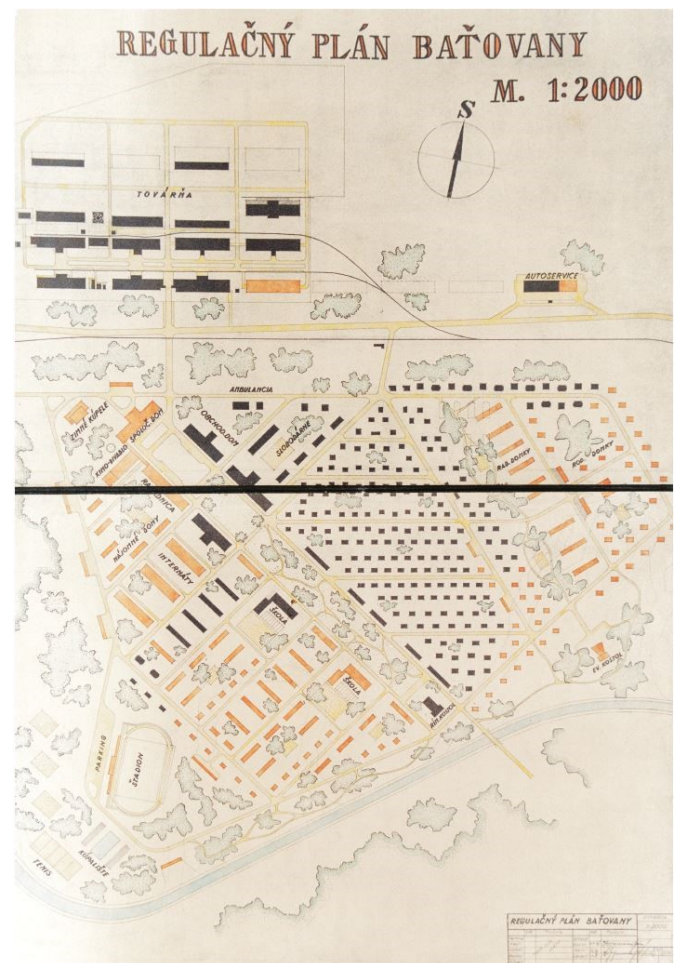


Fig. 2. Baťovany urban development plan by J. Voženílek, 1946. (Source: The archive of the Partizánske Municipal Museum in Partizánske, now Slovakia)

Applying the same principle, he created three urban development plans for the town of Zruč nad Sázavou (1939–1945, in collaboration with R. Podzemný), urban development plans for Kolín–Telčice (The Kolín–Telčice Industrial Town, 1940–1941), as well as other cities and towns, some of which were located abroad (such as Martfü Urban Development Plan, 1941–1943, Hungary; Factory Urban Development Plan – Best, 1944, The Netherlands). Voženílek's work as an urban planner culminated in his post-war designs for the Zlín municipality and the Baťa factory complex in Zlín. The fact that Voženílek's Zlín Urban development Plan (J. Voženílek et al., 1946) is basically valid to this day is testimony to the quality of his designs. (Svoboda, 2010, pp. 40–41)

Changes to the urban development plan

Voženílek's early works of urban planning already reflected the uniqueness of Baťa architecture. His Baťovany Urban Development Plan, which was changed several times during the town's construction, was designed in 1938 for 5,000 to 15,000 residents in line with the principles of an ideal industrial town. (Moravčíková, 2003) The town of Baťovany, built according to this plan, was divided into different functional sectors: an industrial zone, a transportation zone, a park zone, a zone with shops and services, a residential zone with single-family homes, a residential zone with multi-family housing and a recreational zone. The town plan was created as a mix of various urban

planning concepts modern in the 20th century. It represents a combination of both contemporary and timeless trends in urban planning – ideal cities, garden cities and linear cities. (Bartošová, 2020, pp. 27-28) Shortly thereafter, the original urban development plan was modified in reaction to the town's growth. According to Jiří Voženílek's urban development plan from 1946, the town's main thoroughfare was determined by the existing railway, the four cardinal directions and the prevailing winds in the area. (Moravčíková, 2003) The central axis of the town, stretching from the industrial complex in the north, was rotated by 12 degrees due to the direction of the regional railway. The axis stretched from the industrial zone, crossing the railway perpendicularly and leading right up to the edge of the town square, where it rotated by 45° and from that point continued to the end of the square and to the bank of the river Nitra. Local streets were linked to the central axis perpendicularly, with the exception of streets in the zone with single-family homes, which were also rotated by 45°, allowing for better utilisation of cardinal points during the construction of the houses. (Fig. 3)

The whole town plan was designed to make the town ideal for walking, allowing employees to get to work and back home with ease (Janíčková, 2017, pp. 18-19). Between 1941 and 1947, the expanding built-up areas of the town saw a new addition – a zone with single-family houses built in line with the principles outlined in Voženílek's original urban development plan. However, the character of the houses changed. Not only did they get a new facade design, but also sloped roofs instead of flat ones. (Fig. 4) Between 1943 and 1944, plastered houses with six and eight housing units were built by the town square, designed by Miroslav Dorfa (Haviar, 2012, pp. 36-37). In the 1960s, a house of culture and a town hall were built in the main town square (Partizánske, 2000, pp. 22-23). However, all these interventions respected the original urban development plan. The biggest changes came between 1960 and 1990 with the construction of two new neighbourhoods: Luhy (start of construction 1967) in the western part of town and Šípok (start of construction 1980) in the southern part. (Partizánske, 2000, pp. 20-27) Neither of these socialist developments respected Voženílek's original urban development plan, as they were rather based on the modern ideas of contemporary urban planners. (Fig. 5)



Fig. 3. Photo of the residential zone of family houses from 1944. (Source: The archive of the Institute of History and Theory of Architecture and Monument Restoration, FAD STU, Bratislava, Slovakia)



Fig. 4. Photo of the residential zone of family houses from 1944, the Red Street can also be seen in the shot. (Source: The archive of the Institute of History and Theory of Architecture and Monument Restoration, FAD STU, Bratislava, Slovakia)



Fig. 5. Partizánske Schwarzplan. (Author: Veronika Vaňová)

Despite being different, these neighbourhoods brought mono-functional areas with lower-density built-up to the town structure, fulfilling the housing needs of the growing town. The least respectful intervention in this period was the construction of a lodging house in the very centre of the main town square (built in 1963, the building no longer exists as it was demolished in 2020). (Partizánske, 2000, pp. 20-21) The building was significantly taller than its surroundings, obstructing the Church of the Divine Heart of Jesus designed by architect V. Karfík (1943). While the building was constructed in line with the communist ideology, its primary purpose being to clearly obstruct the view of the church and dominate the public space with its height, it also ended up logically separating the town square into two separate functional sections – the busy square and the relaxing park. Therefore, one could argue that this location was, indeed, “suitable” for the building. Voženílek’s original plans from 1938, which have been published by Henrieta Moravčíková, (Moravčíková, 2009) suggest that even the architect himself already had plans to create a structure that would separate the square into two parts (Bartošová, 2020, pp. 32-33).

Further inappropriate modifications to the town’s urban plan came in the 1990s and the 2000s. In these two decades, several new buildings were added that did not respect the town’s original urban development plan. These included, among others, a new department store at the train station and commercial buildings with a dynamic tear shape located on the pedestrian route between the house of culture and the underpass leading to the industrial complex. In this period, shopping malls started appearing at the town’s periphery, causing serious traffic issues that continue to this day. The first of these was the Tesco supermarket, constructed in 2006. Other supermarkets sprung up near Tesco in 2012–2013. Considering the current developments and the latest zoning plan of Partizánske from 2015 (authors: Lenka Stankovská and Michal Chudík), it is obvious that the town has continued the trend that started at the beginning of the 21st century, failing to respect Voženílek’s original urban development plan.

However, the plan’s unique concept at least warrants finding creative ways to build upon it. Traces of the Baťa identity of the town are still clearly visible and they form a set of cultural heritage values: *“historical value (the town’s original buildings are physical testaments documenting the development and activities of the Baťa company – one of the biggest shoemaking businesses in the world), urbanistic value (in the Šimonovany–Baťovany project, both industrial and residential buildings were placed in line with the linear town concept; this concept is rare in Slovakia and – in combination with the town’s regular street grid and detailed functional zoning – it is exceptionally valuable), architectural value (because of the specifics of their architectural execution, the original Baťa buildings form a homogeneous layer of architectural expression in the spirit of functionalism and the industrial architecture that was produced in the architectural studios of Zlín), social value (to this day, the preserved structures are reminders of the prosperous Baťa joint-stock company, providing value through positive memories).”* (Bartošková, 2016, pp. 5-7)

When comparing the current zoning plan of Partizánske and the existing urban interventions with Voženílek’s original concept, it can be assumed that the visibility of the original Baťa architecture will gradually disappear. The original urban plan will be confronted with several issues, such as the plan to widen the town’s main arterial road from two to four lanes. In this case, the goal is to relieve the town of traffic jams, which currently tend to occur during rush hour. However, instead of relieving traffic in the town centre, widening the road will make traffic even denser. Collision points which are currently problem-free (places where several secondary arteries from different direc-

tions meet) will face even greater traffic than today. (Slovak Road Administration, 2019) As a result, the number of cars that pass through the town will not decrease, but rather increase. Another threat associated with heavier traffic is the expansion of the town to the periphery, where residents need to drive by car. The monofunctional areas that are being created at the edge of the town turn cars into a necessity, whether these are the so-called satellite neighbourhoods, i.e. residential zones with low-density housing, or newly built production facilities. This results in urban sprawl. (Hnilička, 2012) For the people living in these parts of town, commuting by car is the only option to reach work and the services they need.

Urban heritage protection

However, one of the biggest threats to Baťa heritage appears to be the lack of urban heritage protection in the town, which is something that preservationists and experts have been trying to achieve since 2004 (Fig. 6). The last professional initiative is the elaboration of materials for the declaration of the Urban Heritage Zone from 2015 by the Monument Board of the Slovak Republic. Even this legislative framework has not yet been successfully communicated to the public and subsequently approved. Due to the complete absence of the application of territorial and object monument protection, both the original linear town principles and individual architectural structures face significant degradation. Apart from the church designed by Vladimír Karfík, which has been a national cultural monument since 1996, no other element of the town’s Baťa architecture is subject to cultural heritage protection. (The Monuments Board of the Slovak Republic, 2012). We can also compare the approach to the protection of Baťa architecture in Partizánske with other Baťa cities in Slovakia and with the town of Zlín (Czech Republic), which shows a high degree of urban heritage protection of the Baťa phenomenon aimed at preserving the town’s original identity.

The town of Svit in eastern Slovakia faces a similar problem as the town of Partizánske. There is no urban heritage protection of Baťa architecture and the owners renovate the individual buildings in an inappropriate way. The Monuments Board of the Slovak Republic is still unsuccessfully trying to protect Baťa architecture in Svit. An attempt to declare an Urban Heritage Zone in the former industrial area in Svit failed in the 1990s. (Kern, 2021) Even in Bošany near Partizánske, where Tomáš Baťa bought a local tannery in 1930, opened a factory and built a residential colony for his workers (the so-called Red Colony), Baťa architecture has remained forgotten and unprotected.

The situation is different in Zlín, Czech Republic, in the hometown of Baťa joint-stock company. That area was declared an urban heritage zone in 1990 and the status is still relevant. Not only architecture but also urbanism is protected. The town of Zlín is an excellent example of how to ensure the protection of Baťa heritage. (Zlín municipality, 2018) The town has territory-focused heritage protection regulations and 28 buildings of Baťa architecture declared national cultural monuments. They have prepared an extensive document on protection, which informs the owners of the buildings on the principles of protection and how to proceed in the reconstruction and construction of the Baťa architecture. The document was prepared in cooperation with the town of Zlín, the Monument Board of the Czech Republic, architects and citizens of the town. (Zlín municipality, 2018)

In contrast to Zlín, Slovak town Partizánske currently constitutes a town whose territorial regulations do not support the preservation of the unique Baťa urbanism, architectural solitaires and the original identity of the town, nor do they lead to sustainable concepts of the cities of the future. These correla-

tions are expressed in the table below (Tab. 1) describing the method and degree of territorial and object monument protection in selected Baťa towns. In locations where the protection of architectural and urban heritage is absent, we can observe a gradual loss of Baťa identity of the town or place. There is also a lack of the ability of the owners to identify with the monuments during the reconstruction of the buildings (inappropriate reconstructions, the problem of insulation, etc.). The use of architectural and urban planning manuals is offered here as an example of good practice. The Zlín Architectural Manual stands out in

this respect, as it maps and popularizes architectural and artistic objects, sets of buildings and public spaces built since 1894. (ZAM, 2019) In further research, we will compare the current development of the town and the approach to the protection of Baťa architecture with other Baťa cities abroad. Zruč nad Sázavou and Sezimovo Ústí - Czech Republic, Batadorp - Netherlands, Möhlin - Switzerland, Martfü - Hungary, Chmelek - Poland, Tilbury - United Kingdom of Great Britain and Northern Ireland.



Fig. 6. A proposed urban heritage zone and protection zone of the urban heritage zone. The map is based on the results of the research from years 2004 and 2011. (Author: Veronika Vaňová)

Tab. 1. Urban heritage protection of selected Baťa towns. (Author: Veronika Vaňová)

City	PARTIZÁNSKE-BAŤOVANY	BOŠANY	SVIT	ZLÍN
Country	Slovakia	Slovakia	Slovakia	Czech Republic
Year of establishment of the factory	1938	1930	1934	1900
Urban development (zoning) plan	1938	-	1935	1923-1925
Conservation zone	none	none	none	Conservation zone since 1990
National cultural monuments	1	0	1	28
Civic associations dedicated to the Baťa phenomenon	2	0	2	3
Manual - a tool for applied solutions to restore Baťa architecture	0	0	0	3

A LOST IDENTITY

The term “identity” has many meanings. From a sociological perspective (Jandourek, 2001, p. 106), it is interpreted as “authentic existence”, a phrase which describes a unity between a person’s inner mental life and their actions. It also refers to an intense feeling of one’s own identity, one’s individual experience with the community. (Ontkóc, Kotradyová, 2021, pp. 24-30) Identity can be interpreted as complete sameness, but also as a certain distinctiveness and uniqueness. According to Jenkins, identity “incorporates two defining aspects of comparing people and things: similarity and dissimilarity.” (Furdík, 2011, p. 54) Norwegian historian and theoretician of architecture Christian Norberg-Schulz views this term in relation to architecture and the search for genius loci: “The personal identification of a person implies the identity of a place.” (Norberg-Schulz, 2010, p. 21) In order for a person to be able to identify with a place, the place first needs to have a clearly visible identity. Architects Alena Kubová-Gauché and Isabelle Gournay also reflect on this issue in their article, where they conclude that Partizánske is a town that has lost its identity (Kubová-Gauché, Gournay, 2019, p. 367).

The concept of identity is often mentioned in connection with the historical meaning of towns and cities. However, the way in which identity manifests itself in a specific environment is not simple to describe. The Short Dictionary of Slovak defines identity as: “sameness, oneness, uniformity” (Doruľa, 2003). Kevin Lynch offers a different perspective on the identity of an object or place: “This is called identity, not in the sense of equality with something else, but with the meaning of individuality or oneness. Second, the image must include the spatial or pattern relation of the object to the observer and to other objects. Finally, this object must have some meaning for the observer, whether practical or emotional. Meaning is also a relation, but quite a different one from spatial or pattern relation.” (Lynch, 2004, pp. 8-9). A different perspective offers a social context where: “cultural identity also represents a process, one in which a certain community identifies with the cultural heritage of its ancestors, protecting and otherwise slowing down its decline in order to preserve cultural continuity for the future of the generation.” (Gregorová, Špaček, 2010, p. 230).

In the past, towns and cities could easily be distinguished by their uniqueness and the character of their built-up areas, which was determined by several factors: expression of national identity, geographic location, the materials used, or the individual contribution of a relevant ethnic group. The identity of towns was unmistakable. Today, the identity of many towns is barely visible. Partizánske (Baťovany) is a town with a unique urbanistic value, and – as one of the few preserved ideal industrial towns in the world – it can still demonstrate its unmistakable identity (cultural, social and visual) and the character of its built-up areas, still clearly visible even despite unsuitable changes made in the last decades of the 20th century and at the start of the 21st century. This fact is primarily appreciated by experts, while the general public’s awareness of the town’s identity is faltering. If the residents of Partizánske fail to identify themselves with the town’s Baťa identity, this identity will be difficult to preserve.

The original identity of Baťovany consists of the following phenomena still visible in the town’s overall image: the town’s unique history associated with the world-renowned Baťa joint-stock company; the exceptional examples of Baťa urbanism, including the public square dominated by Karfík’s church; the architecture of the industrial complex and the preserved 6.15×6.15 m modules that were used for the construction of industrial buildings; Baťa residential architecture; and the

town’s residents, who view this identity as a link to their cultural heritage. (Janíčková, 2017, pp. 44-46) (Fig. 7)



Fig. 7. Industrial complex. (Photo: Veronika Vaňová, 2022)

We can perceive the cultural and social identity in the town also through the oldest inhabitants of the town, who directly experienced Baťa school of work and worked for the company Baťa and used to be referred to as “baťovci” (Moravčíková, 2004). However, the original “baťovci” are already dying out in the town. The generation that identified with the Baťa identity the most has become a minority among the town’s residents. (Moravčíková, 2004) The generation that grew up in the 1990s gradually began to identify with the original identity. They perceive the historical and cultural aspects of the town’s origin and try to maintain this phenomenon. The phenomenon can be observed in the activities of the aforementioned age group, as these people clearly try to record the history and culture of the original town of Baťovany through their activities in civic associations (OZ Fabrika umenia, lit. Art Factory). (Art Factory, 2015)

On the contrary, the majority of the population - the generation that grew up during the communist regime and experienced the change of the regime - no longer tends to identify with its original identity and hampers the processes associated with territorial and object-focused monument protection. Therefore, it can be said that Partizánske is gradually losing its identity. However, even if a place or town has lost its identity, it can be revised and restored, or rediscovered. (Bartošová, 2020, p. 42) In this process, the active contribution of architects, urban planners, historian and theoreticians of architecture, sociologist and other

professions is important in formulating a new identity that would follow the historical identity - in this case Baťa identity. The question remains what the town can expect in the future and whether the new generation will succeed in promoting a new perception of Baťa values and thus in reviving the town's identity.

Public participation

One suitable tool that would allow the general public and the town's residents to participate in restoring or revising the town's original identity includes participatory design methods (Ontkóc, Kotradyová, 2021), including emotional mapping. As part of her research, in October 2020 one of the authors of this article worked with the civic association Fabrika umenia (lit. Art Factory) and prepared materials for an emotional map as an accompanying program of the Days of Architecture event, which made it possible to comment on the situation in Partizánske. (Fig. 8)

The aim of this activity was to offer the town's residents an interesting tool for identifying the problems and opportunities of specific spaces. They were given the opportunity to mark specific places on a map with five different feelings and they

could also add text. The greatest number of positive marks was placed in the original Baťa-planned areas. However, these areas also received the largest number of marks for "unfulfilled potential" and "missing amenities". The biggest number of negative marks appeared in places that did not respect the original urban development plan. The aim of this event was to have the public actively participate in providing proposals and solutions regarding Baťa architecture in Partizánske, and the main goal being to show residents a new way of having an open discussion and to emphasize the residents' views of the issue at hand.

The emotional map showed how the participating residents viewed the town; it indicated whether they were aware of the values of the Baťa cultural heritage and it helped identify where they saw the town's potential shortcomings. Participatory methods can be used for areas where communication between the public and monument boards (Bartošíková, 2016) has failed in Partizánske. Successful projects and initiatives from other cities could help there. A good example of the participation of the public in the design process regarding a Baťa district is provided in the publication *Zálešnou pro život, život pro Zálešnou* (Tuček, Pešatová, 2016), where the author informs and actively involves the inhabitants in the process of preparing a change in the urban development plan.

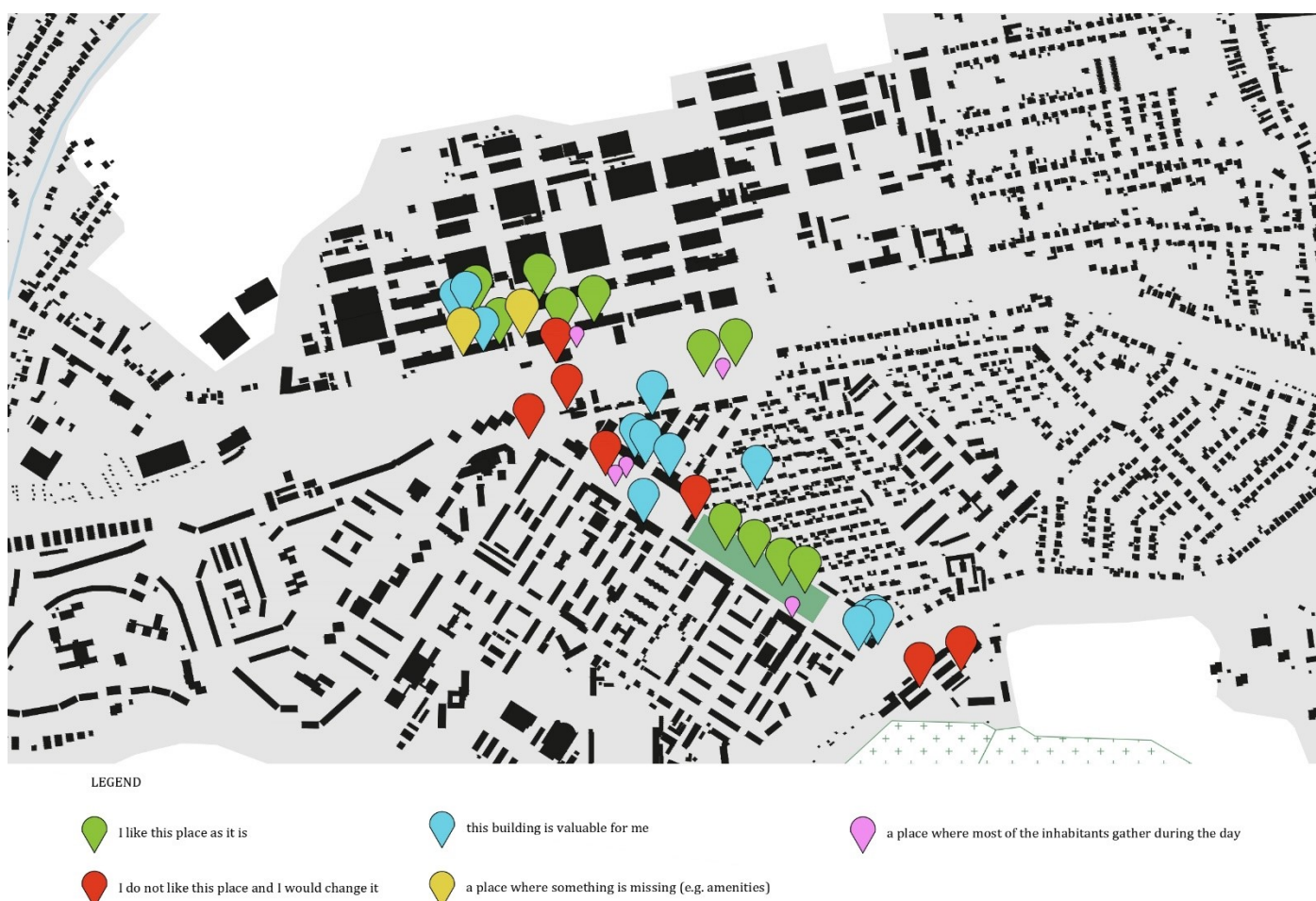


Fig. 8. The emotional map of Partizánske prepared based on the suggestions received at the Day of Architecture event in Partizánske, 2020. (Author: Veronika Vaňová)

Case study – Červená street

Červená Street serves as an illustrative example of how the identity of Partizánske could be worked with in the present (Fig. 9). The street is located in a part of town where – even without

cultural heritage protection – the original single-family houses have (at least partially) preserved their unplastered brick facades, including the material and spatial structure of the objects. The research has shown that only 5 of the 27 objects on Červená Street have retained their original appearance, 9 have retained

it partially and as many as 13 have undergone significant changes. As to the reasons for the situation, they might be connected to the fact that this location has retained a collective awareness of its uniqueness and the need to preserve its identity. This example is only a small fragment of what should be happening all over town in order to preserve its Baťa identity. In this case, the efforts only focused on preserving the materiality of the facades. However, looking at the other aspects of preserving the buildings' original identity, such as unsuitable house extensions and changes to their roofs, the houses can hardly be considered examples of best practice. Preserving the appearance of a house's facade is the simplest way to preserve reminders of the town's Baťa heritage. Moreover, residents can do so without having to ask for the help of experts like architects or the Monuments Board.



Fig. 9. Červená Street in Partizánske, Slovakia. (Photo: Veronika Vaňová, 2022)

Many residents who own Baťa buildings are interested in reconstructing their properties with consideration for and links to Baťa architecture, but they do not know how to do it. What tools could help the residents and the municipality in renovating and extending buildings so that the town's unique character would be preserved? The first available tool is educating people about the values of Baťa architecture. This means explaining the topic at town events and giving the public the option to participate in the formation of public spaces through interviews, surveys, lectures and participatory planning. The civic association Fabrika umenia (lit. Art Factory), which is trying to restore awareness of Baťa architecture, has already been doing similar activities in the town. Even children, the youngest residents of the town, can become part of the process since they will only have the potential to preserve the town's heritage if they grow up with awareness of it.

Another tool is open and professional communication between the municipality, the Monuments Board and the town's residents. Since the town was first established, the needs of its residents have changed, just like their living conditions have. A need to revise the original Baťa architecture has arisen. Naturally, the town's residents are concerned that if an urban heritage zone was declared there, it would affect the way they would be able to renovate their houses, meaning that they would not be able to adapt their housing in line with their individual requirements. This would make it more difficult for people to modify their property, so the town's residents have been filing appeals against the creation of the conservation zone that the Monuments Board has been trying to declare since 2004.

Therefore, it is necessary to create a tool that would help align the current needs of the town's residents with the experts' demands to preserve the Baťa identity of Partizánske. In 2021, the

first public meeting took place in the form of an open discussion between the citizens of the town, the Monuments Office and the town council. On behalf of the FAD STU Bratislava, Slovakia, V. Vaňová was also invited to the meeting, as a co-author of the Partizánske urban study, for which she received the award of Prof. Hruška 2019/2020. The discussion took place on September 28, 2021 in Partizánske. (FAD STU, 2021) The main author of this article has been working on creating a tool like this as part of her doctoral dissertation, which focuses on the phenomenon of Baťa architecture in Slovakia. The tool is applied around Červená Street in Partizánske as a case study. The case study consists of three design phases: Phase one – identifying the original state of the objects. Mapping the history and identity of the place or objects by researching archives, contemporary periodicals, etc. (Fig. 10)

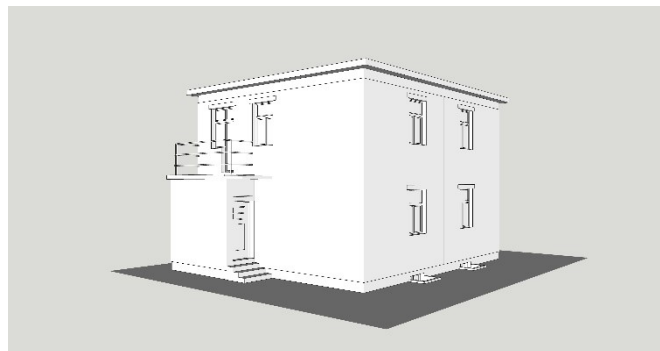


Fig. 10. A house model type Šimonovany, modelled according to the original plans. (Author of the computer model: Veronika Vaňová)



Fig. 11. House type Šimonovany. The left side has been reconstructed with regard to the values of Baťa architecture. The right side has been reconstructed regardless of the values of the Baťa architecture; it is obvious the original windows have been replaced. (Photo: Veronika Vaňová, 2022)

Phase two: The current state – documenting the current state of the objects. Using photographs and sketches of the original state to document how extensively the objects have been changed from their original state up to this point. Phase three: The future – proposing possible solutions with a focus on preserving the values of Baťa heritage. (Fig. 11) Creating a comprehensive document or manual with applied solutions to restore and preserve cultural heritage values using illustrative examples. The process also includes communication with the town's residents and their active participation in the process of revising its identity. The use of manuals in adapting urbanism and architecture to new requirements is a common practice. In this context, there are examples of accepted manuals from the Czech Republic -

Manual for the Creation of Public Spaces in the Capital Town of Prague (IPR Prague, 2014), or the manual: My Baťa House: Contemporary Reconstructions of Baťa Houses by architect Jitka Rössová (Rössová, 2012). The Public Spaces Manual, developed by the Bratislava Metropolitan Institute, has been successfully applied in Bratislava, Slovakia, for several years (Bratislava Metropolitan Institute, 2020).

CONCLUSION

Such an exceptional architectural and urbanistic achievement as Baťovany, currently known as Partizánske, needs to be protected for future generations. Since the town's formation, Baťovany has undergone a variety of changes. Despite all of them, it is still possible to see the town's original approach to urban planning and feel the original Baťa atmosphere of the town and its individual buildings. So far, existing initiatives to save the town's Baťa architecture have not been successful. New knowledge and research indicate that there are other ways of protecting our heritage, for instance through participatory design methods and the creation of specific tools (e.g. a manual) that will allow both the general public and experts to preserve the identity of the town and place in question. Without any protection for the objects and areas relevant to the town's Baťa heritage, the town's identity will gradually disappear, and we will lose unique architectural and urbanistic values, which – as cultural heritage – are of European or even global importance. Both public participation and a manual of Baťa architecture in Partizánske could help, as these would make it easier to secure cultural heritage protection for this unique phenomenon.

Acknowledgements

This paper was published within the project VEGA no. 1/0286/21 "Innovations in architecture of the 20th century in Slovakia" dealt with at the Faculty of Architecture and Design, Slovak University of Technology, and at the Institute of History of the Slovak Academy of Sciences (both in Bratislava, Slovakia).

References

- Art Factory (2015) "O Fabrike umenia" (About the Art factory) [online] Available at: <https://fabrikaumenia.sk/o-fabrike-umenia/> [Accessed: 22 Apr 2022] (in Slovak)
- Bartošíková, T. (2016) "Podklad na vyhlásenie za NKP" (Basis for classification as national cultural monument), Monuments Board of the Slovak Republic, Bratislava, Slovakia. (in Slovak)
- Bartošová, N. (2020) "Architecture and its context through various thematic background: Church by Vladimír Karfík in Partizánske", Habilitation thesis, Slovak University of Technology in Bratislava, Slovakia [online] Available at: https://is.stuba.sk/zp/portal_zp.pl?prehled=vyhledavani;podrobnosti_zp=82966;zp=82966;dinfo_jazyk=3;lang=en [Accessed: 8 Jan 2022]
- Bratislava Metropolitan Institute (2020) "Manifesto for public space" [online] Available at: <https://mib.sk/wp-content/uploads/2022/04/Manifesto-for-Public-Spaces.pdf> [Accessed: 23 Apr 2022]
- Doruľa, J. (2003) "Krátky slovník slovenského jazyka" (Short dictionary of the Slovak language), In: Kačala, J., Pisárčiková, M. (eds.) 4th supplement and modified edition, Veda, Bratislava, Slovakia. (in Slovak)
- FAD STU (2021) "Cena prof. Hrušku" (Award of prof. Hruška) [online] Available at: https://www.fa.stuba.sk/buxus/generate_page.php?page_id=8687 [Accessed: 23 Apr 2022] (in Slovak)
- Furdík, D. (2011) "Identita" (Identity), Architecture Papers of the Faculty of Architecture STU, Vol. 16(2), Bratislava, Slovakia. Available at: https://alfa.stuba.sk/wp-content/uploads/2020/02/Furdik_2011_2.pdf (in Slovak)
- Gregorová, J., Špaček, R. (2010) "Kultúrna udržateľnosť ako podmienka kultivovanej obyvateľnosti mesta" (Cultural sustainability as a condition for cultivated town habitability), In: Solárne mestá. FA STU, Bratislava, Slovakia. (in Slovak)
- Haviar, T. (2012) "Baťovská architektúra na Slovensku" (Baťa architecture in Slovakia), Matica slovenská, Martin, Slovakia. (in Slovak)
- Hnilička, P. (2012) "Sidelní kaše: Otázky k suburbaní výstavbě kolonií rodinných domů" (Urban sprawl: Questions about the suburban construction of colonies of family houses), Host, Brno, Czech Republic. (in Czech)
- IPR Prague (2014) "Manuál tvorby veřejných prostranství" (Public space creation manual) [online] Available at: <https://iprpraha.cz/stranka/3401> [Accessed: 23 Apr 2022] (in Czech)
- Jandourek, J. (2001) "Sociologický slovník" (Sociological dictionary), Portál, Praha, Czech Republic. (in Czech)
- Janičková, K. (2017) "Činnosť Baťovej stavebnej kancelárie na Slovensku a kolónia rodinných domov v Baťovanoch" (Activities of Baťa construction office in Slovakia and a colony of family houses in Baťovany), Diploma thesis, Trnava University in Trnava, Slovakia. (in Slovak)
- Janto, J. (2019) "Moderné mesto a jeho kultúrne dedičstvo – príklad Partizánskeho a Novej Dubnice" (Modern town and its cultural heritage – the example of Partizánske and Nová Dubnica), Muzeológia a kultúrne dedičstvo, Vol. 7(2), pp. 112–113 [online] Available at: https://www.muzeologia.sk/index_htm_files/mkd_2_19_Janto.pdf [Accessed: 11 Jan 2022] (in Slovak)
- Kern, M. (2021) "Nepekny pekny Baťov Svit: Príbeh Malého New Yorku, ktorý neochránili pred zateplením" (Ugly beautiful Baťa's Svit: Story of a little New York that has not been protected against thermal insulation), DenníkN [online] Available at: <https://dennikn.sk/2515951/nepekny-peknny-batov-svit-pribeh-maleho-new-yorku-ktory-neochranili-pred-zateplenim> [Accessed: 22 Apr 2022] (in Slovak)
- Kubová-Gauché, A., Gournay, I. (2019) "Baťovany-Partizánske. A functionalist company town in Slovakia", In: Sies, M.C. et al. (eds.) Iconic Planned Communities and the Challenge of Change, University of Pennsylvania Press, Philadelphia, United States.
- Lynch, K. M. (2004) "Obraz města." (The image of the town), Polygon, Praha, Czech Republic. (in Czech)
- Monuments Board of the Slovak Republic (2012) "Pamiatkový objekt – podrobnosti" (Monument – details) [online] Available at: <http://www.pamiatky.sk/po/po/Details?id=4545> [Accessed: 10 Jan 2022] (in Slovak)
- Moravčíková, H. (2003) "Baťovany – Partizánske: Vzorné priemyselné mesto na Slovensku" (Baťovany - Partizánske: An exemplary industrial town in Slovakia), In: Architektúra & Urbanizmus, Vol. 37(3-4). (in Slovak)
- Moravčíková, H. (2004) "Social and architectural phenomenon of Bataism in Slovakia", Slovak Sociological Review, Vol. 36(6).
- Moravčíková, H. (2009) "Architektúra koncernu Baťa ako činiteľ modernizácie: príklad Slovensko" (The architecture of the Baťa Group as a factor of modernization: the example of Slovakia), In: Horňáková, L. (ed.) Fenomén Baťa, zlínska architektúra 1910 – 1960, National Gallery – Regional Gallery of Fine arts Praha – Zlín, Czech Republic. (in Slovak)
- Norberg-Schulz, Ch. (2010) "Genius loci. Krajina, místo, architektura" (Genius loci. Landscape, place, architecture), Dokořán, Praha, Czech Republic. (in Czech)
- Ontkóc, M., Kotradyová, V. (2021) "Participatory design as a tool for sustainable regional development", Architecture Papers of the Faculty of Architecture and Design STU, Vol. 26(2). <https://doi.org/10.2478/alfa-2021-0010>
- Partizánske (2000) "Partizánske: história v desaťročiach" (Partizánske: history in decades), Municipality Partizánske in Partizánske, Slovakia. (in Slovak)
- Rössová, J., et al. (2012) "Můj baťovský domek: současné rekonstrukce baťovských domků" (My Bata house: contemporary reconstructions of Bata houses), Jitka Rössová in cooperation with the Academy of Arts, Architecture and Design, Prague, Czech Republic. (in Slovak)
- Slovak Road Administration (2019) "National traffic census in 2015 – description of census sections" [online] Available at: <https://www.ssc.sk/en/activities/road-network-development/transport-engineering/national-traffic-census-in-2015-description-of-census-sections.ssc> [Accessed: 8 Jan 2022]
- Staša, E. (1985) "Chronicle of modern Gottwald architecture", Union of Czech Architects, Prague, Czech Republic. Separate copy of the collection Gottwaldovsko from the past to the present '84 - ONV Gottwaldov.
- Svoboda, J. (2010) "Architekt Jiří Voženílek ve Zlíně" (Architect Jiří Voženílek in Zlín), Brno University of Technology in Brno, Czech Republic. (in Czech)
- Tuček, I., Pešatová, K. (2016) "Zálešnou pro život, život pro Zálešnou" (Zálešná for life, life for Zálešná), Statutory town Zlín in Czech Republic. (in Czech)
- ZAM (2019) "Zlín architecture manual" [online] Available at: <https://zam.zlin.eu/en/> [Accessed: 23 Apr 2022]

Zlín municipality (2018) "Hlavní zásady památkové péče pro typové rodinné domky na území Městské památkové zóny Zlín" (The main principles of urban heritage care for typical family houses in the Zlín Municipal Monument Zone) [online] Available at: <https://www.zlin.eu/file/6265f1040b4f0000b30045f9> [Accessed: 22 Apr 2022]. (in Czech)