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EDUCATIONAL PRESENTATION OF ARCHITECTURAL HERITAGE

Smart Way of Architectural Heritage Presentation
Focused on Educational Impact of IN SITU Monument Presentation

Dissertation Thesis

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Author

I / PART / STARTING POINTS

INTRODUCTION

Architecture since its inception has always been a mirror of society as a tangible evidence of differentiation, maturity and cultural level of mankind. By exploring the architectural heritage of our ancestors, we are enriching our knowledge of many realms of their lives and habits. The process of presentation of the architectural heritage is incompleting process. With the development of new technologies, but also the rise of new information and changing is being reviewed. It is indispensable for understanding the meaning, function and localization in architectural and wider context, too.

Architectural heritage is understood as **a tangible part of the cultural heritage** in accordance with its environment.

Relationship to the architecture of our ancestors was different in a past. In a history we have been meeting with a wide range of attitudes to the monuments of the past. From known reverent preservation (because of a fear), through practical use for new purposes with a minimum of interference to completely rebuilt and change in architecture reflecting the new requirements of an individual or whole society. Basically the relationship to works of the past is based on the preference of historical and social values. With the development of society there is also a change of values, therefore, attitudes are changing to the historical monuments of the past.

For modern society is the knowledge of its history one of the basic premises of its own identification. Identification of man with own built environment architectural heritage included is a part of the natural need of contemporary man. Protection of architectural heritage should therefore be a priority task.

The current state of the architectural heritage is alarming. We are very often witnessing of the destruction of an authentic monuments. The reason of destruction is very often caused by no relationship of people to architectural heritage. Therefore, is absolutely necessary to be interested in a new way of the presentation of the architectural heritage. In this dissertation I try to outline the Smart Way of

Architectural Heritage Presentation focused on educational presentation. I am convinced, that educational presentations has to be a crucial into a creating positive relationships of the architectural heritage and its environment as a natural way of heritage protection.

TOPIC OF THE THESIS

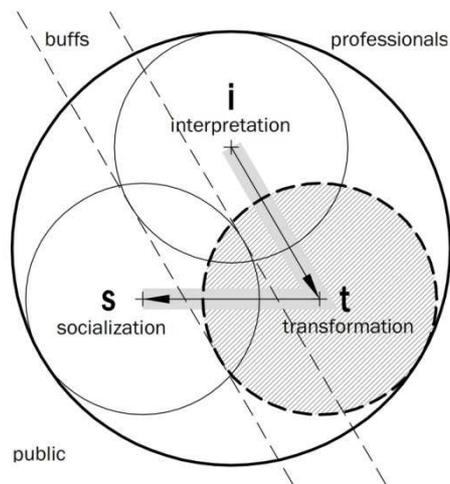


Fig. 1 > Presentation as a complex system consists of interpretation, transformation and socialization. (author: VAŠČÁK, M.)

Topic of the thesis is the presentation of architectural heritage focused on „in situ” monuments. Examining the presentation of architectural heritage with emphasis on the educational impact and its application in the design of presentation. The target group of the perceiver is a broad general public. We assume, that cultural heritage should take every age group in some way, give reasonably adequate amount of information that will contribute to increased attractiveness and proper understanding of heritage values.

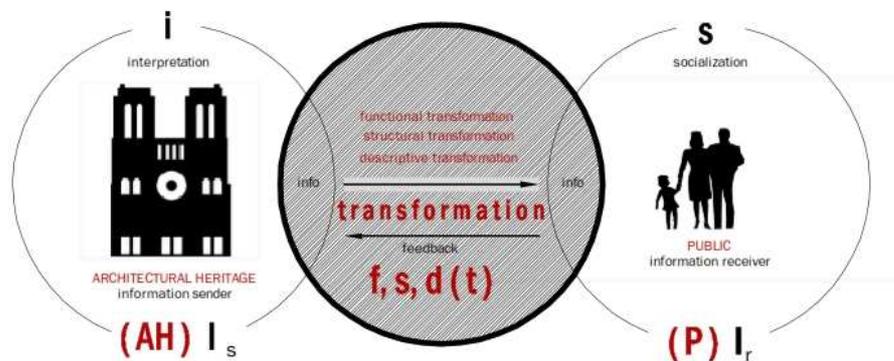


Fig. 2 > Scheme of the topic of the dissertation work. Educational presentation as a communication of spreading information from architectural heritage to visitor (author: VAŠČÁK, M.)

Prospective results of the dissertation are intended to use for monuments preservation education programme, architects, civil engineer, arthistoricians and others involved bodies in a research, education and design of architectural heritage presentation.

THE CORE THESIS OF THE DISSERTATION WORK

- > **Educational presentation of architectural heritage is one of the best way how to protect and preserve heritage for further generation.**

The „heritage gap“is the fact. The society lost a natural relationship to its historic built environment. Lost relationship means lost ability of seeing, feeling and understandig to monument values and therefore heritage has become out of society interest. We can see it all arround in a proces of re-using, re-newing, new building, developer´s interventions in historical centres and towns. It seems to be that the protection due to law protection is not enough and effective. **We need new way of attractive, interesting approach of presentation. And this is a role of educational presentation of architectural heritage.**

GOALS AND AIMS OF THE THESIS

The key goals of the thesis:

- > **Definition of the educational presentation of architectural heritage**
- > **Exploration, explanation and description of complex system - Smart way of educational presentation of architectural heritage**
- > **Pilot using of the smart way of educational presentation of architectural heritage on the selected case studies**

Partial aims:

- > **to determine the current state of the architectural heritage and youth by questionnaire to find out attractiveness of various forms of communicating information**

- > **to clarify the taxonomy of the presentation of the architectural heritage in terms of education**

- > **to make classification of techniques of architectural heritage presentation**

PROCESSING METHODOLOGY OF THE DISSERTATION WORK

In a process of the dissertation work have been mainly used methods of analysis, comparison and synthesis. Available source as literature, internet and publications according to a topic, but also the implementation of existing presentations with emphasis on the educational context have been studied, researched and evaluated. In the dissertation has been used a questionnaire as a source method.

The topic of a research has an interdisciplinary feature. That why different methods from an education and architectural science have been applied in the thesis.

THE CURRENT STATE OF ARCHITECTURAL HERITAGE PRESENTATION AND RESEARCHED SOURCES OF THE THESIS IN SLOVAKIA AND ABROAD

At present, the issue of **architectural heritage presentation** has been **increased higher attention**. Slovakia despite its relatively small size, is a country with a rich architectural monument. Unfortunately, most of them are not used actively in the educational environment in the curriculum of primary, secondary or high education.

Diversity, richness and unique of architectural heritage deserves to various forms of its presentations. Overcoming the classical form - expert interpretation



Fig. 3 > An example of bad building condition in the town centre of Spišské Podhradie in Slovakia. The town is inscribed in the World Heritage List of Monument UNESCO. (photo: VAŠČÁK, M.)

requires a systematic study of the architectural heritage and its specifications. It is a challenge for involved stakeholders (monument boards, architects, teachers, owners, developers, investors, ... etc.) **to use new and interesting ways of presenting attractive to the general public** closer to historical development and its surroundings, traditions and customs of their nation as one of the essential

elements of awareness and the search for own identity. Architectural heritage and sites should be presented due to **monument values**. **Knowledge of the values is not only fundamental base** to the way of protection and preservation, but also for the overall understanding of monuments, whether by professional or general public. Based on the knowledge of values, even non-professionals should to know and to understand the course of action to the original. This would be **to prevent deceptive and false presentations**.

The common aim of "conservationists", but also all involved bodies is to obtain a higher level of knowledge about historic monuments and sites of cultural heritage in general public. All age groups and public are being to contribute to foster **a positive attitude to cultural heritage**. It seems that it is not possible and necessary to require a **new subject** with the theme of architectural heritage at constant load and increasing overcapacity of the **curriculum at primary and secondary schools**. Therefore, the **presentation on the authentic site - in situ should to be interesting and attractive**. Visitors of monuments should to have an outstanding experience as a motivation for further interest in heritage.

Prerequisite for the protection and preservation of cultural heritage is in addition to **qualified staff performance heritage institutions** with the appropriate professional education and general public awareness of the existence of the **Monument Board** and its role and importance for the protection of cultural heritage. There is a societal need to meet with **the educational presentation of heritage**. It is a way how **to create a positive relationship with the monuments and historic preservation** and how to decrease existing **heritage gap**. It is necessary to starts with pupils in early childhood.

Educational presentation should be targed in educational objectives and content of education from kindergarten to secondary high school, not least as a part of lifelong learning.



Fig. 4 > Kapitulska Street in capital city of Bratislava. Esterhazy Palais dated back to the XVII.century. Current state condition of the monument situated directly in the old city centre. (Photo: <http://omestach.sk/ba1/ba1-foto3.html>)

Therefore, attractive educational presentation of architectural heritage, in addition to taking into account the principles of monument protection and educational potential in the future has been playing a key role in protection of the architectural heritage.

At present, there is a lot of available professional source on the issue of architectural heritage. But professional literature is largely focused on methodology of heritage conservation or a lot of literature is devoted to a particular monument objects, mostly their cultural and historical interpretation.

Presentation and interpretation of architectural heritage is dealing very briefly and clearly the textbooks written by Anna Schwarczová. At present, almost no

currently available literature does not examine the educational impact of architectural heritage presentations. In a way of learning and interpretation of monuments is book "*Jak poznávat kultúrni památky*" (HEROUT, J., 1996). How to know dating monuments, which states perceive the environment as well as a fairly detailed explanation of the different construction types and their characteristics in the territory of Bohemia. Rare positive example in this area is a publication of "*World Heritage in young hands*" (2002). This book was published by UNESCO as a guide for teachers who want to implement a world cultural heritage issues into the curriculum. It does not consider options with educational presentation options in an authentic site of monuments.

Issue of education in the context of architectural heritage is given a fairly large amount of foreign funds but usually in conjunction with the exhibition design and museology. "*Designing Exhibitions - Museums, heritage, and world trade fairs*" (VELARDE, G., 2001), *Welcome visitors, Education and Heritage, Heritage, Museums and Education, Presented Past*. In these publication is being architectural heritage mentioned marginally. Exceptional publications in this field, dealing with interpretations and presentations sights in situ are: *PISA Final Report "Problems and Methods of Presentation and Interpretation of the Archeological Sites"* (KOLEKTÍV, 2002), "*Site Interpretation - A Practical Guide*" issued by the Scottish Tourist Association (2001) and *On Display* " (HALL, M., 1996).

There are a lot of international documents of ICOMOS concerning on cultural heritage and education. Mostly of these international documents are dealing with the general principles of preservation of cultural heritage. ***Recommendation Concerning On the Most Effective Means of Rendering Museums Accessible to Everyone (1960)***. The document recommends cooperation with schools and other educational organizations and the creation of education departments within the institutional structure to further the educational mission of the museum. ***Cultural Tourism (1976)*** outlines an approach to cultural tourism that recognizes sites and monuments as a source of economic benefit and cultural education. The approach encourages educating tourists, particularly children, about the value of monuments and training those responsible for developing and implementing tourist use of heritage sites

More concerning on education and heritage are *Guidelines for Education and Training in the Conservation of Monuments, Ensembles and Sites (1993)*. It emphasizes the role of public communication and education in heritage preservation. The Charter identifies heritage sites and the intangible elements associated with the site as a resource for learning from the past.

An exception of previous is very detailed document and precisely focused on the topic of interpretation and presentation is the ICOMOS *Charter on the Interpretation and Presentation of Cultural Heritage Sites (2007)* known under name of **ENAME CHARTER**. The aim of this Charter is to define the basic objectives and principles of site interpretation in relation to authenticity, intellectual integrity, social responsibility, and respect for cultural significance and context. It recognises that the interpretation of cultural heritage sites can be contentious and should acknowledge conflicting perspectives. Although the objectives and principles of this Charter may equally apply to off-site interpretation, its main focus is interpretation of cultural heritage sites and its surroundings. The Charter seeks to encourage a wide public appreciation of cultural heritage sites as places and sources of learning and reflection about the past, as well as valuable resources for sustainable community development and intercultural and intergenerational dialogue.

Very inspirational for the thesis was visiting and analysing of successful realizations of educational presentation. One of the most attractive is **Rynek underground in Kraków** (opened in 2010). This is a hi-tech popular museum under the Cloth Hall at the main square of Kraków. It offers for visitors extra-ordinary experience of city's entire history included multimedia exhibits, touch screens, holograms and underground cafeteria, too.

The great presentations of architectural heritage were realized under patronage of **English Heritage**. From small beginnings towards the end of the 19th century, the collection of historic places now managed by English Heritage has grown to over 400, inspired by a determination to put England's heritage ahead of private interest.

Stonehenge is the most famous prehistoric monument in the world. Begun over 5,000 years ago, archaeologists still debate theories of its use and meaning. English Heritage has campaigned to enhance the visitor experience with a brand new interactive Visitor's Centre (opened in 2013) and plans for a tunnel concealing the busy A303. The new visitor centre houses permanent and temporary exhibitions, including nearly 300 archaeological treasures found buried at the site – from jewellery to pottery to human remains – as well as a gallery, a gift shop and a 110-seater counter service café that serves hot and cold food using locally-sourced produce.

Instantly recognisable, the **Tower of London** (opened in 2006) is the most famous castle keep in the world. It was built to awe, subdue and terrify Londoners, and to deter foreign invaders. It is an iconic symbol of London and Britain. As a Royal Palace, fortress, prison, place of execution, arsenal, Royal Mint, Royal Zoo and jewel house, it has witnessed many great events in British history. Today the Tower of London is one of the main tourist attractions in London. For visitors are offered guided tours, personal tours, audio guides, guide-books, costumed-events and interactive exhibitions, magnifying sheets and handling points. A wide range of hot meals and freshly made sandwiches and salads are provided in the new Armouries Café with disabled access.

The grounds of **Schloss Hof and Niederweiden Castle** (opened in 2005) extend across fifty hectares in eastern Lower Austria. The resplendent ensemble consisting of a two-storey palace, the gardens and the estate farm is of outstanding significance in the history of art and culture. Presentation of the heritage consists of guided tours, audio-guides, interactive tours, meeting parties, wedding events, music concerts. Thematic tours and interactive programs at the Schloss Hof and Niederweiden Castle follow the curriculum of several school subjects and allow pupils and students to experience history, art, nature and foreign language in an entertaining way; dress up in costumes, try a baroque dance, bite home bread, work with clay, pick up animals and much more. The restaurant "Zum Weißen Pfau" has seating for 130 indoors plus additional seating for 150 on the terrace. Along with a generous regular menu there are plenty of seasonal highlights, such as wild garlic, asparagus, deer, fish, venison and much more.

Archeoskanzen Modrá (opened 2003). The Great Moravian settlement located near Uherské Hradiště in Czech Republic on the Old Town Road Velehrad. It is an outstanding presentation of disappeared heritage illustrating one of the most important stages of our national history. The open-air museum lives in everyday life, teaching shows, programs, experimental melting of metals, ceramics production, agricultural production, and ongoing archaeological research. Historical battles and rituals, theater, concerts, lectures, exhibitions, gastronomic and educational events are provided for visitors.

The personal visit of upper mentioned realizations and others had a great impact on the research of educational presentation. Theoretical principles studied in a professional literature with an analysis and comparison of praxis create a good basement for a complex overview of educational presentation.

RESEARCH ON YOUNG PEOPLE´S RELATIONSHIP TO THE HISTORICAL ARCHITECTURAL MONUMENTS IN SLOVAKIA /2008

The process of socialization has an important task in successful architectural heritage presentation. Socialization is an equally integral to process of interpretation and transformation. **If we want to raise awareness of the architectural heritage firstly we have to research what are needs, values and interests of the general public.** Do not concentrate only on architectural heritage itself. Since it is not possible nor necessary to examine the whole of society. The research was focused **on the most formable group** of the population. **Therefore, the pupils and students at the age of 10 to 19 years were selected.**

The research was conducted by the method of a questionnaire at the end of the year 2008. The questionnaire was aimed to determine **cognitive knowledge, emotional experience and societal relationships of youth to the architectural heritage.** The questionnaire consisted of seven open-ended questions with three to seven elections of answers.

GOALS OF THE RESEARCH

- KG: to identify and evaluate the relationship of youth to sights and see the sights dependency relationship from age perceiver**
- G1 to explore, identify and evaluate findings from respondents on sites - pertaining to the cognitive thinking**
- G2 to explore, identify and evaluate the impact of heritage as a source of strong emotional experience**
- G3 to identify and justify the causes of internal and external motivation sights of interest**
- G4 to find out how young people prefer receiving information in visiting in situ monument, as a basic resource for further proposal of educational presentations of architectural heritage**
- G5 examine and evaluate an interest in the application of new interactive methods of architectural heritage presentation**

- G6** examine and evaluate the possibility of applying participatory methods in architectural heritage presentation and to explore experiential learning method in heritage presenting, focused on emotional interaction sites on the respondent
- G7** determine the importance of new information - communication technologies (internet) as a source of information of architectural heritage

CHOICE OF RESPONDENTS

In terms of developmental psychology and personality ontogeny respondents were selected **as effective molding group of the public**¹ it means no specific transfer or with a minimum of nonspecific transfer². Selected respondents: younger school age pubescence period, the period of adolescence to young adulthood period. According to the International Standard Classification of Education - ISCED³ level is: ISCED 1 (pupils of the 5th grade elementary school called as **primary education**), ISCED 2 (pupils of from the 6th to the 9th grade of elementary school called **lower secondary education**), ISCED 3 (students of second grammar schools or high schools called **higher secondary education**).

Table of respondents

physical age/years	Level of education due to ISCED	Amount of respondents	Level of ontogeny	school year/secondary school
10 – 11	ISCED 1	391	Younger school age/pupils	5. year of elem. school
12 – 13	ISCED 2	444	early teenagers	7. year of elem. school
14 – 15		462		9. year of elem. school
16 – 17	ISCED 3	492	late teenagers	2. year of second. school
18 – 19		291		4. year of second. school
	SUMMA	2080		

¹ Demands for change to begin learning how to deal with cultural heritage from the elementary school on (KLOSE, H., 2000)

² A specific and non-specific transfer in a term of didactic means progress or regress activity of gaining new information in a connection to previous learned information.

³ ISCED – International Standard Classification of Education. It is the scale made by UNESCO at the beginning of 70-s years of the XX century. This tool is used for a comparison, compilation and presentation of statistics data in education of countries nationally or internationally, too. This classification was accepted at the International conference on Education held in Geneva in 1975.

Instructions for filling out the gap of questionnaire were developed independently. Respondents should to select only the one answer that is the most accurately corresponds to their opinions and attitudes.

Question No.1

How many of historical monuments do you know in your city?

Is focused on cognitive knowledge, respondent was exhaustively specify how many monuments does he/she know. As him/her self confirmation was required firstly to write on the opposite site of questionnaire the list of monuments. Firstly to count it and finally to fill an appropriate gap. That indeed they can appoint, not how much they think to can appoint.

Question No.2

What is a main reason of your visit in historic monuments?

Is designed to investigate complaints of internal and external motivation

Question No.3

Do you learn something before your visit the monuments?

Is focused on finding the input information before visiting of architectural heritage "In situ" monument presentation.

Question No.4

What is for you the best way how to gain information in a visit of monument?

Focused on finding ways of obtaining information about architectural heritage "in situ "

Question No.5

Would you like to visit a monument in historic clothes?

Focused on a comprehensive presentation of a complex context based primarily on an emotional experience of used interactive method.

Question No.6

Would you like to spend weekend in medieval village following medieval tradition? (in medieval clothes, with medieval meal, no mobile phone, no internet access)?

is focused on the application of participative methods with a focus on experiential learning by own experience as the most effective way of obtaining information, which aims to motivate and stimulate interest in rational cognitive learning

Question No.7

Do you browse www about monuments?

Focuses on the possibility of the internet web sites as a source of information of architectural heritage.

The total number of respondents werw 2,080 total from 4 elementary schools and two secondary schools from Spis region and 3 primary schools and 4 secondary schools from Bratislava. The questionnaire was anonymous. The aim was not to present the diversity of knowledge level of respondets in Bratislava and Spis region schools, nor present differencies of schools managed by churche or by state. For this reason there is no indicates what schools were underway of this research.

HYPOTHESES OF THE RESEARCH

- H1 I was expecting that most respondents will be able to list about 5 sites
- H2 I expected that most respondents would like to visit monuments because to have fun, relax with interest to try the traditional historical crafts. I assumed miminum respondents will want to touch the original.
- H3 I assumed minimum active preparation before visiting monuments
- H4 I assumed that most respondents tick a live interpretation guide / guided tours, because this form of communicating information the most comfortable and most often use in presentation of architectural herigage in situ.
- H5 I expected high interest in the interactive method through dramatization especially at an earlier age of a respondentt with decreasing dependence on age of a respondent. Olders are the less interested dramatization.

Interactivity in presentation of AH reaches its minimum in the development of personality from adolescence starting to the natural social maturity. Maximum level of interactivity is being shown between preschool and school age.

H6 Examine the effectiveness of methods of participation with a high interest especially noticeable in the development of younger school age period to a period of a young adulthood (physical maturity)

H7 I assumed minimum respondents are interested in obtaining information about sites on the internet. Internet in relation to presentation of AH in situ is of little importance. It is impersonal tool, lacking basic emotional component which is presented only on the authentic site" in situ Despite of current popular and increasing of " e - euphoria " widely spread in contemporary society, this tool is in a presentation of AH at least effective.

METHODOLOGY OF PROCESSING RESEARCH AND DATA DIGITIZATION

Completed fullfilled questionnaires were digitized in MS Office Excel 2007. Processing methodology consists in the application of statistical methods. For each ticking reply has been assigned a value of 1, which method is expressed in absolute numbers in the table. Weighted average of the values from the table were converted to relative /percentage of the weighted average frequency of application/. Graphical expression was made automatically by software. Inspiration of adding the 0 and 1 value is based on Newton - Leibnitz calculus principle.

Verbal assessment of open questions (*others ...*) is summarized in semantically identical circles, which are interpreted verbally.

Evaluation of research and interpretation of results

Results of the research are shown in graphical form below. From this we can conclude the following interpretations:

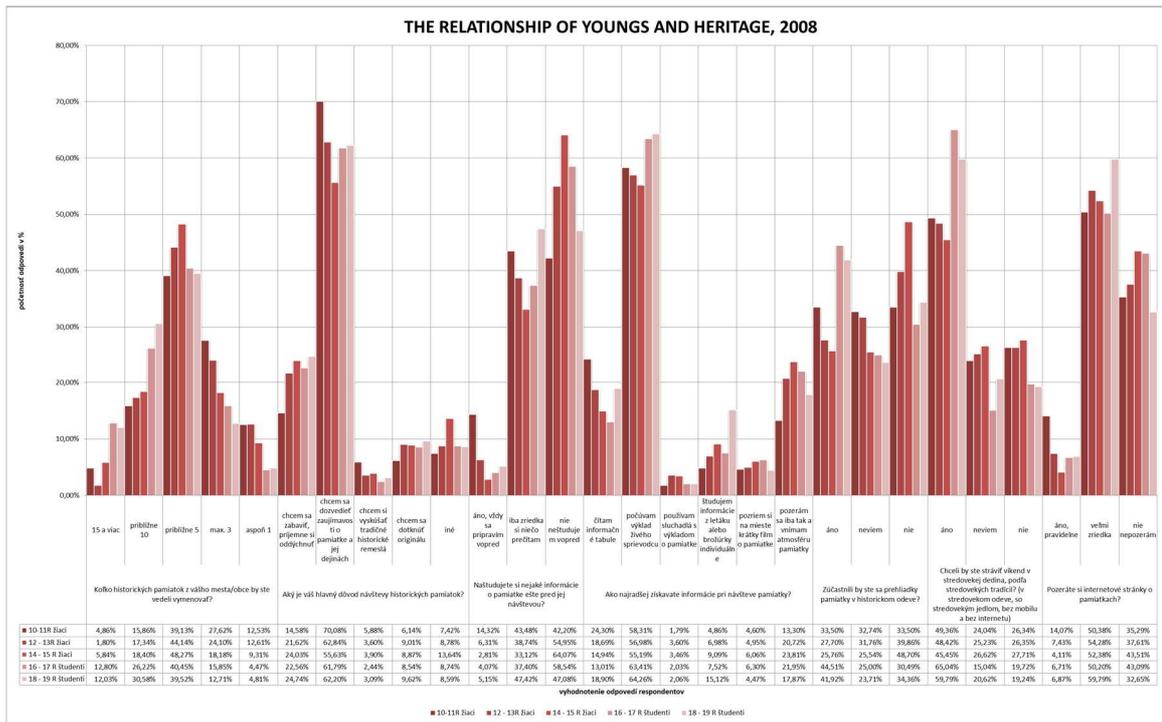


Fig. 5 > Final results of the research THE RELATIONSHIP OF YOUNGS AND HERITAGE in a chart (author: VAŠČÁK, M.)

11 The majority of respondents globally regardless of the arithmetic average of only 35.24 % of respondents knew appoint max. 5 sites of your city /town, hypothesis H1 was confirmed. Dependence of cognitive knowledge and age, which generally increases with age, with research on the issue sights confirmed. More than 15 sites could name only 12.03% of 18-19 years and 10-11 of 4.86 % olds. **From the above it can be concluded the knowledge of regional history is low and very poor.**

12 Research has shown a relatively **high interest in learning** about the sights and monuments. Estimated H2 has not been confirmed, verified only for 18.75 % of respondents. It follows that the interest in learning about at the age of puberty, adolescence to young adulthood decreases. A maxim reach 10-11 years and up 70.08% compared with 18-19 years of age is 62.20 %. The arithmetic average is 49.09%. On the other site a motivation to have relax and fun increases with age and max. achieved in 18-19 years old, it is 24.74 %. Very interesting and unanticipated finding was the detection of **very low interest in trying out the traditional crafts history** only 2.64 % of respondents. **An interest to touch authentic originals is important only for 7.26 % of respondents, which is very alarming!** Interesting findings and further work is very challenging, open answers were - other:

the most frequently cited reason for the visit was to shirk from school, because my mother wants, etc. But also very rarely interested to show foreigners own property.

13 Estimated hypothesis **no cognitive training before** the visit **was confirmed** at 46.39 %. This is called as **an educational error**. It means that the most sightseeing guiders are thinking the visitor come to place of monuments in situ to teach the facts. Such an approach is non educational. Only 3.65 % in advance staged some information. Research has confirmed the **validity of the educational error**.

14 The most frequently way of gaining monuments information in situ is **guided tours**. This is confirmed at 48.41 % of respondents. Addition method of obtaining information on age is as follows: to listen to a live guider, to study individual leaflets with increasing age. Conversely reading presentation panels is attractive for a total of 13.03% of the annual 10-11 at 24.30 % and 18.90 % 18-19 years and approaching young adulthood period is decreasing. The research **confirmed the expected finding that the only way to look and experience the ambience of monuments is more attractive and popular among young people than to read presentation panel**. Absolutely the **most comfortable is to listen to the live interpretation guider**.

15 Application of **interactive methods** in presentation of AH depending on age was not confirmed. Interactivity of presentation according to research results does not depend on the age. 33.35 % would not like to participate visits of sites in a historical clothing /complex contextual manner of application of experiential learning/ and 28.03 % would like to be attended. **The most positive** responses indicated, unexpectedly, **the oldest - maturing adolescents**. Conversely **the least interest** is shown by the **early pubescents** 48.70 %.

16 **Participatory methods for presentation** of AH due to the results of research **are very attractive and desirable**. Up to 44.18 % of respondents would like to spend a weekend in a medieval village with medieval traditions in medieval garb, with a medieval meal, no phone and no internet access. Participation according to age is **the greatest interest in early adolescents** and to 65.04 % and the lowest is

interested in older teenagers and 27.71 %. **The interest in active participation of sightseeing is increasing with the age.**

17 Hypothesis H7 **minimal interest in obtaining information** about sites **from the Internet is confirmed.** Looking at all the 32,45 % of the respondents and 43.46% share only rarely something about the monuments in web sites. **Only 5.05% of respondents are regularly looking website on monuments** of the city, history ... etc. The use of ICT in relation to age and to issue sights is decreasing with the age. The biggest concerning on is expressed by the youngest / ounge school age 10-11 years /the weighted average of 14.07% compared with 6.87% of matur al adolescents/. Conversely, non-interest is the greatest among older teenagers and 43.51%.

Open questions gained from the results of the research used for futher theory of educational presentation of architectural heritage

New findings from the research and its application to teaching practice and for designing of educational presentation and for theoretical background were set by this research. From the research conducted, it is clear that **despite of the high interest and motivation to want to know new knowledge** as a reason of monument visit (this is a positive finding), **the practically knowledge is miserable.** Why? Despite of the finding that **youths** are attending sights, are listenning to prefer reading, **do not know a lot about monuments.** Why is it so?

- > **Are there sufficient quality guide service?**
- > **Is an educational impact included in a presentation?**
- > **Or just they listen but do not understand what are they listen to?**
- > **How are they able to understand hearing and seeing?**
- > **Are guides ready for new way of presentation?**
- > **Is there an adequate spatial, temporal and teaching environment?**

Certainly, not a small role in monument education has **presentation of architectural heritage in a broader perspective, not only for preserving the heritage monuments values.**

- > **Is the presentation of architectural heritage attractive?**
- > **Is there a reasonable possibility of a pleasant experience of a visit?**
- > **Is there fulfilled of basic human needs?**
- > **Or remained visitors hungry, thirsty, tired and exhausted after a visit?**

The research also shows that **the presentation of monuments is very conservative and non-educational.** The most common form is the passive form, and to live "learned" bore guided tours. Is it effective when we are only hearing? **Research has shown very low quality of guided tours.**

So, there is more than necessary for involved professional and stakeholder to take into a consideration **the other options such as classic presentation: presentation panels and guided services.** Minimum interest in the study of individual leaflets, brochures, virtual reality or a short cinema on the spot of monuments, or just use headphones, not only for foreigners because of the language barrier **is indicating the absence of new ways of architectural heritage presentation.**

Current possibilities of new technologies using and mainly **educational impact** and focusing on the basic human needs of the perceiver are the base in choosing **how to design the educational presentation.** The monument conservation or preservation is protected first of all for public. This is the way how to decrease **a heritage gap** and to create a positive attitude or a **mental link** to heritage as a natural high effective way of society monuments protection. The **base human needs** which Maslow has already defined at the beginning of the XX. Century in his pyramid of human needs **are important in a design of architectural heritage presentation.** Not only point of monument value view.

We must realize that the **sights and monuments are an extension of the basic human needs.** If there are not these fulfilled others can not be higher. And this is a

challenge for involved scientific board which should provide guidelines, instructions and ways **how to design educational presentation of architectural heritage**, **how to protect heritage effectively** and **how to preserve it for future generations**. It should be a base social and scientific obligation. Therefore the dissertation work would like to contribute to this obligation.

II. /PART/THEORY OF EDUCATIONAL PRESENTATION IN SITU

1 DEFINITION, AIM AND ROLE OF EDUCATIONAL PRESENTATION

1.1 THE DEFINITION OF THE EDUCATIONAL PRESENTATION

The educational presentation of architectural heritage is **systematic and exact knowledge based process** of monuments restoration. The aim of this process is to **save monument** in varying degrees of interventions and the **public access**. The basic principle is the **truth of the presented monument**.

Presentation does not lead to misinterpretation (falsifying the past) is to be observed in the course and outcome of several requirements. According to A. Schwarczová⁴ in the process of presentation **may not occur**

- > **a change of cultural - historical values**
- > **a distortion of cultural - social meanings**
- > **a loss of cultural and historical values and reduce culture and social meanings**
- > **an artificial and false adding cultural and social meanings that never owned**

Presentation of architectural heritage in the narrower context can be defined as an interdisciplinary, contextual, endless and true process of visibility of architectural heritage.

Jana Gregorová similarly understands presentation: *“Presentation is a higher degree of exposure of material cultural heritage, which uses the authentic witness to the original document in scientific and artistic image of the original reality. Presenting deaths parts of tangible cultural heritage is the true visibility of cultural phenomenon upon its interpretation.”*⁵

⁴ (SCHWARCZOVÁ, A., 1993, p. 2)

⁵ (GREGOROVÁ, J., 2003, p. 134)

Presentation of architectural heritage **in terms of education** is defined as a **system consisting of a complex process of interpretation, transformation and socialization.**

It is a process particularly sensitive and creative at the same time. Creativity must respect the author's presentation of included value and the result must contain new added value. Then it is possible to talk about a successful presentation. It must also take into account the needs of society and bring it into the current context of societal needs and demands of the presentation was attractive and popular for visitors. Process of the visibility makes sense only if it is a monument of social interest. Otherwise, the presentation is meaningless.

The definition of educational presentation is understood as process of spreading information from information sender to information receiver with an educational impact. Educational impact means a positive added value in cognitive, emotional or in social status of a receiver

1.2 THE AIM OF EDUCATIONAL PRESENTATION

The aim of the presentation of the architectural heritage in situ is **to preserve the architectural heritage with maximum integrity and authenticity.** The prerequisite of the presentation is an accessibility, visibility and understanding of cultural and historical values. Architectural heritage presentation is not only understood as the presentation of historical values in historical context, but also an opportunity of presenting architectural heritage in a new "current" context of new needs and requirements of visitors. The educational aspect of the presentation puts emphasis to be clear, interesting and especially true with a positive change in knowledge, skills and habits for visitors.

1.3 THE ROLE OF EDUCATIONAL PRESENTATION

The core role of EPAH in **general is to create an optimal environment** that cultivates "present" direct value, contributes to improving indirect values and creates the conditions for presentation of transferred values and creates new opportunities for the integration of heritage for current societal needs.

Presentation of architectural heritage shall in particular ensure the following basic tasks:

> to make visible and to preserve of existing cultural and historical values

> to avoid negative impacts and actions that lead to the loss of cultural - historical values and the loss of originality

> to provide an appropriate way of using architectural heritage (if the original function disappeared, or the needs of society has lost its importance, to develop new functional use of each individual with dignity and respect to the original, so that the subject gained a new added value

> to make an original accesible for all it means to provide safe access for disabled visitors not only with reduced mobility and orientation, but also for the elderly people and mothers with children and other disadvantaged social groups

> to highlight particular authenticity and uniqueness based on cultural traditions with emphasis irreversibility factor as a determining factor impossibility of classifying reverse, leading to permanent loss of the original as part of the cultural heritage

> to ensure the safety of visitors

> to ensure the adequate provision of basic visitor needs (from pedagogical and psychological point of view and based on the expression of basic human needs is

essential to respect the hierarchy. Hierarchy of human needs expressed for example by Maslow's pyramid of human needs, from which it is clear that to meet the basic needs of the possible to achieve higher as a respect, protection and positive relationship to the architectural heritage

> to ensure optimum environment and conditions for education based on the assumption that presentation has mainly motivational role to increase an interest for heritage

> to realize that cognitive knowledge has a secondary status

an emotional presentation has the primary status, firstly to have a good feeling, outstanding experience and afterward to have cognitive information

> to assess the authentic original as a place with the potential formation of new and deepening existing social relations of visitors

> to encourage a formation of a lost mental connection in a local society as the most effective way of preserving heritage for the next generation

> to focus on children and youth

to create the conditions and activities that are essential for this social group

2 ELEMENTS AND PROCESSES OF EDUCATIONAL PRESENTATION

The core elements of educational presentation of architectural heritage in situ consists of **architectural heritage (AH)** and **visitor (V)**.

2.1 ARCHITECTURAL HERITAGE AS AN INTERPRETATION SENDER/AH/Is

Generally architectural heritage has been defined as a tangible result of building activities of our ancestors, which carries the entire society recognized set of values of importance for society, but also for the individual. A closer definition of the architectural heritage can be based on the document: "*Convention on the Protection of the Architectural Heritage of Europe*" Granada, 1985, which defines the architectural heritage as follows:

Article 1

The definition of Architectural Heritage⁶.

> **monuments**: *all buildings and structures of conspicuous historical, archaeological, artistic, scientific, social or technical interest, including their fixtures and fittings;*

> **groups of buildings**: *homogeneous groups of urban or rural buildings conspicuous for their historical, archaeological, artistic, scientific, social or technical interest which are sufficiently coherent to form topographically definable units;*

> **sites**: *the combined works of man and nature, being areas which are partially built upon and sufficiently distinctive and homogeneous to be topographically definable and are of conspicuous historical, archaeological, artistic, scientific, social and technical interest*

Basically, this definition includes solitary objects, groups of buildings and settlement areas, including its immediate surroundings, which are defined as architectural heritage. A characteristic of the architectural heritage is its rich cultural stratification. Architectural heritage is a product of cultural layering during a history.

⁶ *Convention on the Protection of the Architectural Heritage of Europe*" Granada, 1985

Architectural heritage or monument? The term monument can be seen in a number of meanings related to different social situations, actions and objects. Currently, the monument everything has proven cultural value to the company as part of a past but also of contemporary culture.

It follows that the concept of monument is far broader concept than architectural heritage. It is clear that it may be built heritage sight, but it is much smaller part of a group such sites itself at all.

According to the current monument classification **architectural heritage** (or set of sites) is material, immovable monument, which carry significant cultural and historical values with its own space for the function and purpose. An obvious part of the architectural heritage are archaeological monuments, archaeological finds and sites.

Middle of the XX. Century is a beginning of the legislative protection of monuments. In this time was a lot of monuments destroyed due to uncoordinated construction activity. In 1951 was established Monuments Board in the Slovak republic. The first legislative standard *Act on Cultural Monument* was accepted in 1958. Different levels of protection of monuments in architectural and urban context was defined by this act. These principles are also reflected as amended in currently valid Act No. 49/2002 Coll. *On the protection of monuments and historic sites*. A key aspect of protection is an evidence of “**cultural heritage value**”. *The term “cultural heritage value” shall mean the aggregate of historic and social value, value in relation to landscapes and townscapes, architectural, scientific and technical value and value for the visual and applied arts meriting individual or territorial protection.*⁷ There is a **national cultural heritage monument** grades in solitary protected place. In urban settlements are **historic reserves, historic zone** and **protective zone**.

The highest degree of monuments protection are **UNESCO World Heritage Sites**. Since 1993 are inscribed in the World Heritage List Spis castle and monuments in its surroundings, Banská Štiavnica and technical monuments in its

⁷ (§2, Act No. 49/2002 Coll., *Act on the protection of monuments and historic sites*)

surroundings and Vlkolínec as historic reserves of a folk architecture. Since 2000, UNESCO included the historic centre of the city of Bardejov and Jewish suburbium. In 2008, the List was expanded to eight wooden churches located in the Slovak part of Carpathian Mountain Area. In 2009, enrollment was expanded Spis Castle and the surrounding and historic centre of the city Levoča with the work of Master Paul.

Protection of the architectural heritage through **legal standards** (laws, acts and regulations) can be seen as a way of **directive /regulations passive protection**, which is inadequate in the long term period.

Awareness of the general public should be developed based on a **proactive approach** to architectural heritage. It is possible to provide by increasing of accessibility and designing of interesting, attractive educational presentation of cultural and historical values.

The **biggest threat** to the preservation of monuments is **ignorance, indifference and passivity of the society**. A change of passive public access to cultural heritage in general is based on awakening of interest in a learning and understanding of cultural heritage.

2.2 PUBLIC/VISITORS AS AN INTERPRETATION RECEIVER



Fig. 6 > Different groups of architectural heritage visitors.
(author: HALL, M., 1987, p. 24)

Public or visitors are very important elements in the system of educational presentation. In contrast to the classical understanding of the presentation of the architectural heritage, where the maximum emphasis is given on architectural heritage and its cultural heritage values. It is necessary **to know the perceiver of presentation, its social, psychological, human needs and requirements**. If we want to protect

monument by active access, we have to design presentations with the **needs and requirements of visitors** for example basic service, refreshments corners, relax zones ... etc.

The basic groups of visitors are:

- > **Visitors / non - specialists**
- > **Bufs / local people, local support or small home communities**
- > **Specialists**

The presentation **should always be designed for the general public of different age** groups. In terms of active safety presented architectural heritage plays an important role and participation of "**home communities**" and enthusiasts in active cooperation with the scientific community.

Home communities and enthusiasts are very important as a "**driving force**" of heritage protection. They establish various kind of voluntary associations, small foundations or local groups. Their activities can help in obtaining financial aid and other new participants, thus fulfilling an essential role in the dissemination of knowledge and prevent further destruction of the original. Home people, who are expected to have a **strong internal / mental bond** with presented on the one hand, and on the other hand, it is also the possibility of employment, as positive factors that greatly facilitate the success. Participation of domestic and presentation of architectural heritage can contribute to the development of cultural tourism.

A special group of visitors are **disabled people**. Very often it is forgotten for this group. Disabled people are not only physically or mentally disabled in some way, but also older people, mothers with small child, etc. It is necessary at the planning of presentation to provide wheelchair access, rest stops, sheltering points and others. Providing presentation through the medium of sound, touch, taste or activity will be appreciated not only by visually disabled visitors for example, but by everyone else as well, as it is often much more fun than the more conventional media used.

The theory of educational presentation is based on a spreading of information from architectural heritage as a source of information to visitors as receivers of information. The main processes between architectural heritage and visitors are **interpretation, transformation and socialization**.

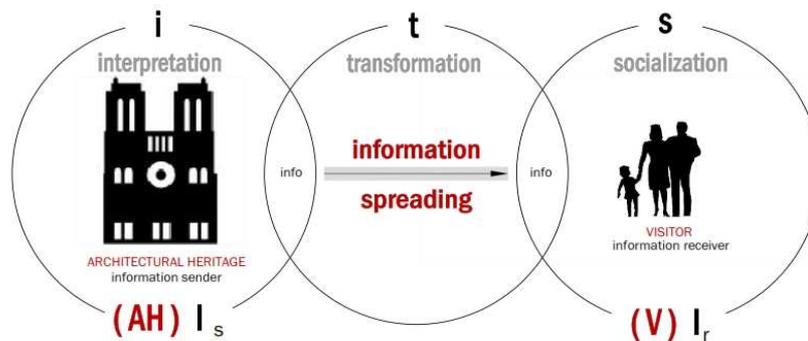


Fig. 7 > Spreading information in the educational presentation from architectural heritage to visitors
(author: VAŠČÁK, M.)

2.3 INTERPRETATION

Interpretation of architectural heritage is the **starting process**, which is intended to objectively interpret (to explain, to describe or to assign the correct meaning) of presented phenomenon, fact or subject based on the **maximum possible scientific knowledge**. The aim of interpretation is minimize an interpretation false /disinterpretation. **Interdisciplinarity** and **context re-valuating** help to minimize an interpretation false. It is necessary to understand the process of interpretation as **open/unfinished/not-ended process**.

The process of interpretation is "*the process of assigning meanings to cultural phenomenon on the basis of its comprehensive knowledge*"⁸

The result of the interpretation should be objective knowledge of reality with the minimum degree of false. **Interpretation is a key component** in designing of architectural heritage presentation.

⁸ (GREGOROVÁ, J., 2003, p. 15)

The importance of understanding the past and its making present the society has also quote Edward Sapir: "*The past makes sense for the culture only if it is still a presence or could be the future* " Meaning of architectural heritage - as a material message of our ancestors to the present serves as **an inspiration** and as a **bind of individual identity** to the environment. Perhaps most significantly, it was possible to see the events after the devastating of built environment during the world war second. A relationship of population in war destroyed sites was so strong that in some places destroyed by war there was again arising objects in their original appearance and substance. Inspiration for the general public, but also for creative and artistic community that still calling source investigation and thus knowing themselves. This relationship defines in her dissertation work J. Hess as "**mental connection**". If this mental connection is lost then heritage is going to the edge of perception and appreciation.

If the *interpretation* is done the right way, it multiplies the attractiveness of the object or phenomenon at the receiver, because he understand by his values, content that would otherwise hidden or unknown.

2.4 TRANSFORMATION

Transformation⁹ is a powerful procedural component of the presentation. It is the way **how to explain** information to the visitors and to avoid false or change of interpretation. It is very creative process of materializing of the results of interpretation. In a complex understanding we can define three main types of transformation:

- > **functional transformation**
- > **structural transformation**
- > **descriptive transformation**

⁹ The term of TRANSFORMACJA MATERII is used by Prof. Andrej KADLUCZKA. He wrote about transformation in towns as a necessity for further survival. The town isn't being a skanzen or „rezerwat“. (KADLUCZKA, A., 1999)

2.4.1 Functional transformation

Functional transformation means the use of presented in its **original purpose** or a **new use** of an appropriate function. Suitable functional use of the property is a key determinant of preserving the architectural heritage.

2.4.2 Structural transformation

Structural transformation means the use of such methods of presentation, which are intact with original authentic substance and to its permanent part. Structural transformation should always to apply **reversible interventions**.

When the structural transformation has significant destructive effects, there can be no presentation of architectural heritage. This approach is not acceptable.

2.4.3 Descriptive transformation

Descriptive transformation is understood the use of such methods and forms that do not interfere with nature of monuments and they are a temporary part of presented original. It is basically **an information system**. A characteristic feature of this transformation is the possibility of reversal and independence of the authentic original monuments.

If you accept the default assumption that the process of transformation is true, so it can be considered as a **didactic transformation**.

If the presentation contains at least one didactic transformation can be considered didactic presentation. It is not necessary nor desirable that all instruments transformation were teaching. When excessive effort of didacticism may be presented to the destruction, or "fragmentation" of information or even the loss of cultural and historical values, especially the values of integrity. **Excessive effort to explain can finally make a presentation of the information system** instead of the heritage presentation.

From educational point of view, the didactic presentation is the most appropriate and effective way of perpetuation, visibility and preserving of presented. Didactic presentation must also include the methods and forms of transformation that changed in positive knowledge, habits and attitudes by perceiver not only in the

cognitive but also in emotional level. Emotional level can thereby act as a “**motivational**” source for learning about further interest of presented. So, there is the largest prerequisites of the revival of the **mental connection**. This kind of presentation leads to new way of **proactive preservation of architectural heritage**.

2.5 SOCIALIZATION

Socialization is the process of identification the presented architectural heritage and the perceiver to create a positive mental connection. It is a way how can be information about heritage received by visitors. Socialization is also a feedback process in the presentation. Just by examining the process of socialization can evaluate the process of transformation and interpretation. In the process of socialization is placed the emphasis on the visitor. The process of socialization involves popularizing and promoting of architectural heritage.

Socialization process is independent of the original “in situ” site of the heritage. It involves a number of activities that can be carried off-site presented. This may include a variety of promotional activities, advertising media, web presentations ... etc.

3 SYSTEMATICS OF EDUCATIONAL PRESENTATION

3.1 THE DIAGRAM OF EDUCATIONAL PRESENTATION

Elements and processes of educational presentation of architectural heritage are expressed by the diagram below. The presentation is seen as unfinished/open, systemic and interdisciplinary system consisting of the process of **interpretation, transformation and socialization**. Basically, it is a graphical representation of information spreading from a source to a recipient, in direct or indirect way. Architectural heritage is a source of information and visitors are information receiver.

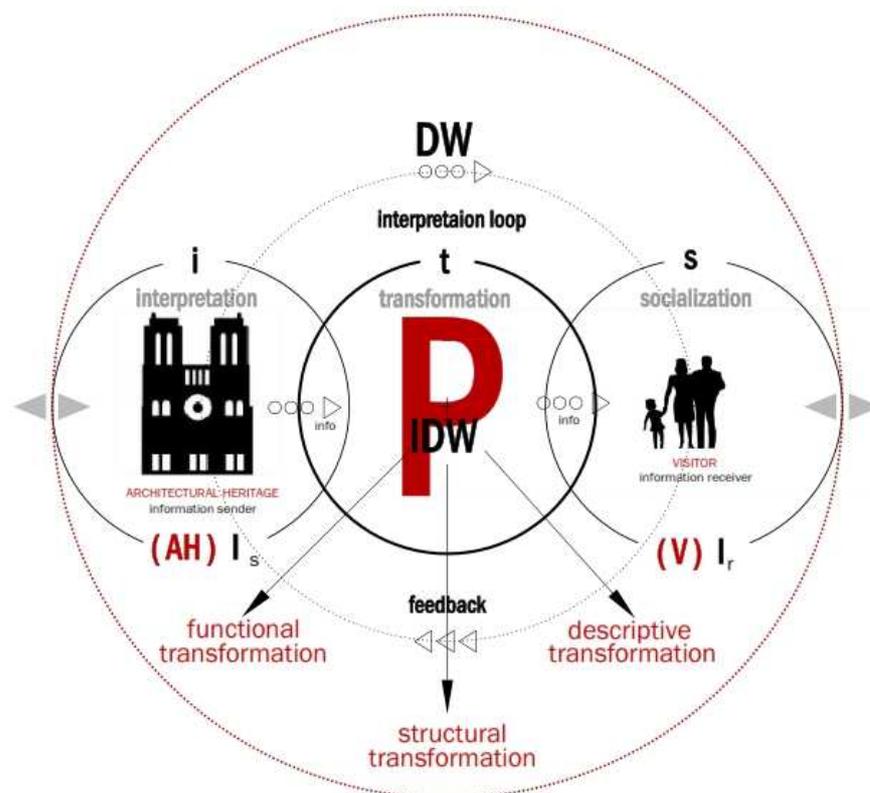


Fig. 8 > Diagram of the educational presentation as a complex system of interpretation, transformation and socialization. /P = educational presentation, DW = direct way of information spreading, IDW = indirect way of information spreading / (author: VAŠČÁK, M.)

3.2 SYSTEMIC APPROACH AND INTERDISCIPLINARITY OF EDUCATIONAL PRESENTATION

Presentation of architectural heritage is required to comply with **the systemic approach** in a sequence **from interpretation** through transformation process to

socialization. The process of interpretation is considered as a source of information, transformation as a way of visibility of information (mediation) and socialization as the process of identifying to the perceiver. The process of interpretation should be as much as possible objective, it is a scientific interpretation of objective reality. The transformation process is understood as a creative process of the interpretation results. It could be done by different types of presentations. The process of socialization is considered as a popularization and promotion. It can be realized everywhere. It is not depend on the direct site “in situ”.

Systemic approach used in the implementation process should prevent false/misinterpretation or destruction of the original, but also enable transparency, continuity and unfinished process of presentation.

Presentation of the architectural heritage as a system of interpretation, transformation and socialization requires multi-disciplinary collaboration known as **an interdisciplinary approach**. Some authors talks that this approach is an **integrated approach** or a **holistic principle**. Interdisciplinarity as a professional pluralism is essential for objectivity presentation with a minimum of false in input data and the true outputs.

Multidisciplinary collaboration based on the ICOMOS Guidelines for Education and Training for the Conservation of Monuments shows participation of 16 professions.

ICOMOS Guidelines, para 5¹⁰

Profession	Tasks														score
	A	B	C	D	E	F	G	H	I	J	K	L	M	N	
01 Administrator/owner			x	x				x	x	x		x	x	x	8
02 Archaeologist	x	x	x	x				x	x	x	x	x	x		10
03 Architect	x	x	x	x	x	x	x	x	x	x	x	x	x	x	14
04 Art/architectural historian		x	x	x	x	x	x	x	x		x	x	x		11
05 Builder / contractor		x			x	x	x	x	x		x	x		x	9
06 Conservation officer	x	x	x	x	x	x	x	x	x	x	x	x	x	x	14
07 Conservator	x	x	x	x	x	x	x	x	x	x	x	x	x	x	14

¹⁰ ICOMOS Guidelines for Education and Training for the Conservation of Monuments, Ensembles and Sites, Colombo, 1993

08	Engineer		x			x	x	x	x	x	x		x	x		9
09	Environmental Engineer			x	x	x	x	x	x	x			x	x	x	10
10	Landscape architect	x	x	x	x	x	x	x	x	x	x	x	x	x	x	14
11	Master craft worker		x				x	x	x	x				x		6
12	Material scientist		x		x	x	x	x	x			x	x	x		10
13	Building economist				x			x	x	x	x	x	x	x	x	9
14	Surveyor	x	x	x	x	x	x	x	x	x	x	x	x	x	x	14
15	Town planner			x	x			x	x	x		x	x	x	x	9
16	Curator	x	x	x	x	x	x	x	x	x	x	x	x	x	x	14
			7	12	11	14	11	12	14	16	16	9	13	15	15	10

Characteristics of the task of the profession:

- (A) Read a monument, ensemble or site and identify its emotional, cultural and use significance;
- (B) Understand the history and technology of monuments, ensembles or sites in order to define their identity, plan for their conservation and interpret the results of this research;
- (C) Understand the settings of a monument, ensemble or site, their contents and surroundings in relation to other buildings, gardens or landscapes;
- (D) Find and absorb all available sources of information relevant to the monument, ensemble or site being studied;
- (F) Diagnose intrinsic and extrinsic causes of decay as a basis for appropriate action;
- (G) Inspect and make reports intelligible to non-specialist reader for monuments, ensembles or sites, illustrated by graphic means such as sketches and photographs;
- (H) Know, understand and apply UNESCO conventions and recommendations, and ICOMOS and other recognised Charters, regulations and guidelines
- (I) Make balanced judgements based on shared ethical principles and accept responsibility for the long-term welfare of cultural heritage
- (J) Recognise when advice must be sought and define the areas of need of study by different specialists, e.g. wall paintings, sculpture and objects of artistic and historical value, and or studies for materials and systems;
- (K) Give expert advice on maintenance strategies, management policies and the policy framework for environmental protection and preservation of monuments and their content and sites;
- (L) Document works executed and make them accessible;
- (M) Work in multi-disciplinary group using sound methods;
- (N) Be able to work with inhabitants administrators and planners to resolve conflicts and to develop conservation strategies appropriate to local needs, abilities and resources;

4 TYPES OF EDUCATIONAL PRESENTATION

From educational point of view the **presentation** is a transfer of **information from architectural heritage to visitors**. As we have mentioned in the previous chapters information are the results of the interpretation process which is the core process in a designing of presentation. The transfer of information, cultural - historical and social values can be realized in **direct** or **indirect** way.

4.1 DIRECT WAY

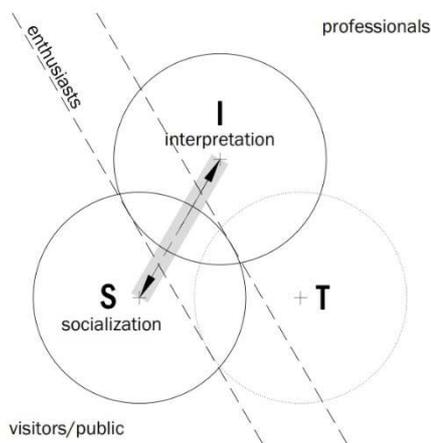


Fig. 9 > Diagram of the direct way of presentation (author: VAŠČÁK, M.)

Direct way of presentation does not require any transformation process. In this way of presentation visitors are able to perceive, identify and understand architectural heritage without no added tools of transformation. This way of presentation requires a high level of cultural knowledge of perceiver and also the presence of a high level of direct cultural, historical and social values. It can be applied in specific (rare) situations, when architectural heritage is preserved in very good conditions and usually in authentic use¹¹.

4.2 INDIRECT WAY

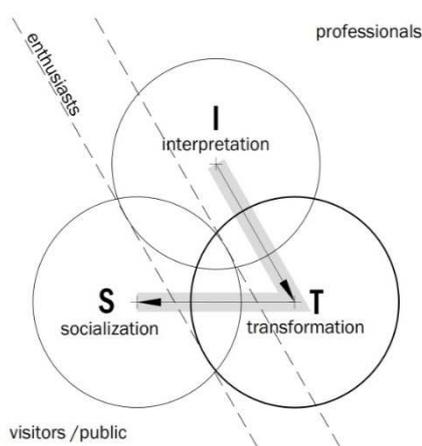


Fig. 10 > Diagram of the indirect way of presentation (author: VAŠČÁK, M.)

Indirect way of presentation use a transformation process (functional, structural and descriptive transformation). Because a lack of information of architectural heritage visitors are not able to identify and understand heritage. It is necessary to explain information by transformation. The source of information is not only the architectural heritage but also various forms of information system. This way of presentation is in common use, because usually there is a lot of unclear, unknown information. It can be applied generally.

¹¹ A direct way of presentation can be seen in a presentation of a church building. The appearance, function is preserved in an original authentic way. There is no missing parts or any destructions.

5 DETERMINANTS OF EDUCATIONAL PRESENTATION

Methodology of educational presentation is always based on the individual case. There is no universal way. Selecting methods of presentation depends on various determinants. Determinants influencing the choice of architectural heritage presentation.

5.1 CULTURAL HERITAGE VALUE

" Is a summary of significant historical, social, landscape, urban, architectural, scientific, technical, or creative art and craft of values that can be covered by an individual or territorial protection "12

Exactly knowledge of heritage values, hierarchy¹³ and their cultural and social meaning has a **significant impact** on the presentation. In praxis is very often use a classification of values by Mária Radová:

- > **value of the historical document**
- > **value of cultural work**
- > **value of uniqueness**
- > **value of typicality**
- > **value of heritage relationship to its environment**
- > **value of symbol**
- > **value of emotional influence**
- > **value of age**
- > **value of function**
- > **scientific value (as a source of knowledge), etc.**

¹² (§ 2, (2), Act No. 49/2002 Coll., Act on the protection of monuments and historic sites)

¹³ (FEILDEN, B. M., 2003, p. 6) - classifies values in following types: (1) emotional values: wonder, identity, continuity, spiritual and symbolic; (2) cultural values: documentary, historic, archaeological, age and scarcity, aesthetic and symbolic, architectural, townscape, landscape and ecological, technological and scientific; (3) use values: functional, economic, social, educational, political and ethnic

Very interesting is the classification of values¹⁴ according to Prof. Gregor. He systematically classified a wide range of values in following aspects.

POINT OF VIEW		
Own content value	The way of acquiring of value	Relation of value to material or non-material nature
Value of cultural work Artistic value (artistic, plastic, architectural) Technical value Value of use Value of relationship to its environment Educational value Ideological value Law and ethic value Economical value Value of psychological well-being	Direct	values associated with cultural phenomena of a material nature
	Indirect Value of relationship to significant person, event or historical place Value of singleness (depends on the multiplicity)	
Value of documentation Value of historical document Scientific value Value of complexity of work	Transferred Value of correlation to its environment	values associated with cultural phenomena of a non-material nature Value of disappeared structural, natural elements Value of relationship to outstandings persons or historical events Value of local names Value of cultural tradition
Value of age Own value of age (hodnota „stária“)		
Value of uniqueness Value of typicality Value of symbol Emotional value		

The basic task is a review of the importance of cultural values of our ancestors to modern society. Under the influence of societal, economic and technological resources naturally there is also a change of values in society. The results can transform in a different hierarchy of values. It follows that what is now regarded as architectural heritage, had a different meaning in the past.

¹⁴PROCEEDINGS 2000, In: GREGOR, P: „Kultúrno-historické hodnoty architektonických objektov, ich charakter a interpretácia“, p. 17 – 19.

The process of changes the current value system in its cultural contexts is defined by Jana Gregorová as the following factors¹⁵:

- > **mentality of cultural community and its lifestyle**
- > **continuity of lifestyle and traditions**
- > **economic level of cultural community**
- > **level of scientific and technological bases (implementing a preservation of cultural heritage)**
- > **currently valid views on the presentation of cultural heritage in relation to the conservation of authenticity**

5.2 LEVEL OF KEEPING ORIGINAL PARTS AND ITS TECHNICAL CONDITION

The level of keeping original parts **is crucial** in choosing the method of presentation. For the keeping of the original parts bind primarily **value of authenticity¹⁶ and integrity**. By the Convention on the Protection of the World Cultural and Natural Heritage (1972) these values are crucial for further protection and preservation.

By the level of keeping original building can be categorized architectural heritage as following:

Spatial architecture with conservation of building volume (appearance) and in some cases with function, too

Architecture in ruins conserved in parts of space above the surface, fragments of ruins of the original architecture largely below the surface.

¹⁵ (GREGOROVÁ, J., 2003, p. 30)

¹⁶ NARA DOCUMENT ON AUTHENTICITY, Nara, Japan 1994 in point 10 states: „Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning on values. The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories. The authenticity is very detailed specified in Declaration of San Antonio from 1996 – Authenticity in the Conservation and Management of Cultural Heritage.

Disappeared architecture - about the existence of this architecture we learn from the archives (historical vedutas, historical accounts, literary descriptions, etc.)

The level of keeping original has a very important significance when selecting the method of presentation in terms of education.

The original is a source of information, but also the subject of presentation. When only a smaller part of the original is remains, the more complex method of presentation should be used. Because it is very difficult for the visitors to understand cultural and historical values.

In a situation with disappeared architecture the source of information is **an information system**, because no parts of authentic original is preserved. It is a mediated way of presentation. The value of authenticity is carried only by the site.

5.3 WAY OF DOWNFALL OF ARCHITECTURAL HERITAGE

In a principle there are two ways of a downfall of the architectural heritage.

Architectural heritage destroyed in at once due to natural disasters (fire, earthquakes, etc.) or intently destroyed during wars conflicts or other human attacks

Architectural heritage destroyed by aging downfalling. The main reason of the downfall is the lack of regular maintenance, usually accompanied by a long-term of no using.

The way of downfall plays an important role in re-reconstruction methods, especially in a cases of re-erection of new architecture. If heritage was destroyed at once it is easier for re-build than in the aging downfalling.

From an educational point of view the way of downfall affects the "**mental connection**" especially in destroying of "unwanted" monuments. If the existence of architectural heritage is linked to an unpleasant event, phenomenon or event in the

"social memory" perceptible, its re-erection would never made it to her positive attitude.

5.4 RELATIONSHIP OF ARCHITECTURAL HERITAGE AND ITS ENVIRONMENT

Architectural heritage situated in the original authentic environment, which is unchanged or there is a possibility to reverse it back and allow it to present the object or group of objects in the original urban contexts.

Architectural heritage situated in changed urban context, in a new urban structure and it is not possible to restore the original relationship.

5.5 LEVEL OF EXACT KNOWLEDGE OF THE ARCHITECTURAL HERITAGE

The level of exact knowledge is the major determinant in the presentation. The level of information can be very different. From a maximum level of knowledge with maintaining the original design documentation accompanied by text information to a minimal one. Only some fragments of architecture or even just imprints of parts are visible. In a principle, the level of knowledge with age of architectural heritage is decreasing.

5.6 ASPECT OF OWNERSHIP

Aspect of ownership is associated largely with changed urban structure. Since the time there was also a change in land division and their owners can play an important role in the presentation of architectural heritage. Especially for further accessibility of heritage to the public. There is still a problem with clarifying the ownership of monuments.

5.7 COSTS OF PRESERVATION

Preservation of architectural heritage is always accompanied with high financial demands. Preservation of architectural heritage is a very difficult and complicated process in this reason it is not very popular for developers. Destruction of heritage is preferred to the presentation. Seldom can we meet with an integration of architectural heritage into a new design.

In this respect, it is necessary to adopt new approaches as for example new attractive functional use, involvement heritage in everyday life, to minimize musealization of heritage, to review an ownership or to take temporary interventions in heritage preservation and create an involvement of heritage into tourism. Architectural heritage should to become "**partly profitable**" for the society.

Architectural heritage is not only a source of inspiration for the creation of new values but also a source of income from the development of cultural tourism.

„Conservation management and tourism activities should provide equitable economic, social and cultural benefits to the men and women of the host or local community, at all levels, through education, training and the creation of full-time employment opportunities“¹⁷

5.8 FUNCTIONAL USE

An important determinant of the preservation of the architectural heritage is the **appropriate functional use**. The attractiveness of the historic environment, is a challenge for integrating new functions in the historic space.

New functional use requires a lot of effort to take into a harmony original historical appearance, former function with new strictly standards for building as for example fire standards, hygienical standards, insulation standards, etc.

¹⁷ (International Cultural Tourism Charter, Managing Tourism at Places of Heritage Significance, Mexico, 1999)

In the new functional use, the following criteria should be considered:

- > **cultural and historical values**
- > **structure of existing historical space determinates new use, not an intent of investor**
- > **similar functions to former one is the optimal solution for integrating a new function. The new functional use is preferred in the situation where original function has disappeared or lost its importance to a modern society (for example mills, horse stables, fortification architecture, etc.)**
- > **to avoid destructive interventions and to prefer reversible ones in a structural design**
- > **to respect the conditions of the framework method set on the results of heritage interpretation**

Even at the first international conference held in Athens in 1931, several ideas and principles were adopted that are relevant today. One of the four basic principles was the use of heritage: “...*the occupation of buildings, which ensures the continuity of their life, should be maintained but that they should be used for a purpose which respects their historic or artistic character*“¹⁸

Appropriate functional use is a natural way of preserving the heritage for the future generation. The greatest risk situation for the heritage is to keep the heritage unused, which usually leads to the destruction of the heritage.

5.9 DETERMINANTS OF EDUCATION

The appropriate functional use is very close connected with a learning process in the architectural heritage. This process is different from classical because architectural heritage is a subject of education and at the same time it is the learning environment. Learning can be expressed in two modes: **cognitive or**

¹⁸ (Athens Charter for the restoration of historic monuments, 1933)

rational learning and **affective or emotional learning**. Most people prefer active, rather than passive information-gathering activities. They desire to do things rather than just read about or hear them. The main challenge to heritage presentation is to provide the learning environment that visitors not only feel comfortable in, but that they feel adequate to understand and meet the challenge of learning new things.

For this reason, the educational environment of the architectural heritage should respect the basic criteria below:

- > **ensuring optimal physical space conditions for learning process**
(temperature, humidity, lighting, acoustics, etc. where preferably the emotional learning can be realized)
- > **provision of basic needs for visitors**
(relaxing zones, sitting zones, toilets, refreshment corners, etc.)
- > **quality of information system**
(information should be offered for visitors in a variety of way and use new innovative technologies to explain architectural heritage facts in a simple and comfortable way)

Only if the **basic needs are fulfilled** can heritage **learning environment be effective**. If we take into a consideration Maslow's hierarchy of human needs, so firstly it is necessary to provide basic need and then can be realized education.



*Fig. 11 > Situation of the visitor centre, Stonehenge, England.
(source: <http://www.thestonehenge-tour.info/stonehenge-visitor-centre>)*

The quality of learning environment can be enhanced by integrating didactic equipments (audio-visual equipments, lighting design and other device) into the heritage.

In situations where it is not possible to integrate facilities directly into the heritage (for example in archaeological sites), it can be located in a **visitor centre**.

The **Visitor Center** is a new building located close to the original and has been usually used for preservation of authentic artefacts and as a place for indoor educational activities and other service for visitors (selling tickets, restaurant, refresh-corners, bookshop, toilettes, ... etc.)



*Fig. 12 > The Visitor Center in Stonehedge, England (2013),
source: (source: <http://www.thestonehenge.com/stonehenge-visitor-centre>)*

6 DIDACTIC PRINCIPLES OF THE EDUCATIONAL PRESENTATION OF ARCHITECTURAL HERITAGE

6.1 DIDACTIC PRINCIPLES OF EDUCATIONAL PRESENTATION

The main difference between classic presentation of architectural heritage and educational presentation is the precise working on information spreading and taking into accounts needs of visitors. Attention is paid not only to heritage itself but to whom and how it will be presented, too. This complex solving approach applies didactic principle into the presentation. Didactic principles help to create effective way of heritage presentation. In particular, the following didactic principles are applied:

- > **principle of clarity**
- > **principle of proportionality**
- > **principle of consolidating and enhancing of knowledge**

If the architectural heritage is preserved as a spatial object, the **principle of clarity** is relatively easy to apply. Except for the archaeological heritage preserved in fragments or disappeared architecture. The more information you can visually perceive, the less information system is needed.

The characteristic feature of the architectural heritage is **cultural stratification**. The appearance and structure of heritage changed over time. An older cultural layers are covered by new ones. For each illustrating presentation of the older cultural layer, the younger layer is irreversibly destroyed. This principle is used in the analytical method of presentation. The main reason for using these destructive methods is the visual presentation of exceptional authentic elements thanks to the unique cultural value. The use of this method must be carefully considered because of the destructive impact on the heritage. The principle of clarity can be used with others non-destructive presentation tools. Lost parts of the heritage can be seen through sketches, illustrations, virtual animations and simulations, models, etc. In general, we try to minimize the amount of destructive interventions.

The principle of proportionality in relation to the presentation of cultural heritage means creating a visible amount of information for visitors, which is enough to imagine how the heritage looked in the true context. Some level of uncertainty is intentionally left to develop a visitor imagination. The level of uncertainty reflects the current level of knowledge about heritage.

The principle of proportionality is decisive in **designing the route of the heritage**. The route plays a key role of emotional experience of visitors. The route should reflect the logical sequence of presentation and optimal timing. For example chronological perspective, thematic area, etc. The design of the route should include not only authentic original parts but also the basic needs of visitors. The right combination of originals parts of heritage, refreshcorners, toilets, relaxing zones ensure cognitive and emotional experience for visitors. Time routing should be differentiated according to interests and visitors. For the optimal duration of presentation is considered to range from 60 – 120¹⁹ minutes.

The principle of consolidating and enhancing of knowledge is based on learning theory. It is a principle how to remember new information for a long time. Immediately after the visit of the heritage is necessary to make summary of keys information. Leaflets, books, prints, souvenirs, etc. can be used for this purpose sold in the visitor centre. For this reason, it is better to visit the visitor center at the end of the tourist route.

6.2 ANALOGY OF THE DIDACTIC SYSTEM IN EDUCATION AND IN ARCHITECTURAL HERITAGE PRESENTATION

A common feature of the architectural heritage presentation and teaching process is a process of transformation. It is a way how to spread information from interpretation source to receivers. The main task for the transformation is to keep the truth. This is called **didactic transformation** in the teaching process. In a teaching process a teacher spreads curriculum to pupils using material and non material

¹⁹ (HALL, M., 1987, p. 25)

tools. In the heritage presentation are information spreading from the heritage to visitors. But the heritage is not only the source of information, it is a subject, tools and a place of presentation.

The aim of the presentation is to change the heritage as an interesting place for learning and understanding to visitors with a positive mental connection. The presentation of cultural values does not guarantee formation of mental connection. It is therefore necessary to examine the educational process and then apply the methods and forms of educational process into the architectural heritage presentation. Architectural heritage presentation should to be **an educational process**. *“The educational process is any activity by which somebody instructs and somebody learns”*²⁰. In human society are educational processes ones of the most common activities at all. Since the birth (or since the prenatal period) to the peak of old age man has been learning.

In terms of education, the architectural heritage presentation is the educational process with an emphasis not only on the preservation the authentic original, but also the way of spreading information to visitors. In particular, examining the ways in which you can zoom in and presented clearly disclose the fact or phenomenon. The primary goal is to create a presentation that has "readable" and sufficient information for the visitor and allows him to understand the heritage.

6.3 THE EDUCATIONAL PROCESS IN THE PRESENTATION OF ARCHITECTURAL HERITAGE

The educational process always contains **learning**. Learning is also realized when visiting the architectural heritage “in situ”. The main types of learning in pedagogy science defines by Čáp and Mareš (2001) are:

- > **Sensorimotor learning** - learning based on experiencing and skills
- > **Cognitive learning** – it is a verbal learning, new information are gain by language, texts, presentation panels, etc.

²⁰ (PRŮCHA, J., 2002, p. 75)

- > **Social learning** - acquiring certain system of values, norms , attitudes, and also the ability to communicate in work , family and other groups

These types of learning can be applied in the presentation of architectural heritage with varying levels of intentionality. According to the levels of intentionality in learning can be distinguished educational processes:

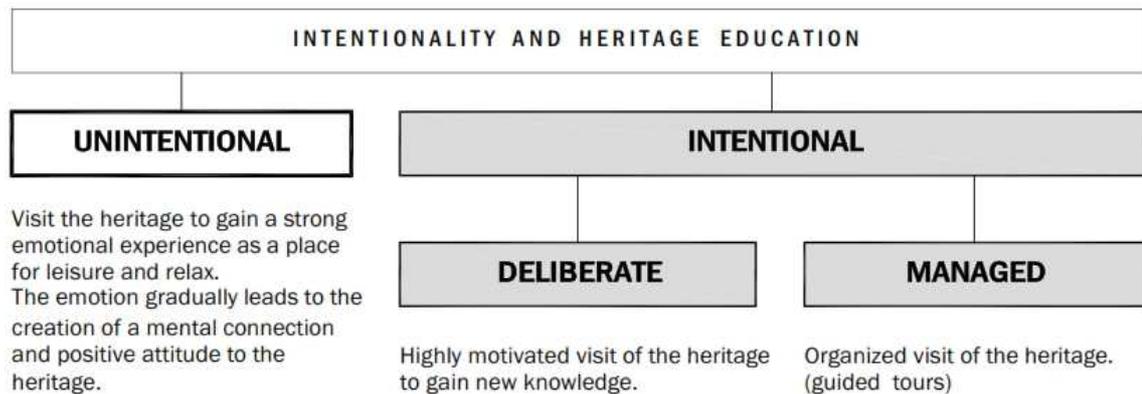


Fig. 13 > Intentionality and heritage education (author: VAŠČÁK, M.)

- > **Random (spontaneous) learning** – it is an unintentional type of learning. Visitors gain new knowledge, attitudes without the cognitive intent.

This type of learning is preferred in heritage and it can be implemented relatively easily, because of a unique atmosphere and environment of heritage. It is based on an **emotional interaction** sites to the visitors. Firstly, it is a strong emotional feeling and secondly a cognitive interest in new knowledge. It's a huge advantage over conventional school learning environment. Sometimes this type of learning referred to as experiential learning.

- > **Deliberate (intentional) learning** – it is a conventional type of learning with an interest. The main reason of attending the heritage is to gain new information. It requires a special group of high motivated visitors. This type of learning can be applied in only a small group of people especially for enthusiasts. Enthusiasts are fixed with a mental connection which by themselves have a positive relationship with the heritage. Usually, most of visitor do not have a mental connection to heritage. Rather, it is typical for professional researchers.

> **Managed learning** – it is an organized type of learning. It is typical for highly organized institutional school environment. The presentation of heritage is precisely designed to gain maximum cognitive information with a strong emotional experience. In this reason are used various tools of presentation a in the route of the heritage.

6.4 EFFECTIVITY OF EDUCATIONAL PRESENTATION

A presentation with a positive cognitive or emotional impact to visitors with a minimum of intervention to the authentic original is an effective presentation. It means there is a positive change in knowledge, skills, habits and attitudes as the most effective approach of the active protection of the heritage. The active protection is understood as creating or rebuilding the lost mental connection.

Effective presentation is about eliminating disturbing effects on the architectural heritage. Uncomfortable access, bad timing, bad route of heritage, lack of basic human needs belong to the most often disturbing elements. In designing of the presentation is very important to take into a consideration the architectural heritage is the source of strong emotional experience. The emotional impact is working as a carrier of cognitive knowledge. It is a very effective way to use the original authentic as a motivational stimulus.

Pleasant emotional experience has a great impact on a creating of positive mental connection to the architectural heritage. It is clear from our own research that only a very small group of visitors is studying, reading and interested in inheritance information before visiting in situ

It should be taken into account that **most visitors do not visit** a heritage site **because of intentional learning.** So it is necessary to ensure a unique educational architectural presentation that will motivate for further interest in the heritage.

7 TECHNIQUES /TOOLS AND METHODS/ OF EDUCATIONAL PRESENTATION OF ARCHITECTURAL HERITAGE

7.1 METHODS OF INTERPRETATION

The interpretation is a core process of the educational presentation. It is a way how to get a complex information about heritage with an understanding in a wide context. Usually, it is a high professional activity. Only the people with a special licence²¹ can provide the research. The main source of information are following researches:

- > Urban – historical Research
- > Architectural – historical Research
- > Art – historical Research
- > Archaeological Research
- > Archival Research
- > Archives - ethnological Research
- > Urban – ethnological Research
- > Sociological Research
- > Structural Condition Research
- > Dendrological Research
- > Geodetical Measurements

The documentation of the building or site consists of several type of record of the surveyed object made during research processes. The documentation is essential to the whole survey process. Other research methods can be used during the survey. All additional research can be carried out independently but it is important that a connection to the Building Archaeology Survey is process maintained. Also can be used an archeometric methods as for example: dendrochronology, petrography, chemical – technological analysis, thermovision, endoscopy, trace evidence analysis, geophysical analysis, x-ray, aerial photography, thermoluminescence, radiocarbon dating, LIDAR scanning and others. This methods

²¹ §35, (4), Act. 49/2002 Coll. A specialised professional qualification may be acquired in the fields of research: a) art history, b) architectural history, c) urban history, d) archaeology. If the monuments have a status of a National Cultural Monument, these researches obligatory for the owner.

are based in humanities but have a smaller or larger connection to technology and science. Their results are important, sometimes essential to the quality of the finished survey. The researches using non-destructive tools are preferred to destructive ones. It is important to save as much as possible of authentic heritage after the research period.

The ideal (but practically unreachable) goal should be a complete understanding of the surveyed object. In practice the scope of learning is limited by the needs of the National Heritage Institute, financial resources and the time available.

7.2 METHODS OF THE FUNCTIONAL TRANSFORMATION

A functional use is an important determinant of the heritage preservation as a natural way of surviving the heritage. Of course, only in a rare situation is it possible to conserve former authentic use. It depends on the society, if the former use is still required and accepted. Due to the functional use we can divide the functional transformation to conservation, new-use, conversion and musealization.

7.2.1 Conservation

From an educational point of view, conservation is an ideal method of presenting the object in a historical context. For visitor it is an extraordinary visual possibility how to understand the heritage. A conserved former function allows to visitor an active high-emotional experience. A characteristic feature of this method is **no intervention** to the authentic heritage. It is the easiest way to create a positive attitude towards the heritage. The visitor can actively use the heritage included in his natural needs.

7.2.2 New use / Adaptation

It is used in a situation when the former function had lost and nowadays it is not required for society. In this reason is searching for appropriate new use. Appropriate new functional use means to find **a similar function as original one**. It is called an adaptation. In using this methods it is not required significant intervention

into the substance of heritage as a whole. From educational point of view, an adaptation allows to create an active approach for visitors.

7.2.3 Conversion

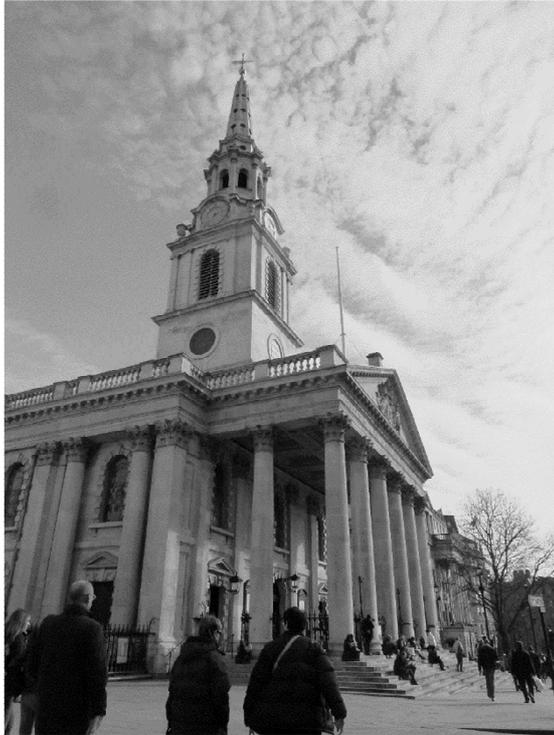


Fig. 15 > Neoclassical English Anglican Church of St. Martin in the Field, Trafalgar Square, City of Westminster, London (photo: VAŠČAK, M.)



Fig. 14 > The basement of the Church of St. Martin converted to a restaurant (photo: VAŠČAK, M.)

It is a boundary method of the functional and structural transformation. It is a new functional use **with significant intervention to the heritage**. Functional and operational use requiring the intervention to the heritage because of the new construction or completion for the new facility. *“Building conversion is not a new phenomenon, but in the context of the ongoing discussion about soil seling and recycling it is more topical than ever before”*²² New interventions can be integrated into the basic building monuments and higher educational resources (basic equipment, teaching techniques, etc.)

²² Existing building has been being converted to a new using already in the Middle Ages. For an example when Porta Nigra of antiquity became a chapel, or in Córdoba when the shaft timbers of the existing mosque were used as the radiating chapel of the cathedral and the new building with its contemporary plateresque style was located in the middle of the existing Islamic structure. (UFFELEN, CH., 2011, p. 7)

7.2.4 Musealization

Heritage is used for museum exhibit without integrating other active contemporary social functions. It is a method of use in extreme cases, especially for outstanding heritage. The disadvantage of musealization is the high operating costs and passive heritage presentation. From the educational point of view, this option is acceptable because it allows the realization of different educational processes, but mostly in a passive form.

Already in the 80's years of the XX. Century has been expressed the idea by Jaroslav Liptay on the use of the heritage as museums. "*One or a few objects can be used for museum purpose, but the historical core will live only if it is filled with contemporary life in all its richness and diversity, without seeking the preservation of any stage of development or condition*"²³.

In using heritage as a museum is important to include new facilities for visitors. Do not forget about basic human needs. It's not just about saving the authentic parts, but also about providing a positive emotional experience as a source of motivation for other visitors' interest in the heritage.

7.3 METHODS OF THE STRUCTURAL TRANSFORMATION

The current methodology of architectural heritage preservation is based on a systematic approach and an exact knowledge of all cultural layers, their values and their significance. Cultural layering is the main features of the European architectural heritage. No cultural layer is preferred as the only one valuable in a principle. Based on the hierarchy of values and their subsequent presentation has been crystallizing two main principles: an analytical and a synthetic approach. Assoc. Prof. Jana Gregorová defines these approaches as follows:

²³ (LIPTAY, J., 1985, p. 98)

"Analytical principle²⁴ *is being understood as the presentation of monuments which need to distinguish between true and new original on the basis of more or less contrast."*

"Synthetical principle *is being understood as a slideshow presentation of cultural heritage as a layer in a context where the lack of landmarks, although it must be different from the original, but their degree of differentiation is not as pronounced as in the previous case. By part of the intention is to propose the sign and to restore its character. "*

Both principles consider an irreplaceable value of authenticity. Their interpretation is different. While the analytical principle understands the absolute value of authenticity that is linked to the time of birth and later development of the heritage. Synthetic principle understands authenticity due to the layering of cultures and their final appearance.

In a preserving of the architectural heritage can not be used only the one universal method. A choice of method depends on various determinants. An important role plays a **"framework recovery method"**, which covers various methods and coordinates with emphasis on preserving whole and prevailing valuable elements.

Structural transformation is about a full set of interventions that directly relate to the material substance of the architectural heritage. According to the level of interventions methods²⁵ can be classified:

²⁴ (GREGOROVÁ, J., 2003) in slovak language are these methods titled: Contemporary – analytical as „analyticko-modernistický“ and Reenactment – synthetical as „synteticko-rekonštrukčný“.

²⁵ (FEILDEN, B., 2003 p. 8) writes „Minimum effective intervention is always the best“. He identifies seven ascending degree of intervention. (1) prevention of deterioration; (2) preservation of the existing state; (3) consolidation of the fabric; (4) restoration; (6) rehabilitation; (6) reproduction; (7) reconstruction (PRUDON, T., 2008 p. 70- 74) The standards of U.S. defines interventions treatments options (due to The Burra Charter): (1) Preservation; (2) Rehabilitation; (3) Restoration; (4) Reconstruction; (5) Adaptation; (6) New Work

7.3.1 Conservation



Fig. 16 > Spiš Castle. Conservation is used as a frame recovery method of preservation. (photo: VAŠČÁK, M.)

A minimal interference²⁶ with the original (without adding a new volume). For example method of **conservation** with the main task to stop and to minimize further destructive influence. The heritage is presented in a technical state of today, no new adding parts are included. From educational point of view, it is necessary to add other tools of descriptive transformation to make the heritage understandable.

7.3.2 Reconstruction

Reconstruction methods²⁷ are used for re-vival of lost or disappeared parts of the heritage. These parts are built as a new ones with respect the appearance of the authentic original. The main condition for the application of reconstruction methods is the **presence of an authentic original**. According to the appearance of added new parts and existing authentic elements can be different reconstruction methods as written below:

- > Analytical reconstruction method
- > Symbol reconstruction method
- > Style reconstruction method

²⁶ (KADLUCZKA, A., 1999, p. 71) defines four basic methods of an intervention of monuments: 1. Rezerwat, 2. Renowacja, 3. Restauracja, 4. Rewaloryzacja

²⁷ (MALACHOWICZ, E., 1994, p. 94) divides methods of preservation to the two main groups: conservations (*konserwacje*) i restauracje (restoration). Group of „*konserwacje*“ consists of „*zabezpieczenie, odsłonięcie, rekonstrukcja (anastylozy) i konserwacja*“. To the „*restauracja*“ belong following methods concerning on a new form: *naukowa rekonstrukcja, kreacja retrospektywna, reintegracja odbudowa, przemieszczenie obiektu (translokacja) – integracja a restytucja*.

7.3.2.1 Analytical reconstruction



Analytical reconstruction from an educational point of view is difficult for visitors to understand, because it represents the heritage in a look, in which had been never existing. It is a layering of outstanding elements from different periods into the one look. This method requires the addition of an appropriate information system to help visitors recognize and easily understand the heritage.

Fig. 17 > Analytical reconstruction, Manor House, Františkánske námestie 7, Bratislava (photo: VAŠČÁK, M.)

7.3.2.2 Symbol reconstruction

Symbol reconstruction method²⁸ is a presentation of significant features of disappeared parts by a new architecture. The new built architecture is a kind of conceptual design based on the historical principles but in a simplified appearance. It is used in a situation, when the lost building has an exceptional appearance in wider urban context. In terms of educational presentation that has always been associated with an appropriate information system.



Fig. 18 > Selepčeni Palais in 1960 (photo: MAGULA, Š., <https://mytrnava.sme.sk/c/5433850/do-centra-trnavy-sa-vcacia-historia-vcaka-novostavbe.html>)



Fig. 19 > Mix-used building „U Kráľ Ludovita“, Trnava, designed by symbol reconstruction method with characteristic appearance of the former Selepčeni Palais from the XVII. Century (<https://www.asb.sk/architektura/stavby/administrativa/pol-yfunkcny-objekt-ukrala-ludovita-v-trnave>)

²⁸ Symbol reconstruction method in slovak professional terminology is known as „náznaková rekonštrukcia“.

7.3.2.3 Style reconstruction



Style reconstruction method is a presentation of the heritage in one unified cultural layer. It is a way of rehabilitation. All destructive elements of appearance are removed and the heritage is presented in one clear historical architecture style. Usually it is based on an authentic findings. This method requires a high level of knowledge to design a precise appearance in historic style.

Fig. 20 > Style reconstruction of Belveder in Vienna (photo: VAŠČÁK, M.)

7.3.3 Copy / replica

A maximalist interference with the original. This method is used in a situation where is all disappeared architecture required by society. Authentic original in fact does not exist. It is a **complete copy** or **replica** of the heritage. This method is about a new architecture built complete in a historical style.



Fig. 21 > The copy of the orangery in baroque style at Bratislava Castle (photo: VAŠČÁK, M.)

It is used in very exceptional and reasonable cases. In terms of cultural layering this approach is not acceptable because it is not true layering. The new layer does not reflect the time of realization, but is expressed by tools of historical architecture. The method of **copying or replication** can only take place if we have enough knowledge to implement it. It is absolutely important to avoid fakes and all interventions must be based on accurate information from previous researches.

From educational point of view, a copy presents lost cultural-historical values as much as possible. It is very simple and clear to understand for visitor. For copies can be minimized information system because the information carrier is a copied object itself.

7.3.4 New architecture



Fig. 22 > Louvre, Paris. The new building designed by L. M. Pei in centre of the court (photo: VAŠČÁK, M.)

On the other hand, if we do not have enough information, it is better to use the **new architecture** in a contemporary design. For the visitors, it must be clear what authentic findings are and what is new. The new architecture usually allows to integrate a lot of new equipments to make a comfortable presentation of the heritage.

7.4 METHODS OF DESCRIPTIVE TRANSFORMATION

Descriptive transformation is **independent** on the authentic architectural heritage. Architectural heritage as an authentic original is a source of information for visitors. But for most of the general public is quite difficult to understand the heritage. It requires a lot of experience and heritage education. In this reason is always added an information system. Information system is a result of applying various methods of descriptive transformation. It could be titled also as an interpretative infrastructure. *Interpretive infrastructure refers to physical*

installations, facilities, and areas at, or connected with a cultural heritage site that may be specifically utilised for the purposes of interpretation and presentation including those supporting interpretation via new and existing technologies²⁹

From an educational point of view are descriptive methods **essential and are always applied** in the presentation of the authentic original. The main advantages of using this methods are independency, flexibility and relatively low cost. If we take into a consideration the presentation as an open and never ending process, it is quite easy to change or update an information system after new circumstances will be occurred.

Methods of descriptive transformation can be divided due to a degree of evocations and associations of the presented heritage into followings:

- > **Imaginary methods**
- > **Real methods**
- > **Virtual methods**

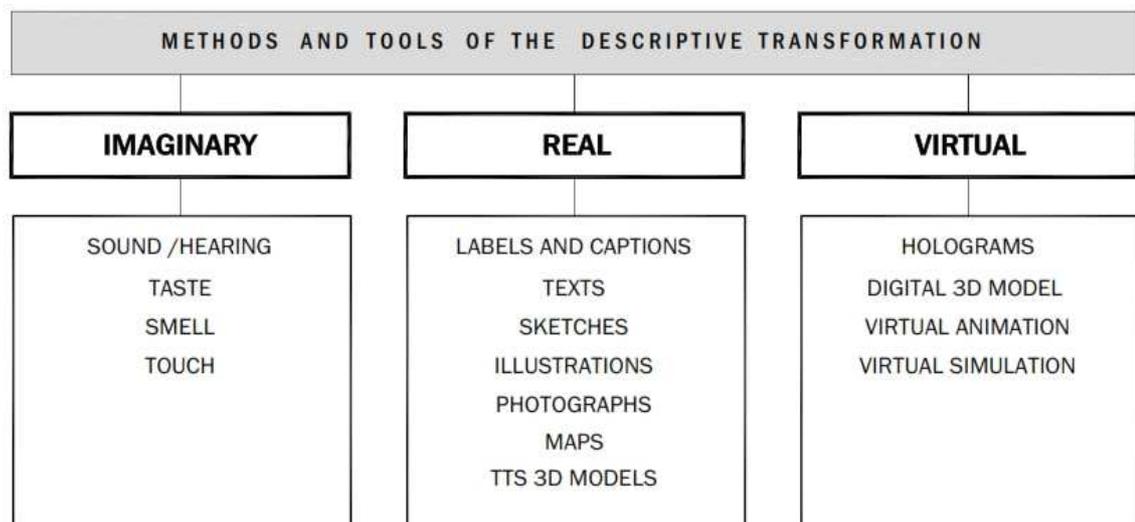


Fig. 23 > *Methods and tools of the descriptive transformation (author: VAŠČÁK, M.)*

²⁹ (ICOMOS ENAME CHARTER, 2007)

7.4.1 IMAGINARY METHODS

Imaginary methods are intangible based on integrating of basic human senses, except of a sight. It is a **sound, taste, smell** and **touch** sense used in a presentation. The main aim of using this method is to recall **an imagination** which is different in each visitor. It depends on the visitor's knowledge and experience what kind of the imagination and final emotional feeling will it be.

The sound can be used in a different ways. The most common is a **spoken commentary** used for groups as a **guided tour** or individual sound using either **handset**. Both are concentrated on a cognitive information. Not all sound has to be spoken commentary. Sound effects can enhance a presentation into a high emotional experience by **using special sounds**. For example sound of birds with an outdoor effect or wind, or coastal scenes, or style music, etc.

Having considered sound, **smell** should not to be forgotten. Atmosphere has often been mentioned as conducive to learning in the heritage environments, and smell can be used discreetly to great effect. Many odours are very evocative and can be reproduced synthetically. A pressure pad-operated gas cylinder producing, at nose level, a shot of an appropriate smell at a good moment can be a marvellous gimmick with an unforgettable experience of the heritage.

7.4.2 REAL METHODS

Real methods represents different ways of heritage information visibility. The result of these methods is always **tangible** product. A common feature of these methods is a **visual perception**. Tools of real methods are written below:

- > **Labels and captions**
- > **Texts**
- > **Illustrations**
- > **Photographs**
- > **Maps**
- > **True to scale models**

7.4.2.1 Labels and captions

A **label** contains the vital statistics of the object and a **caption** is a small piece of text linking the object to the display around it. The former is therefore informative, the latter descriptive. Both labels and captions are used to sneak a basic information about the heritage. The most important thing to be remembered by the writers of labels and captions is that the mus inevitably be studied at the same viewing distance. Labels must be short and precise and written in the same way. New technologies also can be included to labels as for example **QR** codes with a mobile application.

7.4.2.2 Texts

Texts or writings are the most used explanation tool. Writing for public requires different skills from writing an academic report. Picture yourself as a visitor, try to think what questions a visitor would ask and try to answer those questions as directly as possible. Sentences should be short, mostly not more than twenty words. Use plenty of paragraphs to break the text into small parcels of information. Each paragraph should represents a particular idea or a related set of points. Long text runs can be intimidating. Use headings, sub-headings and illustrations to break the text. The size of writings is very important. We can take an easy rule of size 10 mm for distance of 1 m.

Fig. 25 > Monument of Vittorio Emanuele II, Rome
(photo: VAŠČÁK M.)



Fig. 24 > Explanation text of presentation panel,
Monument of Vittorio Emanuele II, Rome
(photo: VAŠČÁK, M.)



7.4.2.3 Illustrations

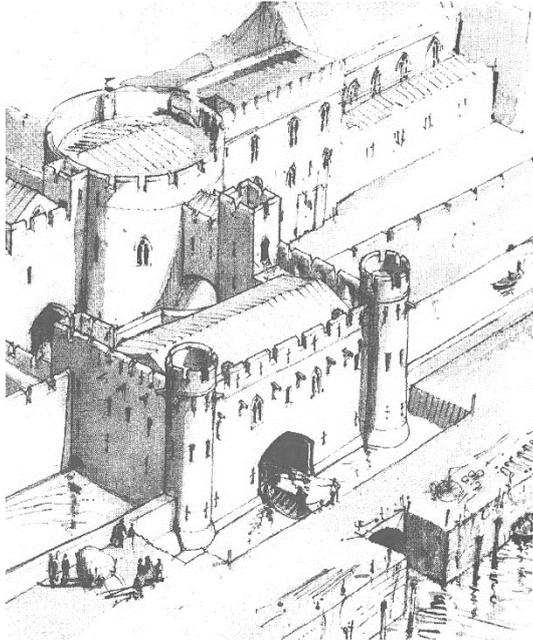


Fig. 26 > The main watergate of Edward I, (1272 – 1307)
Tower of London, (A Brief History – Guide for Teachers,
2003, p. 3)

Illustrations form a fundamental part of any exhibition or presentation. Primary role of the picture is to express the information by easy and understandable way for visitors. “A picture is worth a thousand words”. It is one of the most effective way of visual communication. Illustrations are used especially in a situation of disappeared architecture with a minimum of historical information. For example, in a hypothetical reconstruction or archaeological excavations. A big educational advantage of illustrations is a level of unknown, because it is not about the precise real

view. This is a way how to avoid the false presentation of the heritage.

7.4.2.4 Photographs

Photographs are the simplest and cheapest method of a presentation mounted on a board at a standard size. It is clearly worth spending a bit of money, first of all, on using colour, and secondly on enlarging the photograph at least to a suitable size relative to the object it adjoins. These enlargements are generally on plastic-coated paper, mounted on to panels.

7.4.2.5 Maps

Maps are often a necessity, either to show distribution networks or natural locations. The normal map, produced by cartographic organizations, is generally quite useless for presentations purposes, being designed with a totally different reading circumstance in mind. Special maps have therefore to be drawn and reproduced using prints and details readable at the distances, and scales which obtain the correct effect in the exhibition for which they are planned. Whereas most commercial maps contains a wealth of detail, the heritage presentation requires only a small proportion of the information available. To obscure the relevant

information with these details is unnecessary and bad practise. It must always be remembered that exhibitions are peculiar places in which to receive information – not at all normal.

7.4.2.4 True to scale models

True to scale models (TTS) can be useful interpretative aid. Models³⁰ are most appropriately used where for reasons of size of substance it is not possible to exhibit or appreciate the original. By models can be seen structure, time-changing, scale or composition in urban surroundings.



Fig. 28 > The exterior TTS – 3D Model, Castle Devin, Slovakia (photo: VAŠČÁK, M.)



Fig. 27 > The interior TTS – 3D Model, Glastonbury Abbey, Somerset, England (photo: VAŠČÁK, M.)

A common way of use the TTS models is a presentation of disappeared parts of the heritage. Physical models carry information about particular material- spatial arrangement, proportions and outer appearance. During the detailed design can also carry information on the material surface.

Although this form of presentation may be considered archaic in comparison with virtual and computer technologies, the model is the most appropriate form, which can be used to supplement the original directly outdoors without demanding changes preventing bad weather or vandalism.

³⁰ Niezabitowska divides three main types of models in architecture. (1) modele fizyczne; (2) modele graficzne; (3) modele wirtualne. (NIEZABITOWSKA, E. D., 2014, p. 309)

Didactic model should respect the following educational criteria:

- > **must be placed in a position identical to the original**
- > **should include a graphic representation of exactly preserved parts identical to the originals and presented hypothetically supplemented parts, so that visitors could to differentiate and compare the model with the real authentic situation**

When presenting a model of multiple objects next to each other can be seen by other characteristics that in a real environment can not be seen. In particular relationship of features such as size, shape at the same scale of models.

7.4.3 VIRTUAL METHODS

Virtual methods are specified by using computer aided design. With CAD in common use, it is now possible to produce accurate visuals of both the interior and the exterior of any real or disappeared heritage. The most common tools of virtual method are **virtual animation /visualization/** and **virtual simulation**.

7.4.3.1 Virtual animation

Virtual animation of objects or sets of objects allow for realistic modeling environment that can be perceived very simple way to bring almost realistic vision of the place or object, it is not possible to present the facts on the ground changed urban situation, or lack of exact specifications. Most often used in the creation of hypothetical presentations. Depending on what exact knowledge of the differential output of the virtual model - lined, or rendered (photo - realistic) and assigned materials surfaces. For line model can escalate exact certainty to the various thickness and intensity of the lines.



Fig. 29 > Virtual 3D - animation of Main Market Square in Kraków from the XV. Century, author: OPALIŃSKI, P., KOWALSKI, M., RUDEK, M., KOBIELA, M., consultations: dr. inż. arch. LUKACZ, M., prof. nadzw. dr. hab. WECLAWOWICZ, T., GŁOWA, W., ŚLAWIŃSKI, S., ZAITZ, E., SUDACKA, A., dr. BUSKO, C., KOMOROWSKI, W., SCHEJBALDEREN, K. (KRZYSZTOFORZY – 28 part I., p. 121)

7.4.3.2 Virtual simulation

Virtual simulation are actually animated virtual models assigned a time limit during which shows some interior and exterior shots. Very often, a virtual animation is part of the information system in the interior areas. In virtual animation it is possible to produce an outstanding presentation of appearance in different time periods as a static form. In simulation is possible to add a time factor and to present “walks through” the space or even the time period. It is an extraordinary tool for explaining and presenting the development of architectural heritage.

7.4.3.3 Hologram

Rarely used as an older technique of 3D viewing is a **hologram**. A hologram is a clearly three-dimensional image, contained in a flat plane. In its original form it was made by splitting a pure beam of laser light from one source to give both a front and an angled view of an object at the same time, thus creating the impression of depth.

7.5 METHODS OF SOCIALIZATION

It is a way how can be information about heritage received by visitors. The main attention in these methods is given to a **visitor's activity**. Methods of socialization can be divided due to an activity of visitors into followings:

- > **Passive presentation**
- > **Interactive presentation**
- > **Participative presentation**

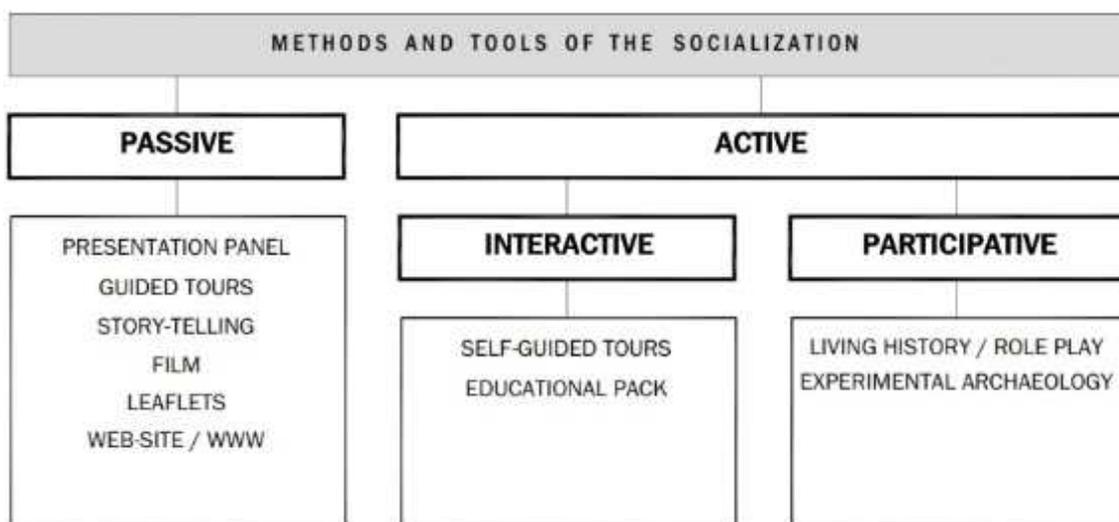


Fig. 30 > Method and tools of the socialization (author: VAŠČÁK, M.)

7.5.1 PASSIVE PRESENTATION

The most common is a **passive presentation** of the heritage. It means that visitors is “clear” receiver of presented information without any other activity. For example: **presentation panels, guided tours, story-telling, film, leaflets, etc.**

7.5.1.1 Presentation panels

Very frequently used tools of presentation of architectural heritage, particularly in cases where it is impossible to provide a live guide. The role of presentation panels is to give a basic information about the presented object. It should contain information not only about the heritage, but also description of research techniques,

visual images displayed (recommended by isometric or perspective view), informs visitors about other services situated in a site.



Fig. 31 > Layout of the presentation panel by Margaret Hall (HALL, M., 1987, p. 120)

When designing presentation panels must take into account the following criteria:

- > design/layout
- > location and its relationship to the presented object
- > content of presentation panel

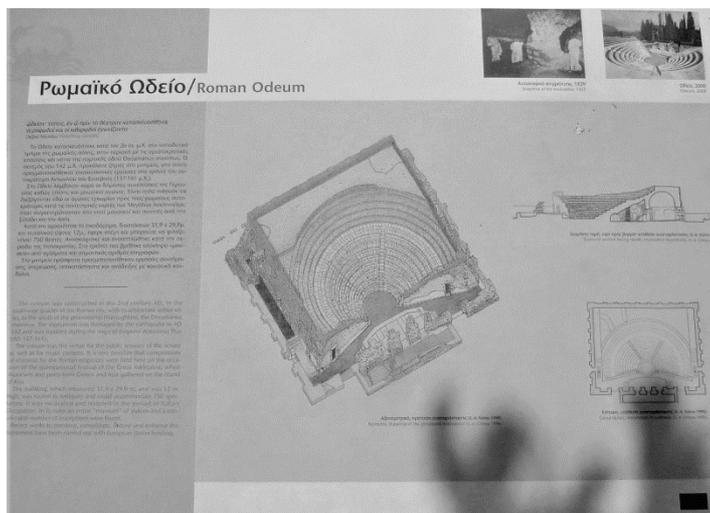


Fig. 32 > Presentation panel, Roman Odeon in Kos, Greece (photo: VAŠČÁK, M.)

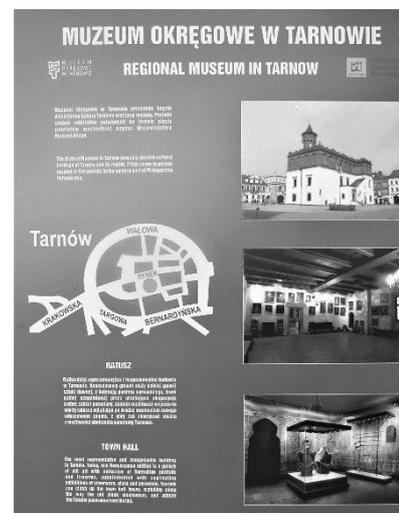


Fig. 33 > Presentation panel, The Town Hall in Tarnów, (photo: VAŠČÁK, M.)

Presentation panel creates a new intervention into an authentic site with a considerable influence. It is very important to take into a consideration size and location of presentation panel. **Remember that architectural heritage presentation is the presentation of the heritage not the presentation of panels.**

7.5.1.2 Guided tours



Fig. 34 > Costumed guides, Tower of London, England
(photo: VAŠČÁK, M.)

Guided tours offer maximum flexibility for regularly updating the interpretation and tailoring it to the level of visitors and to demand. It is the face-to-face sharing of enthusiasm as a one of the most effective and well-liked way of presentation. When demand is high guides might be standing by to lead walks almost continuously. When it fluctuates during the day they can be busy doing other jobs on-site. *To be effective there should be no more than 20 people in the group, and ideally 12-15 is the maximum size for good contact³¹.* The tour should be carefully operated and planned. The sequence of the tour should include:

- > **assembly – close to the entrance for welcome and introduction to the heritage**
- > **overview and introduction to what is going on**
- > **free or four key areas or specific features**
- > **demonstration**
- > **return to visitor centre /cafe/ rest area, if there is one**
- > **introduce activity area**
- > **draw the tour to a close – conclusion and summary**

³¹ (HALL, M., 1987, p. 39)

There are some simple rules to follow when leading a guided tour. Guides should be confident, relaxed and well briefed. They should aim to be part actor, part teacher, part salesman, stage-managing, adding drama, entertainment and involvement to the story of the heritage. Visitors should be prepared safe passing on the site. For increasing the experience can be a tour provided by **costumed guides**.

7.5.1.3 Story-telling

It is a very similar method of the presentation as a guided tour. The information is spread as a part of a story. The story must be broken down into short aspects, chapters or statements, and it must itself be short. Concentrating on long narratives is difficult in the normal standing position of the visitor.

7.5.1.4 Film

Film or other audio-visual media are especially good at getting and keeping the attention of the casual visitors. Of all our senses, our eyes and ears take in by far the most information we absorb. A medium concentrating on these senses in a relaxing way is a powerful and economical means of getting ideas and images across in the relatively short time for visitors.

However this tool is not generally a cheap option either in hardware costs or staff time. Audio-visual techniques can also add power and impact to the interpretation; music, sound effects, well scripted and spoken narration, drama and imaginative graphics can be combined to create an effect that will gain attention and excite interest.

Most visitors are familiar with audio-visual media and will sit or stand and relax whilst listening to and/or viewing it. It does not require as much effort as reading text from panels or books.

However, because many visitors used to high quality TV and video, they unconsciously demand a high quality of presentation which can be difficult to achieve within a limited budget.

7.5.1.5 Leaflets / Books

Publications have a vital role to play in helping visitor to understand the heritage. The printed word is relatively cheap, flexible and quick way of providing up-to-date interpretation of individual and small group of visitors.

The other major drawback with publications is that the majority of visitors are reluctant to spend too much time reading on-site, or at home in their leisure time. Good design and good copy writing tailored to the audience are essential if the publication is to have maximum impact on the visitors both on and off- site.

The most commonly used publications at all types of interpretive sites are:

- > **Posters**
- > **Promotional leaflets**
- > **Site guides**
- > **News-sheets**
- > **Technical data /professional reports**
- > **Books**

Publications can be used to promote **initial interest** in the site, to provide **interpretation on-site**, and to provide **additional information to take away souvenir**. Also they are very good tools for remembering the heritage interpretation, especially, when they are used in a short time after the visit on-site. In these reason the ideal place for selling publications is after visit in visitor centres or bookshops.

7.5.1.6 Website

World wide web pages are a new media which can be very effective used for the presentation of heritage **off-site**. Using a website is very popular and familiar for visitors. The website can combine all of upper mentioned techniques in a virtual presentation of the heritage. Internet can be used for providing wide range of information about the heritage, but also basic information for visitor like an opening hours, price of tickets, travel guides information, etc. It should be used as a motivation for real visit. Nothing will ever replace the value of seeing, handling and understanding the real authentic heritage on-site. But such access could enhance the presentation of heritage and indeed bring more visitors to the heritage on-site.

7.5.2 INTERACTIVE PRESENTATION

Effectivity of the presentation **depends on the activity of visitor**. New trends in the heritage presentation are **to involve** visitors with some activity on the presentation. It is a way how to increase an attractivity of the heritage through new experience of visitors. The main difference between the passive and interactive presentation is **an opportunity of choice for visitors** of what, when and how to spend a time in heritage site. Visitor make a decision how long and what to see.

7.5.2.1. Self-guided tours



Fig. 35 > Self guided tours using individual audio hinges in Stonehedge /England (photo: VAŠČÁK, M.)

A simple, well narrated explanation of the site conveyed through a sound system at a good vantage point can be very effective especially when guided tours are unavailable. The human voice, perhaps combined with music and sound effects can be used in creative or straightforward ways to interpret the heritage.

People do not necessarily need any accompanying visuals images to complete for their attention. For visitors with impaired sight this medium can be one of the few generally available.

The success of audio hinges on the imagination that goes into the soundtrack and particularly on the quality of the narrator´s voice – a good script can be ruined by an insensitive delivery.

This techniques can be used by **statics listening post** at key points, controlled by a push button system by visitors. Or as a **taped guided tour using handset**. The most effective combination is the use of a handset and labels to define a place when using a spoken commentary.

7.5.2.2. Educational pack

It is useful to produce an **educational pack for teachers and children**³² or briefing booklet based on these consultations. This material could form the base for projects which teachers will provide and give them ideas for other lessons using the heritage visit as a focus for a series of activities. The pack should to describe the heritage´s educational resources in detail as briefing children receive before the heritage visit is vital to its success. Educational pack is an essential guide to organising and carrying out an effective visit to any historic site. It usually consists of description of the heritage, plans or maps, information about crafts, working sheets, contact-names and information about how to get to the site, access for coaches, opening times, what footwear and equipment children will need, how long the visit will last, etc.

7.5.3 ACTIVE PRESENTATION

Active presentation of the heritage is a presentation with the **participation of visitors**. Visitors are involving in re-creating the past either by using **period tools**, or by **dressing up** or by having them **behave as people of the period**.

³² *English Heritage Education in London is one of the leaders in creating support materials for teachers. Professional team of educational staff, who can offer expert advice, courses and workshops with a range of special on-site resources and facilities for educational groups.*

This form of participatory interpretation works well with children – particularly if they have been prepared beforehand through work at school, or do follow-up work. It also proved quite an attraction with adults. You have to be very confident of your activity, that actor can handle the situation well. The result of the active presentation is **a strong unforgettable experience** as a high emotional value of the visit.

7.5.3.1 Living history / Role - play



Fig. 36 > Musketeers at castle Schloss Hof, Marcheg, Austria (photo: BURLIAN, K.)

Living history is the **re-enactment of the past using people** – rather than representation through display or exhibits or film. The aim is to re-create past way of life as realistically as possible. When well done living history events are lively and exciting, offering the visitor through drama, or re-enactments or demonstration an experience of the past with the potential for new insight into the way people lived. Living history activities can greatly enhance the visitor interest in the heritage – but should not be undertaken lightly. They should be as authentic as you can make them which requires research time and careful attention to detail – of replica buildings, period cooking, tools, costumes, agricultural practices, speech and so on. They will need to be carefully programmed – the very costly in terms of staff time, and it is

needed a good audience to repay the investments. They make an attractive focus for a one-off open day or for a series of special events.

Living history events should be as realistic as it is possible to make them within the bounds of the XX. Century recreational/educational activity. The key to their success is the skill of the interpreter in good communication, the costume and the props adding extra “realism” to the story – simply dressing up is not enough. Successful living history events for children not only introduce them to aspects of life in the past but offer the opportunity to learn about themselves and learn skills just as valid today.

There is no doubt that most visitors like living history events and will come in large numbers to see them or take part.

7.5.3.2 Experimental archaeology

Experimental archaeology was founded in the 60th – 70th years of the XX. Century. The basic principle of experimental archaeology is **re-building the lost architecture** by using authentic **past building technology and working practices**. In some cases, re-built objects were destroyed and then had been studied traces in detail of destruction.

One of the first results of experimental archaeology was the re-building of the longitudinal prehistoric home in Biskupine near Poznan. In 1956 there was held the world premiere of the burning of this object. Other important centers belonged resort **Lejre - experimental research center**³³ with a simulated life of the Iron Age. The center was founded by Hans Ole Hansen was in 1962. Firstly, only archaeologist worked on this projects, but later in 1970 was introduced the idea to live several Danish families in the building for 1 or 2 weeks. Members of these families have learned how to make pottery, farm fields, make cheese ... etc. Even tried to occupy homes during the winter period when participants had the impression of living state in which people lived 2000 years ago. The center also provides 1 to 5 days courses of weaving, creating and firing ceramics for children. Courses were inspired by the main idea that the work done by one's own work is most memorable.

³³ Other well known experimental center opened in 1971 is *medieval village in Duppelu from XII. – XIII. Century*, 1972 *Celtic agricultural farm in England Butser Hill*, 1974 *Ridley Creek State Park in Pennsylvania, USA*

In Slovakia, this form was realized in early historical center of northern Slovakia, Havránok - Liptovská Mara. Archaeological museum was founded in the year 1991, when Havránok fort was declared a national cultural monument. The gateway and yard were hypothetically reconstructed in scale of 1:1.



Fig. 37 > Reconstruction of the court from the Latins, Archeskanzen Havránok – Liptovská Mara
(photo: PIETA, K., 1996, p. 112)

The recent implementation of experimental archeology is conducting the Great Moravian fortified settlement from the IX. Century in Modra in Moravia (Czech Republic). *Archeoskanzen Modra* was launched in 2003-2004. In the complex are located 20 objects. Underground parts have a basing in real archaeological objects. Above-ground parts were built due to a hypothetical reconstruction. The sites offers an educational program for schools, which includes the opportunity to experience traditional crafts, as well as large-scale video thematically focused on the period of Great Moravia and the Celts .



Fig. 39 > Archeoskanzen Modra (photo: VAŠČÁK, M.)



Fig. 38 > Archeoskanzen Modra (photo: VAŠČÁK, M.)

Experimental archaeology is very attractive technique of presentation, especially used in a disappeared architecture. Their implementation in 1:1 scale in combination with the operation of traditional crafts, customs, etc. approach historic atmosphere for a large number of visitors.

Disadvantage of experimental archaeology is a high degree of specificity and certainty, which is usually based on analogies and hypothesis. In terms of authenticity, it is a new environment, which seeks to maximize the authentic historic expression. It is very easy to make a false or situation leading to disinterpretation. The professionals generally neglected and often criticized this approach and recommend to use it only in exceptional cases.

III. /PART/ CASE STUDIES

CASE STUDIES

The theoretical background of the educational presentation of architectural heritage is explained and detailed described in the second part of this dissertation. It was necessary to research an application of this theory in case studies.

Town halls were selected as case studies for the research. Town halls were chosen because they are usually ones of the most representative architectural heritage in the town. The research was concentrated on the educational aspect of presentation not on a history of architectural heritage and its development during a time. The following criteria were set for the objectivity of the research.

CRITERIA OF A SELECTION

- > the same period of origin – renaissance town halls
- > territory of the same / neighboring region
- > representative type of the architectural heritage
- > former King Town
- > heritage with public use and acces

According these criteria were selected town halls in **Biecz, Tarnów, Bardejov** and **Levoča** for the research.

MAIN GOAL OF THE RESEARCH

The main goal of the research is to describe, compare and evaluate techniques of the educational presentation in a selected town halls.

METHODOLOGY OF THE RESEARCH

Techniques /tools and methods/ of educational presentation are detailed described in the chapter 7. According this chapter was prepared a detailed table with possibility of input (0), (1), (-1) digits. Input is being used as value: (-1) for a meaning: to have, negative impact, destruction, (0) for a meaning: to do not have, no impact, nothing special

(1) for a meaning: to have a positive impact, new added value

This final value is gained as a weighted average of digits (-1), (0) and (1). It is kind of Newton-Leibnitz calculus used in a special condition.

7	TECHNIQUES OF EDUCATIONAL PRESENTATION	L	a	m	s	c	d	iv	EP
1	2	3	4	5	6	7	8	9	10
		LOCATION	authentic	emotional	social	cognitive	educational	value index	value of EDUCATIONAL PRESENTATION
	7.1	INTERPRETATION							
1	7.1.1	Urban/historical research							-
2	7.1.2	Architectural/historical research							-
3	7.1.3	Artistically/historical research							-
4	7.1.4	Archaeological research							-
5	7.1.5	Archives Research							-
6	7.1.6	Archives/etnological research							-
7	7.1.7	Urban/etnological Research							-
8	7.1.8	Sociological research							-
9	7.1.9	Structural technical condition research							-
10	7.1.10	Dendrological research							-
11	7.1.11	Geodetical Measurements							-
	7.2	FUNCTIONAL TRANSFORMATION							
12	7.2.0	no-use							-
13	7.2.1	conservation /re-use							-
	7.2.2	new use / co-use							-
14	7.2.3.1	basic and technical facilities /lavatory, heating							-
15	7.2.3.2	refresh corners /drink, food							-
16	7.2.3.3	relaxation zones with seating /lying/monuments therapy							-
17	7.2.3.4	information point /bookshop, souvenirs							-
18	7.2.3.5	communications, stairs and corridors							-
19	7.2.3.6	office and administration							-
20	7.2.3.7	educational room							-
21	7.2.3	musealization /no-commerical use/exhibition							-
	7.3	STRUCTURAL TRANSFORMATION							
22	7.3.1	Conservation							-
23	7.3.2	Reconstruction							-
24	7.3.3	Copy/replica							-
25	7.3.4	New architecture							-
	7.4	DESCRIPTIVE TRANSFORMATION							
	7.4.1	Imaginary methods							-
26	7.4.1.1	smell (oftaloception)							-
27	7.4.1.2	taste (gustaoception)							-
28	7.4.1.3	touch (tactionception)							-
29	7.4.1.4	sound/hearing (audioception)							-
	7.4.2	really method /seeing, hearing							-
30	7.4.2.1	labels/caption/QR code							-

31	7.4.2.2	texts								-
32	7.4.2.3	illustrations								-
33	7.4.2.4	photographs								-
34	7.4.2.5	map								-
35	7.4.2.6	TTS 3D models								-
	7.4.3	virtual methods								
36	7.4.3.1	virtual animation / Wirtualna animacja								-
37	7.4.3.2	virtual simulation / Symulacja wirtualna								-
38	7.4.3.3	hologram								-
	7.5	SOCIALIZATION								
	7.5.1	passive method								
39	7.5.1.1	presentation panel								-
40	7.5.1.2	guided tours								-
41	7.5.1.3	story-telling								-
42	7.5.1.4	movie/film production								-
43	7.5.1.5	leaflets								-
44	7.5.1.6	www/website								-
	7.5.2	Interactive method								
45	7.5.2.1	self-guided tours								-
46	7.5.2.2	educational pack								-
	7.5.3	participative method								
47	7.5.3.1	living history /role play								-
48	7.5.3.2	experimental archaeology								-

The evaluation table consists of 10 columns and 48 rows. In the rows are written criteria of educational presentation according to the theoretical background and in the columns are input data of (0), (-1), (1) of quantity column No. 3 and quality.

Quality is defined as source values with neutral, positive and destructive impact of the main values. The main values are defined as **value of authenticity** /column. No. 4/, **emotional value** /Column No. 5/, **social value** /Column No. 6/, **cognitive value** /column No. 7/ and **educational value**, /column No. 8/. The final value index is calculated as a weighted average /column. No. 9/.

In the column No. 10 is final value of calculated as multiplication of quantity and quality value index expressed as a percentage.

>> BIECZ /THE OLD TOWN HALL/POLAND

A Short historical overview

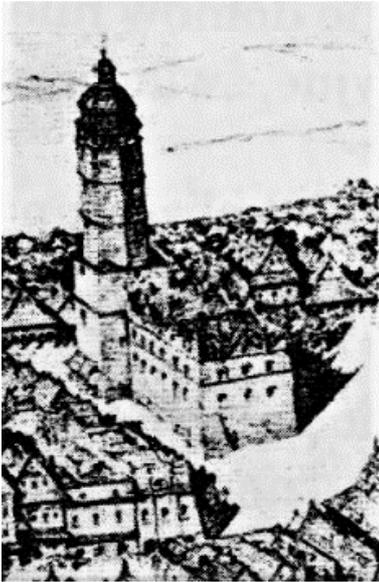


Fig. 40 > Fragment of reconstruction of town hall from XVII. CE by J. Hogenberg, (ŚLAWSKI, T., 2000, p. 7)

Town hall in Biecz is situated in the centre of the main square. The town formerly had the construction of a long, one-storey building, covered with steepy roof in the Gothic style. It was built in a gothic style in XV. Century. In 1569 tower of the town hall collapsed. The tower was re-elected in 1570 – 1581³⁴ in a modern renesainnce attic and sgrafito decoration. The most important decoration was the helm with two galleries. The building was destroyed by fire 1903³⁵ again. In 1964-1967 was conservated. The last conservation work were done in 2000. The building owes its current shape to the alternations of the early XIX. Century. The lowest levels of the tower include a dungeon called Turm.

Convicts scratched primitive calendars and other inscriptions into the walls, which are still visible to this day. Today, the dungeons include an exhibition of prison cells, and an exhibition dedicated to medieval torture instruments.



Fig. 43 > Town hall Biecz, 1903, photo: A. Kotowicz, (ŚLAWSKI, T., 2000, p. 33)



Fig. 42 > Town hall Biecz, 1965, photo: Z. Postepski, <http://biecz.fotopolska.eu/311277.foto.html>



Fig. 41 > Town hall Biecz 2017, (photo: VAŠČÁK, M.)

³⁴ (PAWŁAK, R., 2010, p. 128 – 129)

³⁵ (ŚLAWSKI, T., 2000, p. 30)

Interpretation

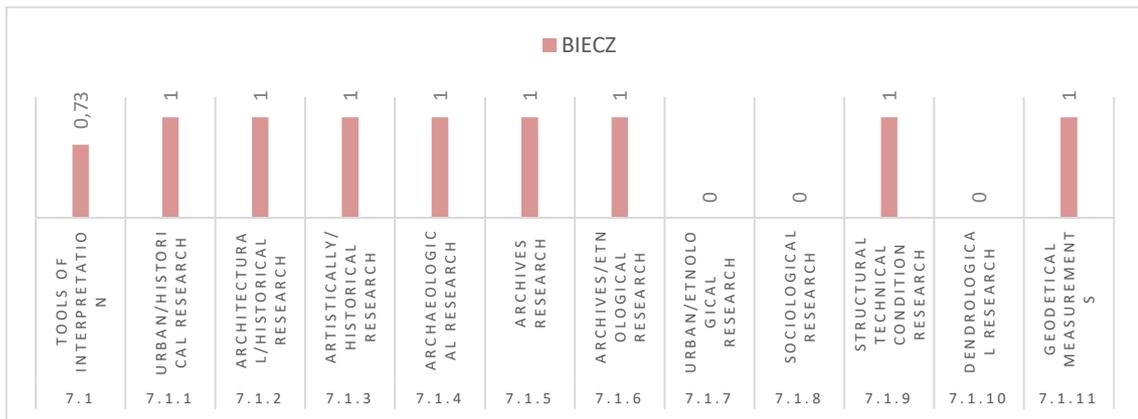


Fig. 44 > Chart of interpretation, Town Hall in Biecz (author: VAŠČÁK, M.)

Final value for interpretation as a source for presentation is 0.73 which is very good. It means, that there is enough scientific information for educational presentation. Only interdisciplinary researches are missing.

Functional transformation

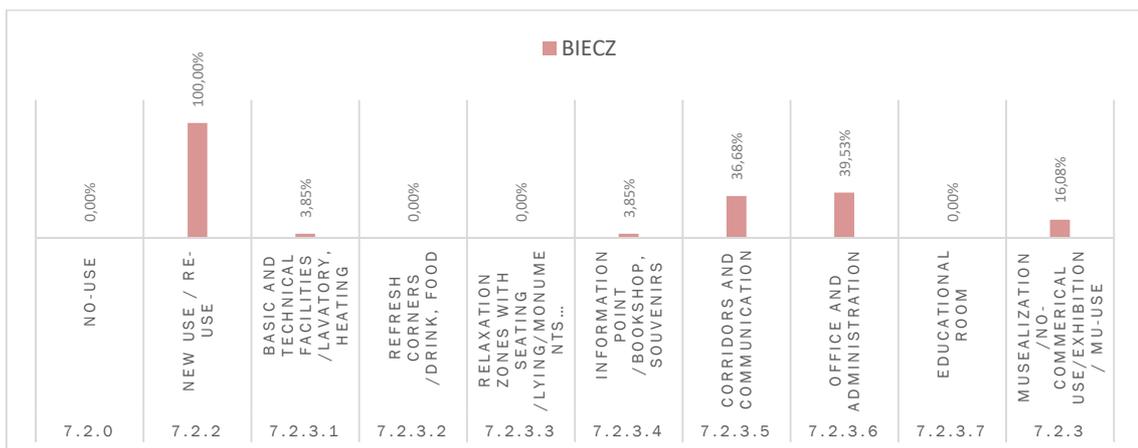


Fig. 45 > Chart of functional transformation, Town Hall in Biecz (author: VAŠČÁK, M.)

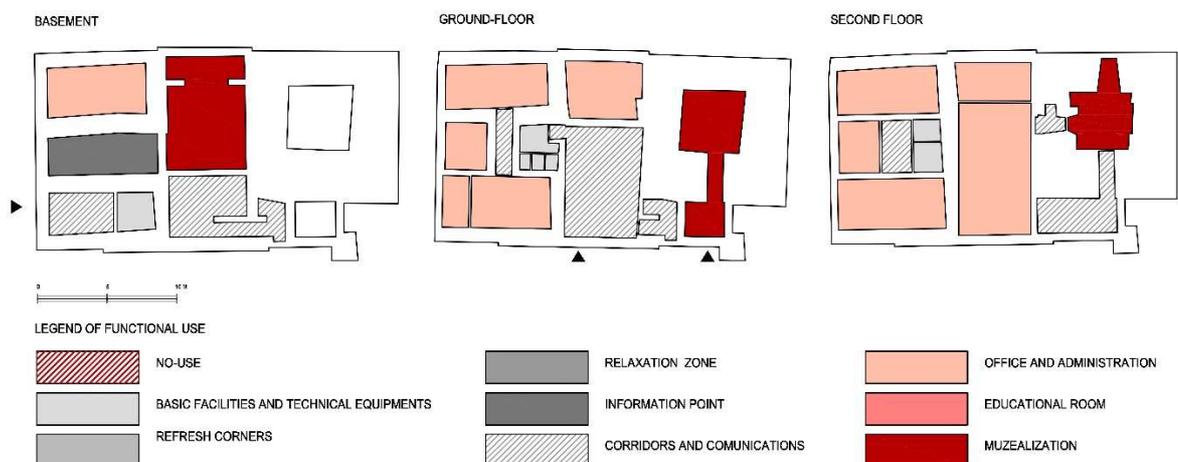


Fig. 46 > Scheme of functional transformation, Town Hall in Biecz (author: VAŠČÁK, M.)

Building of historical town hall is an excellent example of **active multi use**. New functional use as a seat of local municipality 36, 68 % is very similar to former function. For museum is used 16.08 % of floor. Other 3.85 % is used as a tourist information point and souvenirs shops.

Structural transformation

The town hall is mostly reconstructed by using a style reconstruction method with respect of authentic elements from XVI and XIX century. New architecture interventions are used in a spaces with new function as basic and technical facilities.

Descriptive transformation

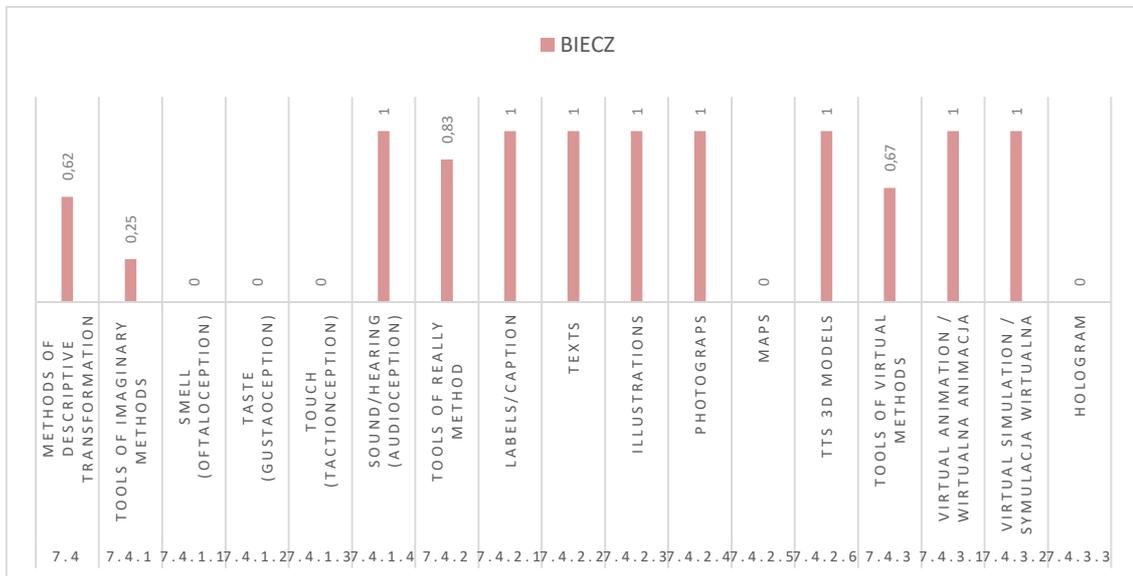


Fig. 47 > Chart of descriptive transformation, Town Hall in Biecz (author: VAŠČÁK, M.)

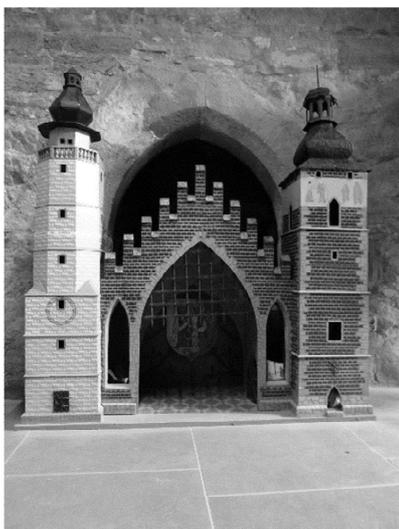


Fig. 49 > TTS - 3D Model of tower (photo: VAŠČÁK, M.)

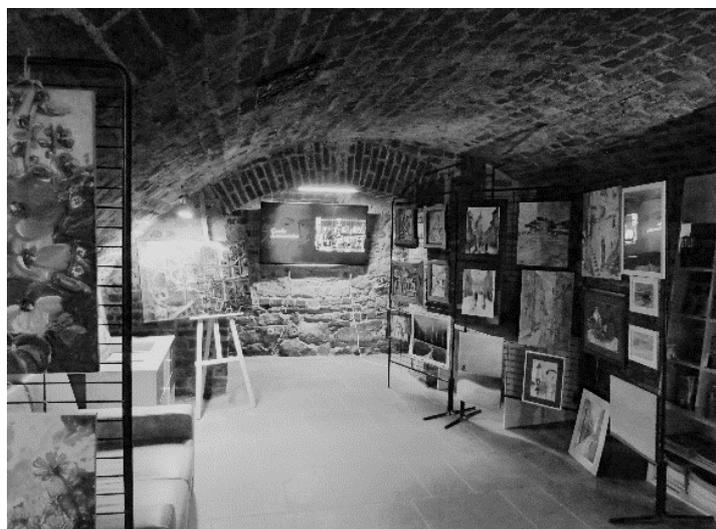


Fig. 48 > Presentation of history of Biecz town hall and exhibition of children's painting of the town hall (photo: VAŠČÁK, M.)

The final value for descriptive transformation is 0.62. Mostly are used real method concentrated for seeing and listening. There is no presentation for other human sense /smell, taste, touch/ which have very high emotional value.

Very positive is using virtual methods especially **virtual animation and simulation** according to appearance of town hall in the XVI. and XVII. Century.



Fig. 50 > Presentation of prison exhibition in „dungeon“ of tower, (photo: VAŠČÁK, M.)



Fig. 51 > Virtual 3D-model, Google Sketchup, author: Tadeusz Bochnia, (2013), Biecz in XVI. Century (<https://youtu.be/HLtyrE-CvHM?t=87>)

Socialization



Fig. 52 > Chart of socialization, Town Hall in Biecz (author: VAŠČÁK, M.)

The final value of socialization is 0.70. Mostly are used **passive tools**. Absolutely are missing the use of participative tools of educational presentation. The building has a quite high level of visitance, because there is integrated daily use function as the office for municipality.



Fig. 54 > View from the Biecz Tower is very interesting tourist attraction. Tower is 66 m high. (photo: VAŠČÁK, M.)



Fig. 53 > Symbol reconstruction of former gothic longitudinal building at the main square in front of town hall (photo: VAŠČÁK, M.)

>> TARNÓW /THE OLD TOWN HALL/POLAND

A Short historical overview

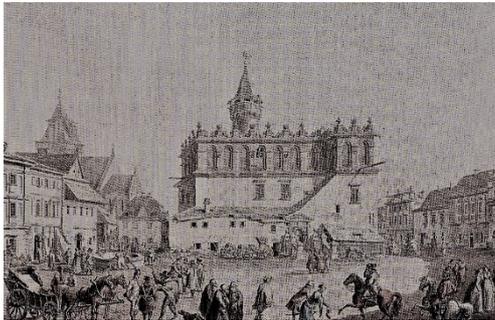


Fig. 55 > Town Hall in 1800, Z.Vogel, watercolor, (TRUSZ, T. 2010, p. 21)



Fig. 58 > Town Hall in 1900, (<http://tarnow.fotopolska.eu/994793.foto.html>)



Fig. 57 > Town Hall in 1950, (<http://gdansk.fotopolska.eu/foto/736/736621.jpg>)



Fig. 56 > Town Hall in 2017 (photo: VAŠČÁK, M.)

The town hall in Tarnów probably dates back to the second half of the XIV. Century³⁶. The beginning of the building is dated back to 1330³⁷. But the first written information about the town hall dates back to 1448³⁸ by F. Herzig. Originally, it was a one storey building with a tower situated in the north-eastern corner. Western annex with a cellar and a tower in late gothic style was added at the end of the XV. and beginning of the XVI. Century. Later in the XVI. Century was the town hall rebuilt in a new renesainnce manieristic style. The roof was hidden behind the high attic similar to the one crowning to Cracow´s Cloth Hall. From 1792 the town hall was several times destroyed by fire. At the end of the XIX. Century the building was decaying. Between 1889 - 1892 was rebuilt but the detailed general renovation works were carried out between 1962 and 1968 and the town hall was turned into a museum. The latest renovation work was done from 2005 till 2011. Now the town hall is a branch of Regional Museum in Tarnów with stationary exhibitions of sarmatian portratits, weapons from the Podhorce castle, China ware and silverware.

³⁶ (PAWLAK, R., 2010, p. 143)

³⁷ (TRUSZ, K. M., 2014, p. 15)

³⁸ (TRUSZ, K. M., 2014, p. 22)

Interpretation

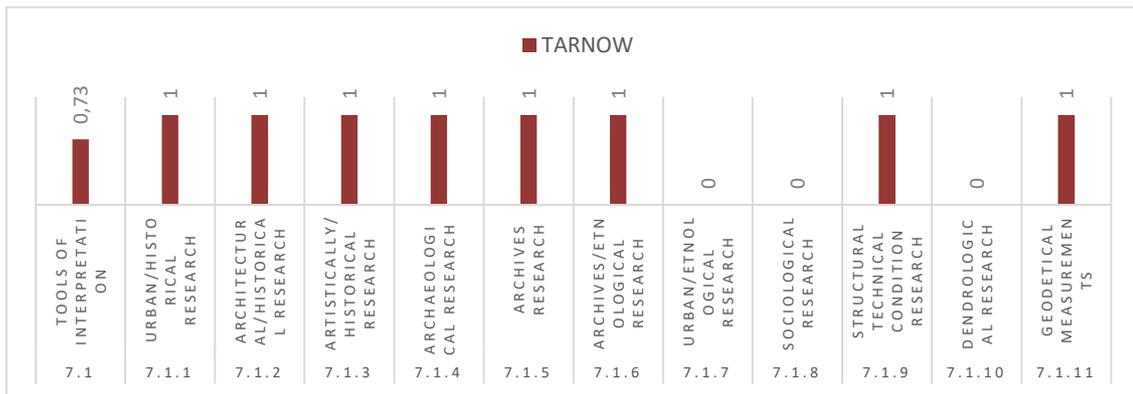


Fig. 59 > Chart of interpretation, Town Hall in Tarnów (author: VAŠČÁK, M.)

Interpretation value is 0.73. It is very good level for designing educational presentation.

Functional transformation

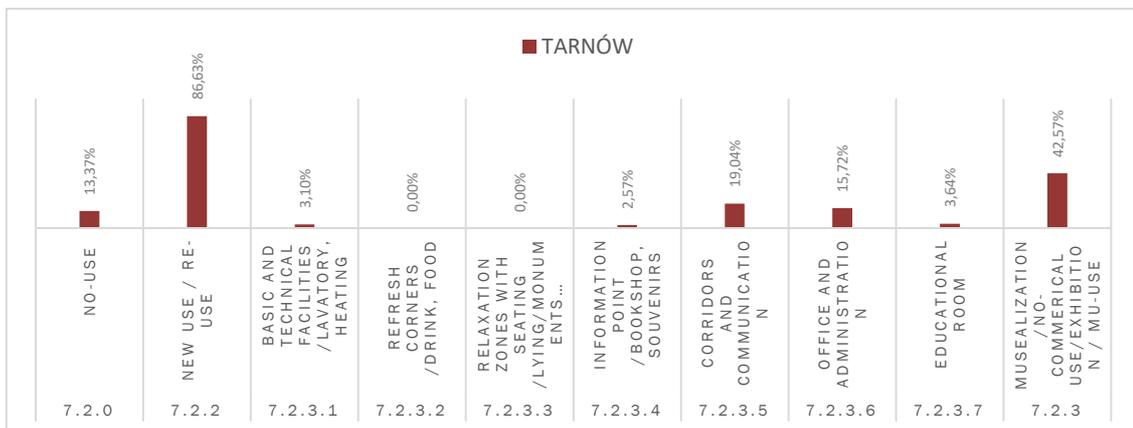


Fig. 60 > Chart of functional transformation, Town Hall in Tarnów (author: VAŠČÁK, M.)

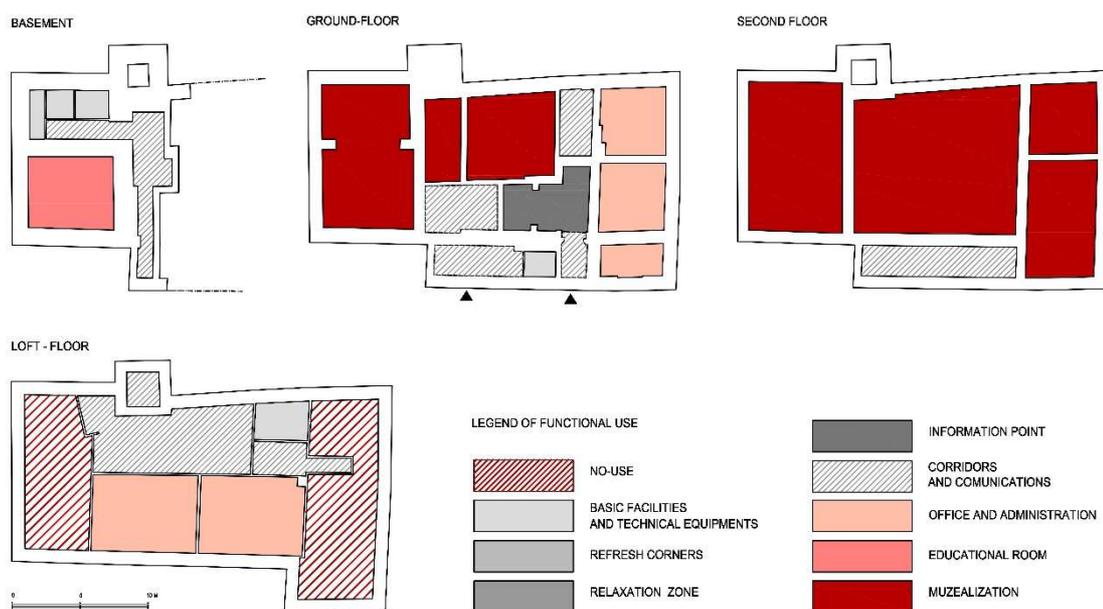


Fig. 61 > Scheme of functional transformation, Town Hall in Tarnów (author: VAŠČÁK, M.)

Town hall in Tarnów is used as a **museum 42.5 %**. Other spaces are used for museum administration, office and other equipment. **Very positive is a using of one room 3.64 % only for educational purpose**. Other selected town halls do not have the educational room. In a loft there is some free/un-use space.

Structural transformation

Style reconstruction and conservation are the most applied methods of renovation. New design is used only in basic and technical equipment and new stairs leading tower. Very interesting is used method of bossa of wall paintings.

Descriptive transformation

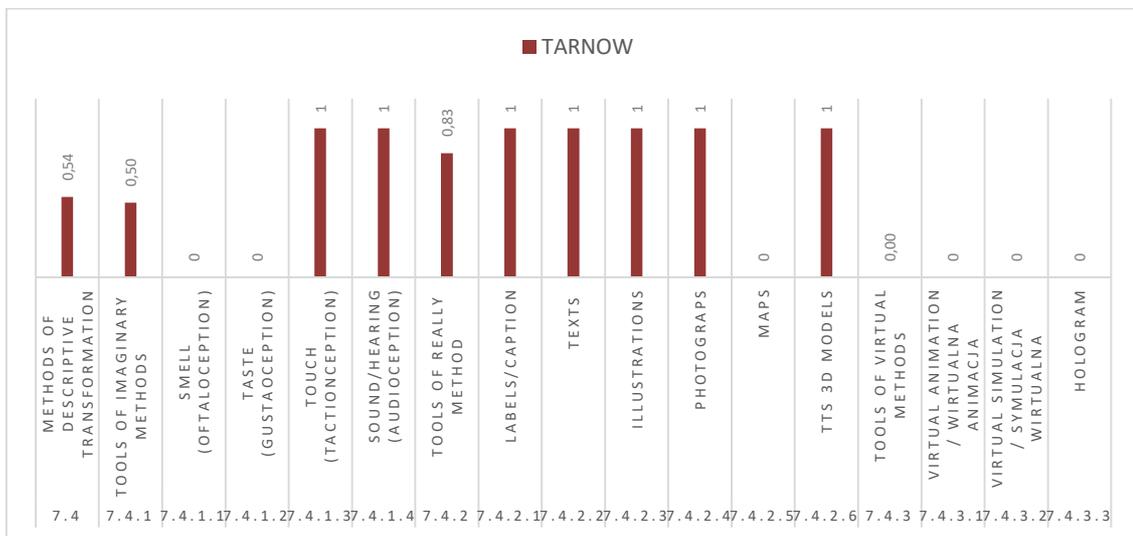


Fig. 62 > Chart of descriptive transformation, Town Hall in Tarnów (author: VAŠČÁK, M.)

The final value for descriptive transformation is 0.54. Mostly are used real method concentrated for seeing and listening. **Only in this museum is replicas use for touching**, but no smell and no taste. Absolutely are missing tools of virtual animation and simulation.



Fig. 65 > TTS – 3D Model of the Town hall (photo: VAŠČÁK M.,)



Fig. 64 > Replicas of the weapons for touching (photo: VAŠČÁK M.,)



Fig. 63 > Council Chamber decorated with Neo-Renaissance stucco work (photo: VAŠČÁK M.,)

Socialization

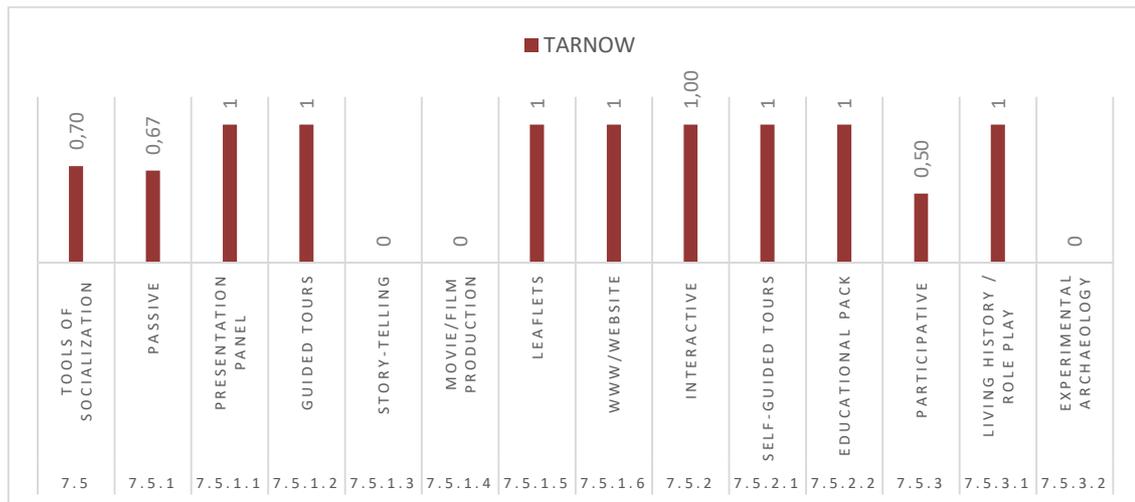


Fig. 66 > Chart of socialization, Town Hall in Tarnów (author: VAŠČÁK, M.)

Final value for socialization is 0.70. Mostly are used **interactive and passive tools**. Educational pack is excellent prepared and is concentrated for educational work with children. A lit bit is missing story-telling and short movie according to history. Self guided tours are designing with QR codes and are possible also for disabled people, too.



Fig. 71 > QR codes for self-guided tours (photo: VAŠČÁK M.)



Fig. 67 > Guided tours for children with using the educational pack (photo: ŠMOLKA, K.)



Fig. 70 > Role – play in historical costumes (photo: ŠMOLKA, K.)



Fig. 69 > Educational room (photo: ŠMOLKA, K.)



Fig. 68 > Educational pack prepared by Kinga Smolka from Museum of Tarnów (photo: ŠMOLKA, K.)

>>BARDEJOV /The Town Hall /SLOVAKIA

A Short historical overview

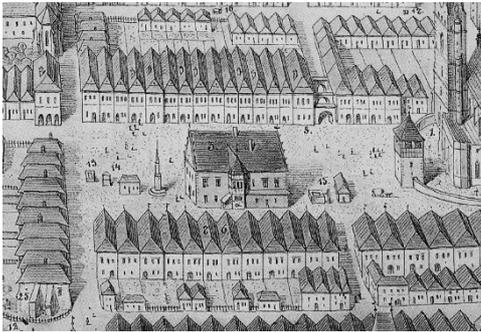


Fig. 72 > Town Hall in 1768, the city plan of Bardejov according to G. Gaspar, (KOLEKTIV, 1997, p. 16)



Fig. 75 > Town Hall in 1868, (LOVACKÝ, M. 1997, p. 87)



Fig. 74 > Town Hall in 1890, (GUTEK, F., 2011, p. 9)



Fig. 73 > Town Hall in 2017 (photo: VAŠČÁK, M.)

The town hall was built in 1505 – 1509³⁹ as the first building with renaissance stone moulding. Formely, on the same site was slaughterhouse from around mid XV. Century. The external appearance and arrangement of Bardejov´s Town Hall have not been changed

by any of the numerous renovations. One of the first was carried out in 1582. The external decorative paintwork was most significantly restyled in 1641⁴⁰ and in the field below the oriel with the coats of arms of the town. In 1830 was radically restyled Town hall´s session chamber in a neo-classical style. The next significant renovation was carried out in 1904 – 1905 by architect Otto Sztehlo after massive destruction of big fire in 1902. The intention of the renovation was to adapt the building for the needs of newly-created Šariš Shire Museum. The renovation involved the covering over neo-classical decoration, which was in a contradiction to a Gothic architecture of the town hall. The one of the latest major repairs to the building started in 1979 and continued until the end of 1980´s. Repairs included replacement of damaged prt of the decorative stonework. Finally, the south gable stock of mechanism was repaired and the exterior dial and clock hands were restored. The exhibitions in the town hall presents an important set of

³⁹ According to Nomination project to include the town of Bardejov in the UNESCO World Cultural Heritage List

⁴⁰ (GUTEK, F. a iní, 2011 p. 5-9)

sculpture and table paintings from the gothic and early renaissance period. The main part of the exhibition is the session room with its wooden cassette ceiling dating from the time of construction of the room. There is also an original sealing stick from 1453 and precious Venetian glasses from the beginning of the XVI. Century. The most recent renovation of the Town Hall was undertaken in 2005 – 2007, but this was exclusively concerned the building’s exterior. The architectural quality and historical value of this building contributed significantly in the year 2000 to inscribe the town of Bardejov to the World Cultural Heritage List.

Interpretation

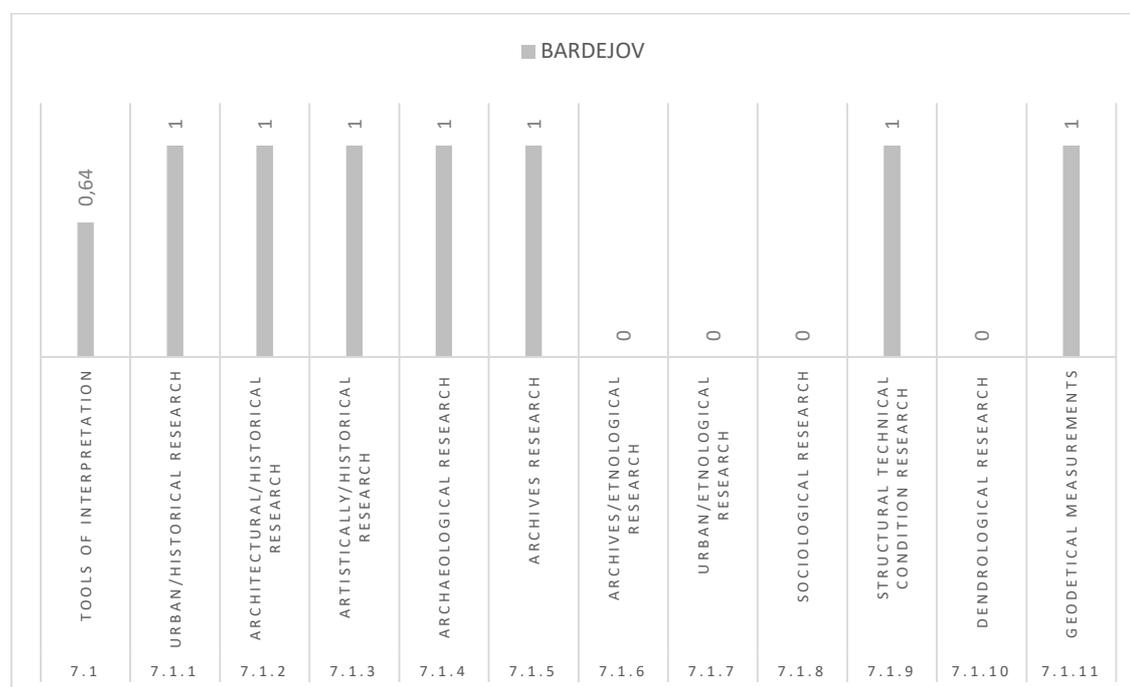


Fig. 76 > Chart of interpretation, Town Hall in Bardejov (author: VAŠČÁK, M.)

The final value for interpretation is 0.64. It is very good source for further presentation. Interdisciplinary researches sociological and ethnological are missing.

Structural transformation

The most used methods of structural transformation are conservation and style reconstruction. Inside the town hall there a lot of original authentic parts /stone portals, ceiling, etc./ which were conserved. In 1904 was substituted the original statue of Roland by a replica for the 1641 and original is presented inside as a part

of exhibition. There are no new architecture additions, except of a small basic facilities.

Functional transformation



Fig. 77 > Chart of functional transformation, Town Hall in Bardejov (author: VAŠČÁK, M.)

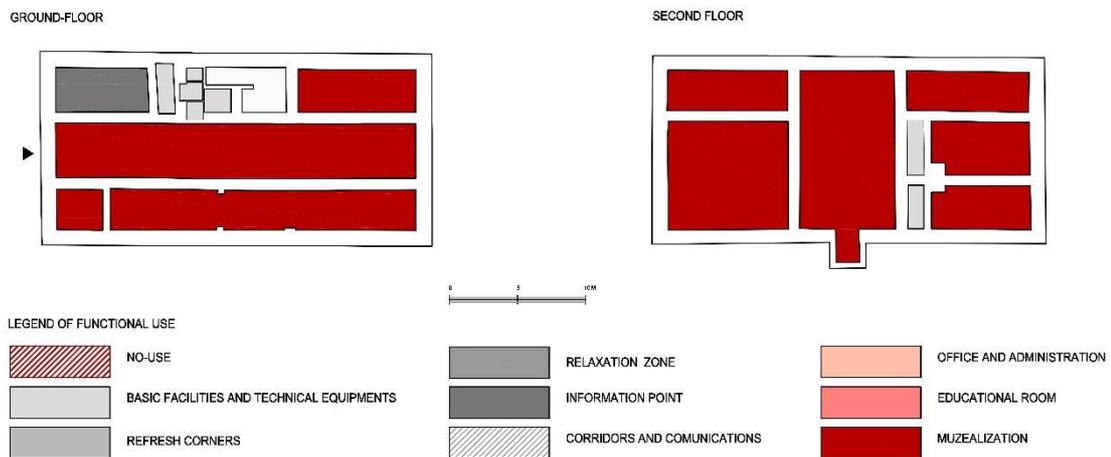


Fig. 78 > Scheme of functional transformation, Town Hall in Bardejov (author: VAŠČÁK, M.)

Town hall of Bardejov is absolutely used for needs of **museum 89.18 %** since 1905. The administration and offices have a seat in another building on the square close to museum. One room 4.17 % is mix-used for selling tickets and souvenirs.

Descriptive transformation

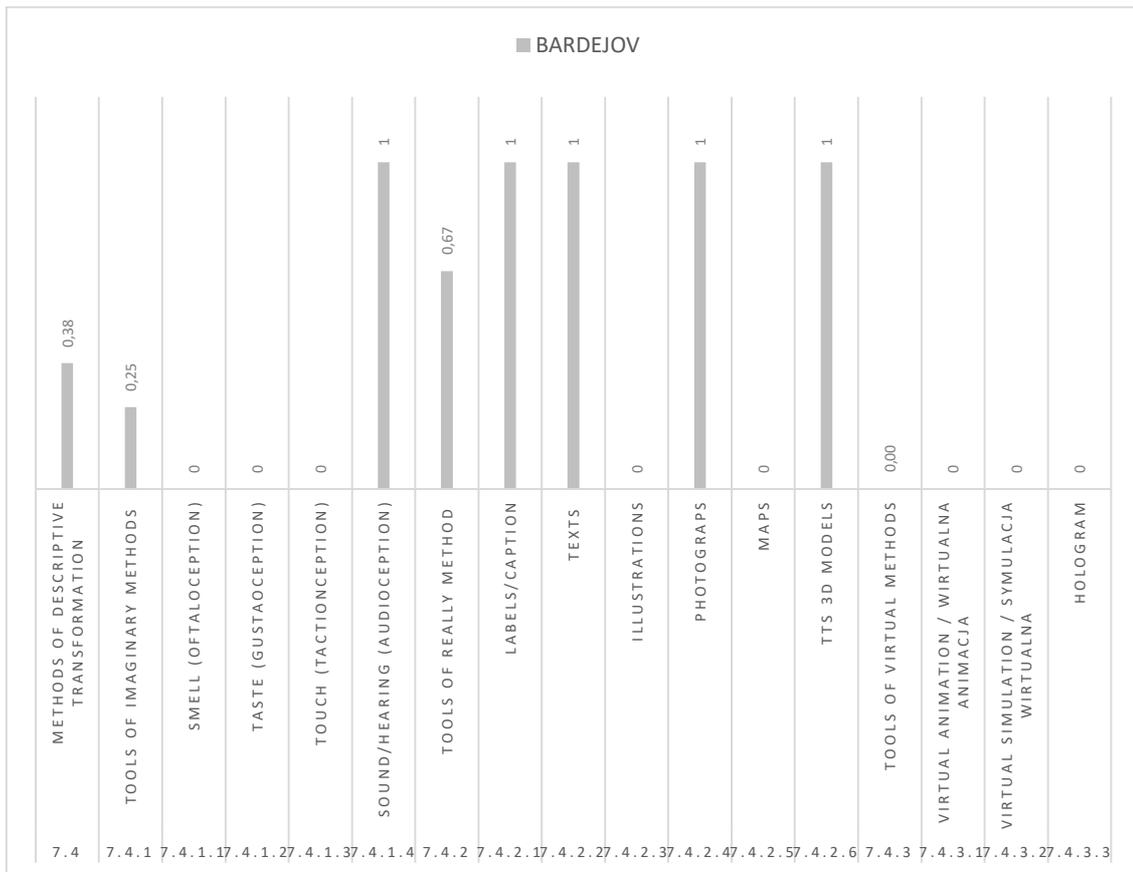


Fig. 79 > Chart of descriptive transformation, Town Hall in Bardejov (author: VAŠČÁK, M.)

The final value for descriptive transformation is only 0.38. Mostly are used real method concentrated for seeing and listening. **Absolutely are missing virtual animation and simulation** but no smell and no taste. It is an example of classical a little bit outdated presentation despite of an outstanding original.



Fig. 81 > TTS – 3D Model of the town hall, one is no roof covering to see roof construction (photo: VAŠČÁK, M.)



Fig. 82 > Entrance hall exhibition of the law and defence (photo: VAŠČÁK, M.)



Fig. 80 > Exhibition of the original wooden statue (photo: VAŠČÁK, M.)

Socialization

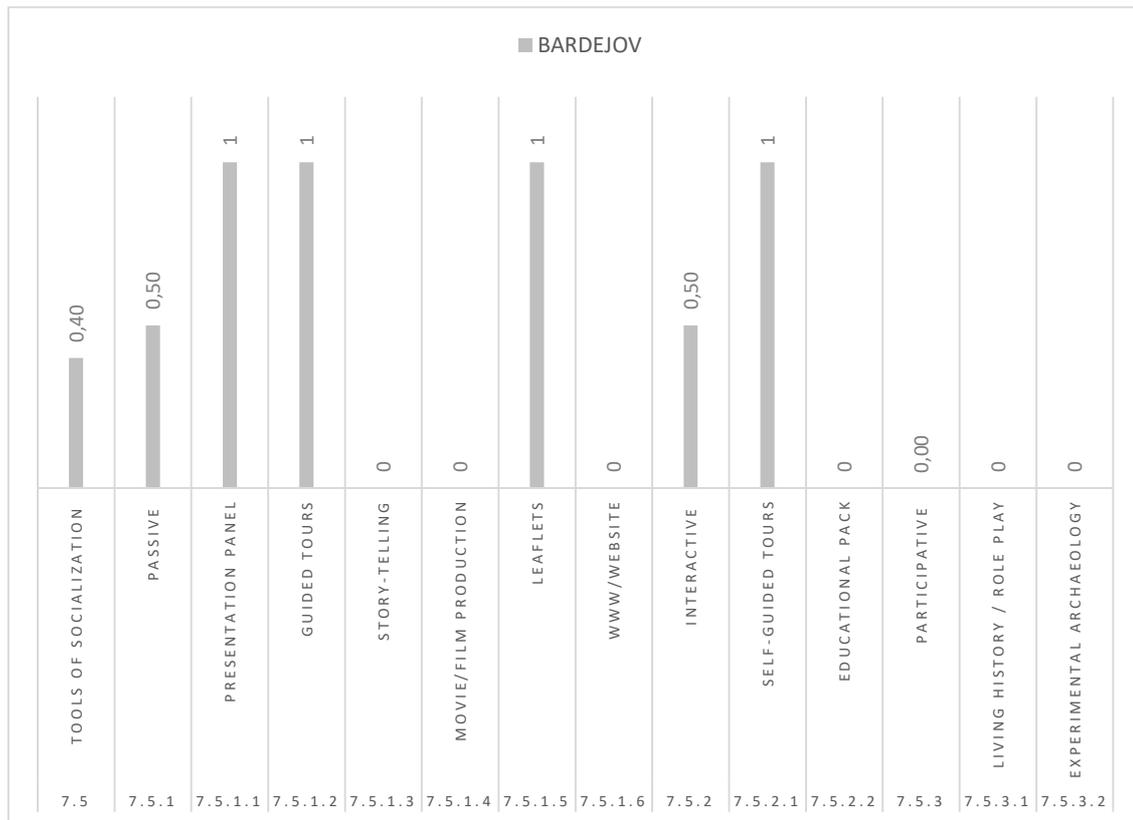


Fig. 83 > Chart of socialization, Town Hall in Bardejov (author: VAŠČÁK, M.)

Final value for socialization is 0,40. Mostly are used **passive tools**. **Absolutely are missing participative tools**. **Self guided tours** are able but without QR codes. The presentation is concentrated on the exhibition, but only few information is devoted for historical development of the building.



Fig. 85 > Exhibition of the Free Royal Town Hall of Bardejov, Session Chamber with authentic cassette ceiling (photo: VAŠČÁK, M.)



Fig. 84 > Authentic roof structure from 1641 accessible for visitors (photo: VAŠČÁK, M.)

>> LEVOČA /THE TOWN HALL/SLOVAKIA

A Short historical overview



Fig. 88 > Town Hall in 1878, drawing by V. Miškovský, (KOLEKTÍV, 2016, p. 100)



Fig. 87 > Town Hall before reconstruction 1892-1895 (JANOVSKÁ, M., 2005, p. 61)



Fig. 86 > Town Hall after reconstruction 1892-1895 (JANOVSKÁ, M., 2005, p. 61)



Fig. 89 > Town Hall in 2017 (photo: VAŠČÁK, M.)

The town hall was built around the middle of the XV. Century. The town fire in 1550 damaged and destroyed the building. Repairs carried out quite rapidly because already in 1552 there was held the session of town council in the town hall. The characteristic renaissance appearance with sgraffito of this building was given to this building. The town clock tower was built in 1656-1665⁴¹ and later it was connected to the town hall. Later in 1599 was the town hall damaged by fire. In 1615 the town hall was rebuilt in a spirit of the new Renaissance and extended with adding an arcade walk-way on the south and west sides and a first floor balcony on the western façade. The most significant structural alternations was carried out between 1892 - 1895⁴² by architects Schulek and Jaumann. Main source of inspiration was the german renaissance. The building gained a new roof, new entrance and was added another upper floor. In the past was the building used for vine store and local pub, pharmacy, accounting room and for town night guardian, too. Until the end of 1955 the town hall had been used for the needs of local municipality. Between 1956 - 1959 the building was completely reconstructed to suit the purpose of the Museum. Very interesting are southern façade wall paintings of the Allegories of Citizens's

⁴¹ (KOLEKTÍV, 2016, p. 96)

⁴² (JANOVSKÁ, M., 2005, p. 55)

Virtues. The paintings represented Moderation, Prudence, Fortitude, Patience and Justice by five female figures as a simple and effective expression of ideals promoted by the council of the free royal town. In 1985 - 1986 were renovated external stone parts. The latest renovation was carried out in 2004 - 2005 with restoration of wooden ceilings, roof covering and shield. The interior of the town hall has remained unchanged with the museum exhibition of administration and ceremonial of local municipality. Upper floors are usually used for season exhibition, the last one was dedicated to current Slovak architecture.

Interpretation

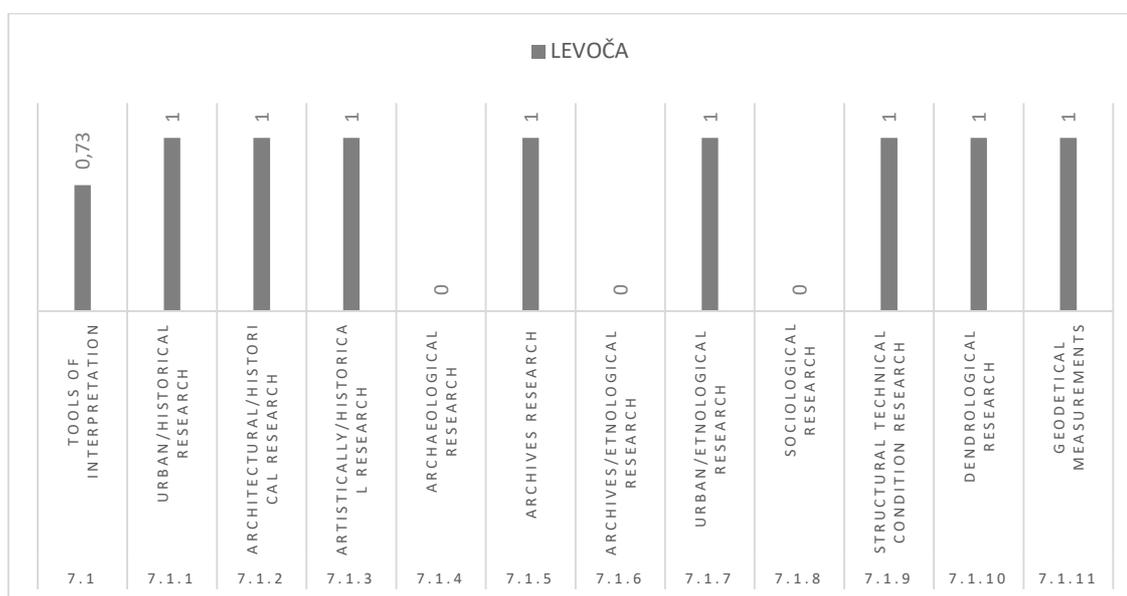


Fig. 90 > Chart of interpretation, Town Hall in Levoča (author: VAŠČÁK, M.)

The interpretation value is 0.73. It is very good source and represents seriously good scientific base for educational presentation. Sociological research is missing. The archaeological research is probably included in some of the architecture research, because due to legislative is one of obligatory research required by the Monument Board of Slovakia.

Structural transformation

The most used methods of structural transformation are conservation and style reconstruction with the respect of the renovation work from 1892 – 1895. The frame conservation method is to preserve gothic and renaissance appearance.

Functional transformation

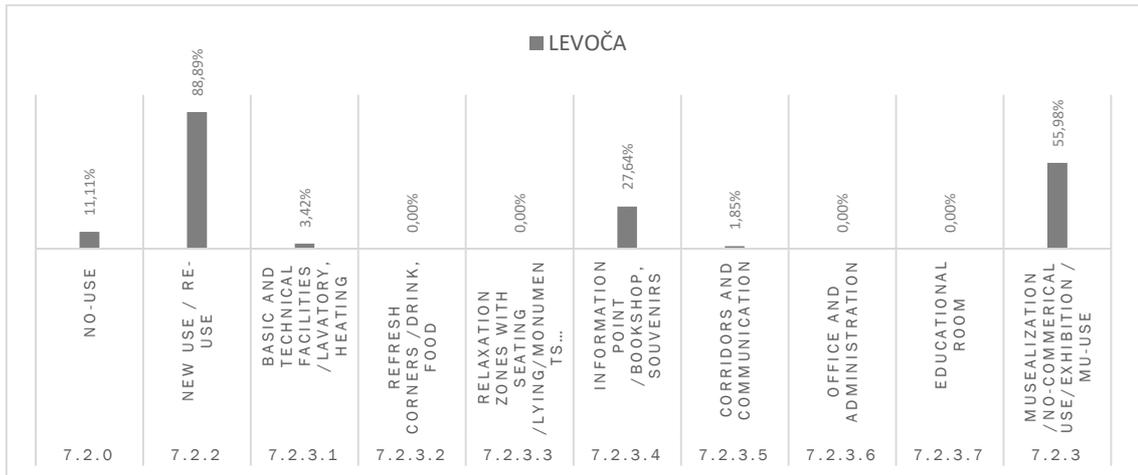


Fig. 92 > Chart of functional transformation, Town Hall in Levoča (author: VAŠČÁK, M.)

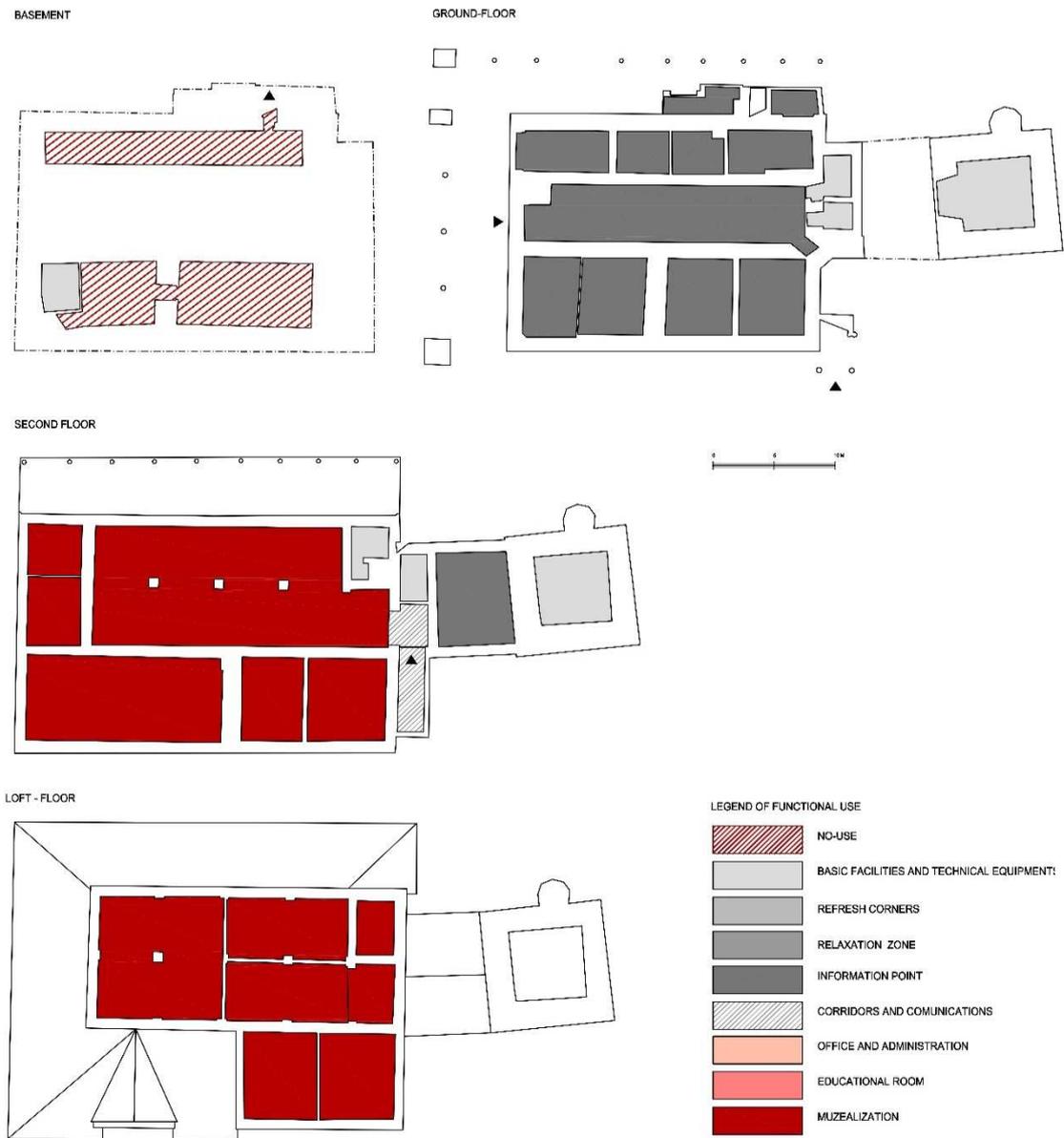


Fig. 91 > Scheme of functional transformation, Town Hall in Levoča (author: VAŠČÁK, M.)

Town hall of Bardejov is an example of use for museum 55.98% and shopping 27.64%. Ground floor is used for small shops of souvenirs and information point as a market hall, unfortunately with almost the same products. There is still unused spaces in the basement 11.11%. There is no function for a long term tourist visit.

Descriptive transformation

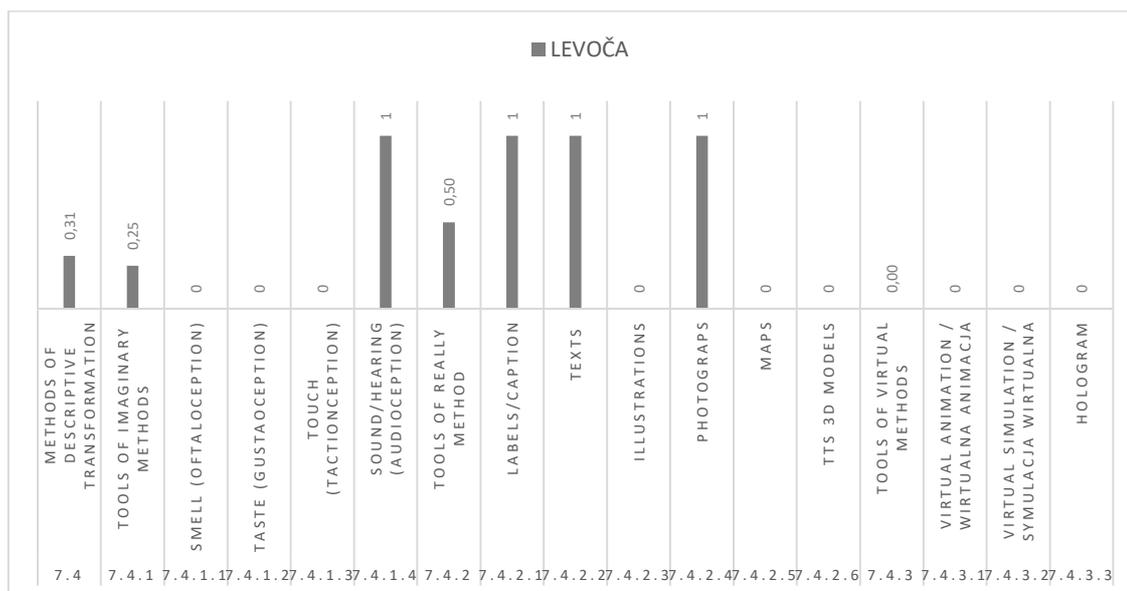


Fig. 93 > Chart of descriptive transformation, Town Hall in Levoča (author: VAŠČÁK, M.)

The final value for descriptive transformation is only 0,31. Mostly are used passive method concentrated for seeing and hearing. **Absolutely are missing virtual animation and simulation**, but no smell, no taste and no TTS 3D model. It is an example of classical a little bit outdated presentation despite of an outstanding authentic appearance.



Fig. 95 > Guided tours in the Town Hall in Levoča (photo: VAŠČÁK, M.)



Fig. 94 > Souvenirs shops in the ground floor (photo: VAŠČÁK, M.)

Socialization

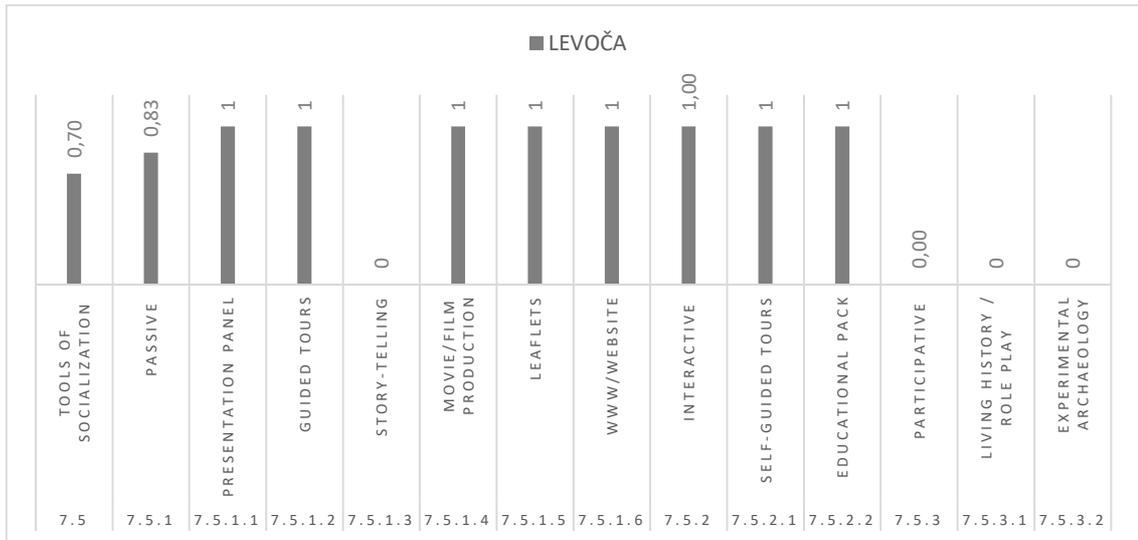


Fig. 96 > Chart of socialization, Town Hall in Levoča (author: VAŠČÁK, M.)

Final value for socialization is 0,70. Mostly are used **interactive and passive tools**. **Absolutely are missing participative tools**. **Self guided tours** are able but without QR codes. The presentation is concentrated on the exhibition, but only few information is devoted for historical development of the building.



Fig. 97 > Vaulted entrance hall, (photo: VAŠČÁK, M.)



Fig. 98 > Tourist information point and tickets (photo: VAŠČÁK, M.)



Fig. 100 > Exhibition of Notary with an authentic historic furniture (photo: VAŠČÁK, M.)



Fig. 99 > In front of the Town Hall. The square full of people compared to the empty interior of the Town Hall (photo: VAŠČÁK, M.)

COMPARISON AND EVALUATION OF PRESENTATION OF THE CASE STUDIES

Interpretation

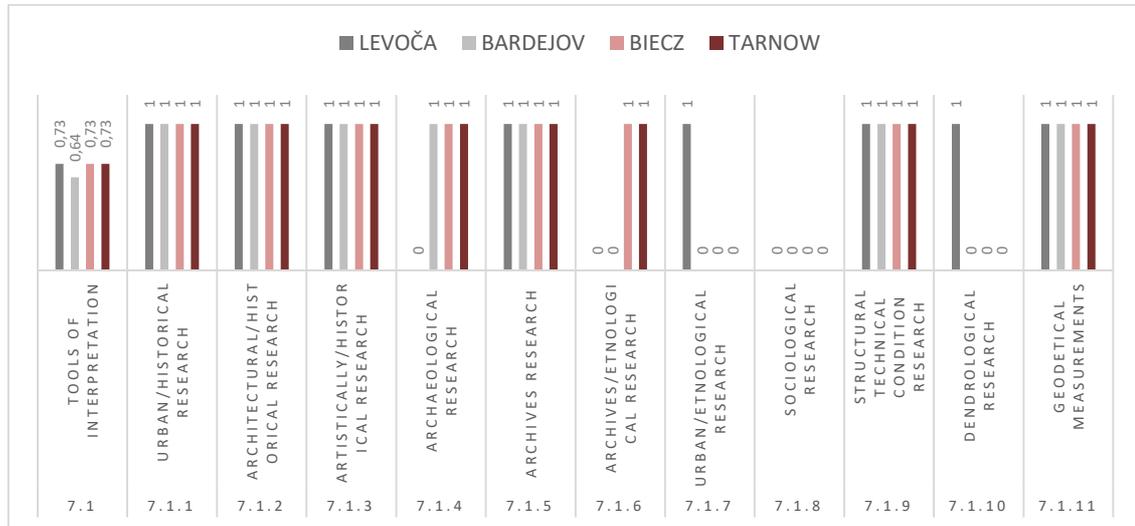


Fig. 101 > Comparison chart of interpretation (author: VAŠČÁK, M.)

The interpretation as a source process for educational presentation represents by the research quite good value. Average value is 0.71. One of the reason before the renovation is due to legislative obligatory required the research by Monuments Board. Research shows to a little bit lack of interdisciplinarity of other professions as dendrologists, sociologists and ethnologists. These kinds of research are mostly missing.

Functional transformation

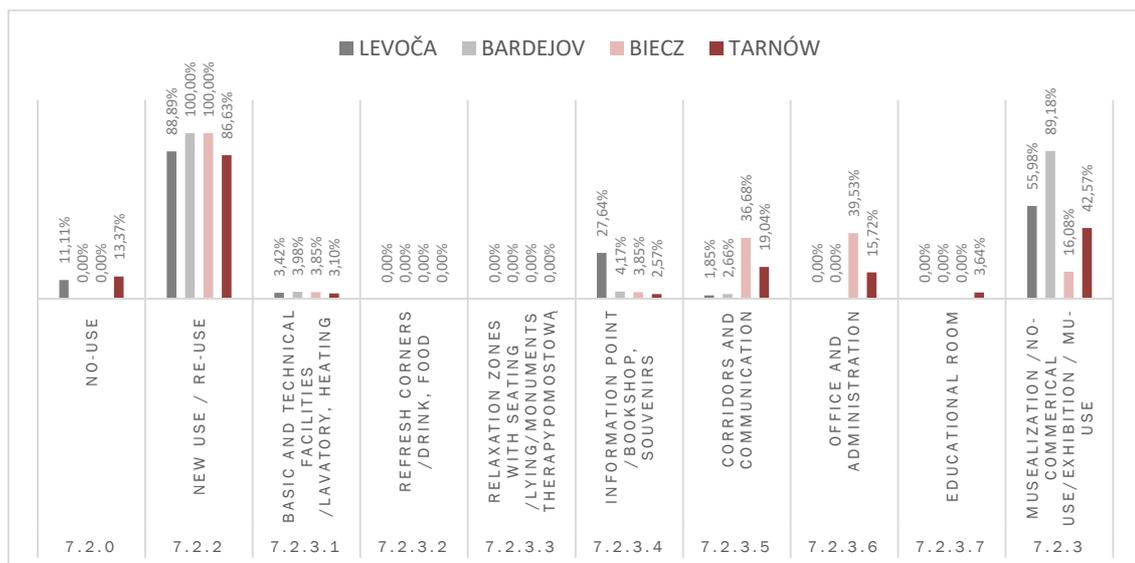


Fig. 102 > Comparison chart of functional transformation (author: VAŠČÁK, M.)

The research has shown a possibility of different using of the town hall not only for purpose of museum. The town hall belongs to the most representative building of the city, so the use for museum is a right decision. But the example from Biecz is an evidence of mix-used with current society function included. From the research is clear that there is **no refresh corners, relaxation zones** and except of educational room in the Town Hall of Tarnów, **no educational room**. The absence of no refresh corners can be explained that usually the town hall is surrounded by refresh service in the manor house of the square. The function of refresh corners and relaxation zone are close connected with an emotional experience and usually with longer-term tourist visit. In my opinion, these functions could be included to the town hall or generally to the architectural heritage presentation. It is a way how to increase the attendace and attractivity of heritage.

Descriptive transformation

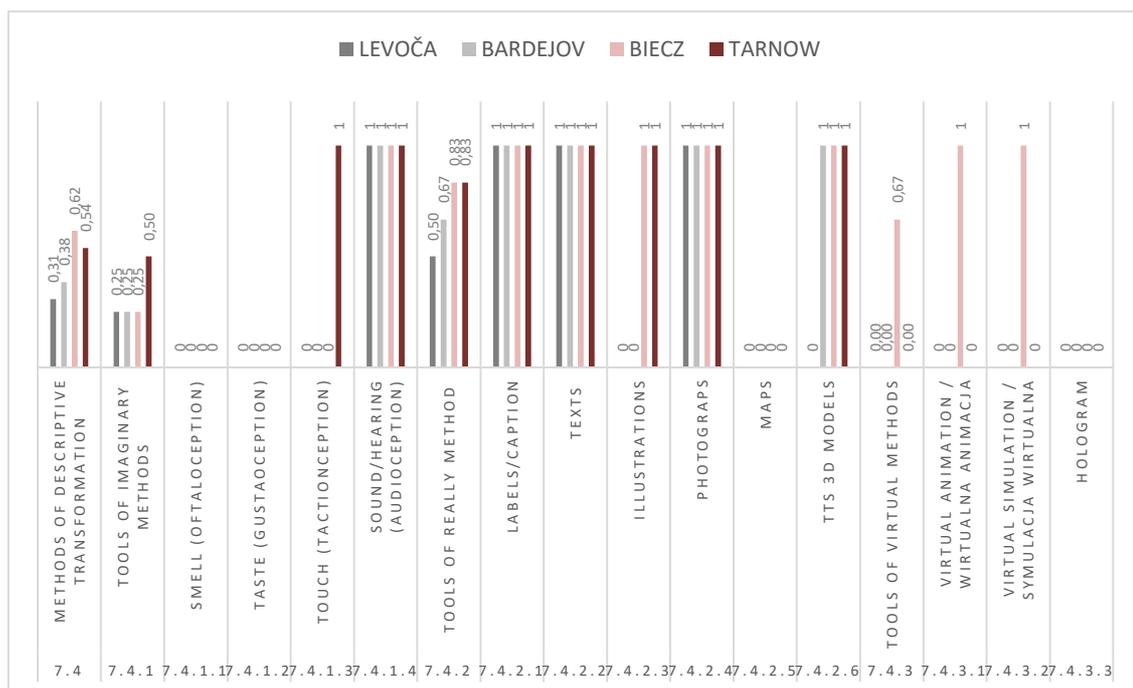


Fig. 103 > Comparison chart of descriptive transformation (author: VAŠČÁK, M.)

The research has shown mostly used are classical presentations concerning the basic human sense only for **seeing and hearing**. **Absolutely are missing the presentation for smell, touch and taste**. Despite of the digital age are missing virtual methods as **virtual animation and virtual simulation**. These tools are very effective

how to present historical changes and development of building. An interesting finding was using no maps at presentations.

Socialization

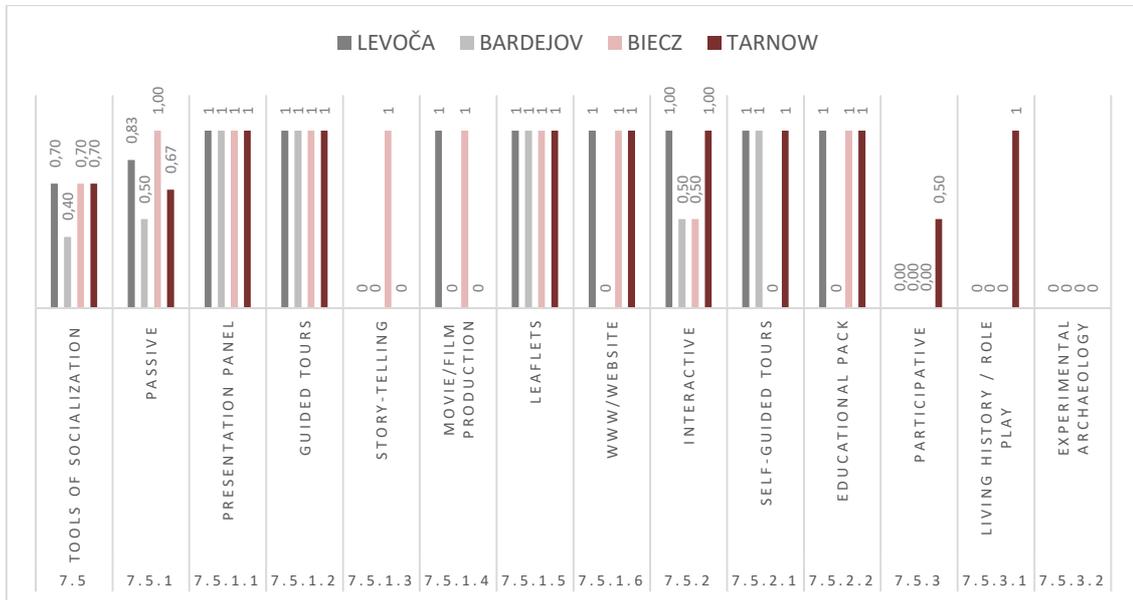


Fig. 104 > Comparison chart of socialization (author: VAŠČÁK, M.)

The results of the research mostly used **passive methods** of presentation with classic tools as presentation panel, guided tours and leaflets. Quite popular is using the **interactive method** where the presentation is based on a visitor decision. The most effective participative methods are rarely used. Only in Tarnów is being use a role play in historical costumes for children.

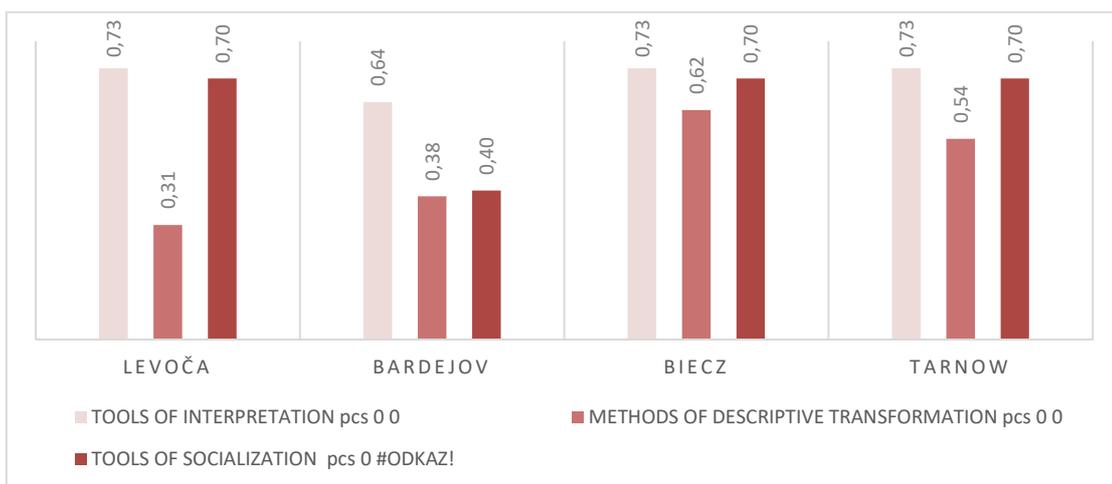


Fig.

105 > Summary chart of interpretation, descriptive transformation and socialization (author: VAŠČÁK, M.)

Final chart of interpretation, descriptive transformation and socialization of the selected case studies.

SUMMARY

Final chart of the value of **educational presentation** as an average of the values of interpretation, descriptive transformation and socialization.

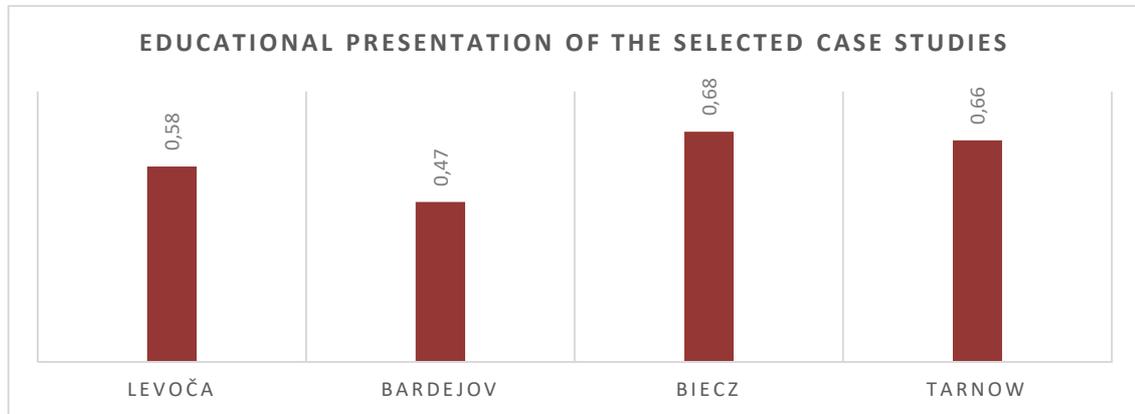


Fig. 106 > Final chart of educational presentation as a summary of interpretation, descriptive transformation and socialization (author: VAŠČÁK, M.)

The best final value **0.68** is for the **Town Hall in Biecz**. This building is only one with mix-used purpose. Current use for office of local municipality is very similar to former historical one. Due to the function is the town hall is daily visited. The positive impact for evaluation was to use virtual animation and simulation of the town hall. The results of the research has shown that good educational presentation does not depend on the museum purpose, but on the tools of presentation. Attractivity of the Biecz shows the chart of tourist visit with an increasing tendency. The average value of tourist visit in comparison of the inhabitants express the index 1.12, which means that Biecz is visited with more tourists than inhabitants.

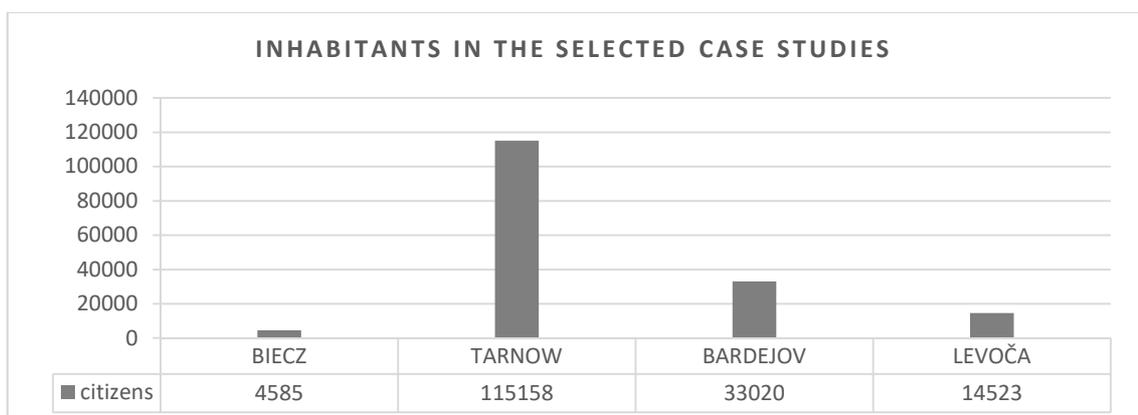


Fig. 107 > Chart of inhabitants in the cities. Data provided by statistics. (author: VAŠČÁK, M.)

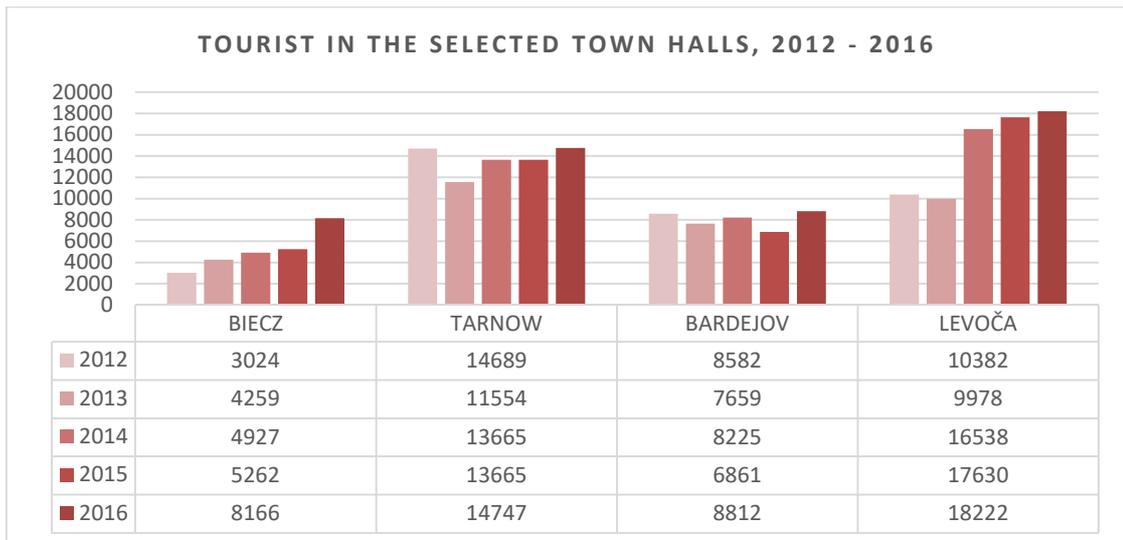


Fig. 108 > Chart of tourist in the selected town halls in years 2012 - 2016. Data provided by the board of directors. (author: VAŠČÁK, M.)

The **Town Hall in Tarnów** represents value of educational presentation **0.66**. It is very good findings. A little bit lack of virtual tools is missing. But absolutely positive is the **educational room** specially used for various educational activities. The research has shown that in Tarnów are used **participative methods** of presentation especially majored in the educational activities with the children.

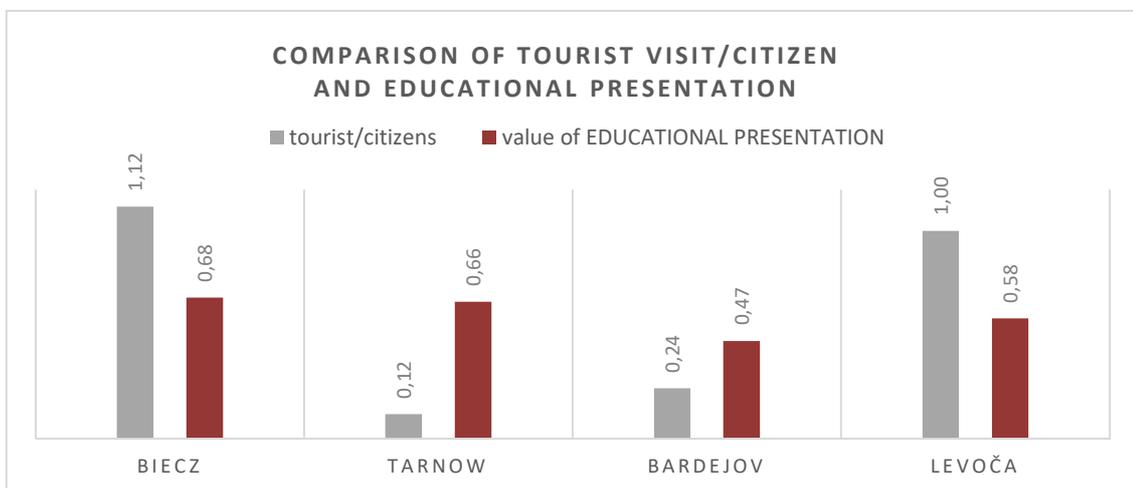


Fig. 109 > Comparison chart of tourist/inhabitants and educational presentation (author: VAŠČÁK, M.)

The **Town Hall in Levoča** has reached the value of **0.58**, despite of the high number of visitors. The index of visit is 1.00 which is very high level. There is also a space for new presentation, because in the basement there are space with no-use. A positive impact for presentation has a small shops of souvenirs on the ground-floor. Maybe it would be suitable to make differences of the product or to integrate

a service as cafeteria for long term stay of visitors. A little bit of lack is participative and interactive methods. Mostly are used classical one concentrated for listening and seeing. Absolutely are missing virtual animation and simulation.

The **Town Hall in Bardejov** is the example of using only **for the museum as the room for exhibition**. The exhibitions are concentrated on classical way of labelling with **no interactive or participative methods**. Virtual methods as an effective and quite cheap tool of presentation are not used. The design of exhibition is little bit outdated. There is no function includes with longer stay of visitor. The educational value for this town hall is only 0.47, which is the lowest one.

The results of the research have shown different tools of educational presentation as suitable using. Also is acceptable to mix function use not only for museum but for current society purpose as a way how to do a historic monument **active with a daily attendance**. The aim should be to re-use of building in a mix-used purpose with long term tourist visit. A little bit negative is that mostly of the selected buildings are not accessible for disabled people. Disabled access can increase tourist visit of this monuments.

IV. /PART/ CONCLUSION

PRESENTATION OF ARCHITECTURAL HERITAGE AS A PART OF CULTURAL HERITAGE FOR FUTURE

Presentation of the architectural heritage for future generations should be a priority task. If we understand the architectural heritage as a subsystem of cultural heritage preservation is a part of a sustainable development of the cultural and natural environment.

The process of presentation of architectural heritage is **an interdisciplinary, open and incomplete process**. The participation of a wide range of experts becomes a necessity in the heritage presentation.

Legislative protection of architectural heritage is a form of passive protection which typically starts when a problems arise or dispute.

Societal protection is based on the knowledge of the real **cultural and historical values** of the preserved heritage and their relevance to the present. As an inexhaustible source of knowledge and inspiration enriches own identity of individuals and society. Conscious approach to protection is based on the knowledge and respect of their environment. Achieve this status is a long term process that requires the formation of individuals and thus the gradual change in relation to the heritage.

Involvement of architectural heritage into the society is one of the possibilities of its protection. **Educational presentation with flexibility of use, covering the needs of contemporary society should help to overcome the barrier integrity and rigid legislative protection of monuments.**

The presentation of the heritage must **respect the visitor's psychological needs**. Application of **new information technologies in the presentation** of monuments becomes a necessity, not only as a means of presentation, which can

efficiently and painlessly access to historical fact without affecting the original authentic, but also as a new way that will appeal **to the younger generation** of population.

Interactive and **participative methods** should to be included into the heritage presentation and it can spontaneously lead **to positive change** in society and relationship sites. **Living history, role-play** and others active educational activities should to become part of the presentation of each monument and will certainly contribute to creating a lost mental link to authentic original.

Architectural heritage should considered **as an attractive tourist site**, which in addition to a pleasant and unique atmosphere offers a **strong emotional experience** as a place for leisure and relaxation. Heritage is not only the source of cognitive knowledge.

Musealization of heritage can be used only in an **exceptional cases**. Must be equipped with a suitable commercial exploitation covering the basic needs of visitors. Food, refreshment or accommodation services directly into heritage contribute to the increased interest of the general public. **Selecting and integrating commercial services must respect the cultural and historical values** that are set as part of a comprehensive recovery plan sites. The uniqueness sights are a precondition for the creation of emotional sites and thus increase the attractiveness of heritage.

The core thesis of the dissertation work is: **Educational presentation of architectural heritage is one of the best way how to protect and preserve heritage for further generation**. Educational presentation as a **complex solving way** of heritage preservation. Town hall in Biecz is the excellent example, with high level of educational presentation shows that it is possible to survive the heritage in an **active mode** for current and future society. But educational presentation is not only concentrated on the cultural-historical value of heritage, but it is evaluation of wide range of aspects of presentation. Sociological and psychological impact, needs of visitor have to be taken into a consideration for educational presentation.

RECOMMENDATION FOR THE FUTURE RESEARCH

The dissertation work **should to inspire for the future scientific research in the field of architectural heritage as a part of cultural heritage**. It is necessary to provide **interdisciplinary research** included **sociologists, psychologists, ethnologists, teachers**, etc. The aim of these research is to include sociological and psychological impact of the presentation. These specialists were usually missing in a case studies. The research should to be realized in two stages – before and after presentation. Post-implementation research is a great importance as a feedback. Thanks to these researchs can be made a final evaluation and improvements of the presentation.

RECOMMENDATION FOR THE EDUCATION

The second application could be used for designing and creating of **new educational curriculum for architects, designers and others stakeholders** as a **specialized architectural education**. The role of architects as managing directors in the process of educational presentation seems to be the most suitable position. But there is necessarily to know the educational presentation in its complexity and very detailed knowledge. There is a challenge for all involved faculties in a cooperation to monument boards to prepare a new guideline for the **specialized architectural education studying programme**.

RECOMMENDATION FOR THE PRACTICE

Finally, the results of this dissertation can be used as an **inspiration and guidelines** in the architectural practice. The complex approach provides a scheme of all necessary points should to be taken into a consideration in the design of architectural heritage presentation. The dissertation shows a great impact of **home communities and enthusiasts** as a **“driving force”**. This is a way how to decrease “heritage gap” by participating and discussing before the presentation. Local people should to be involved to the process of presentation.

Educational presentation should be a part of participative design.

The smart table could be used as a practical tool for architects, designers and state bodies as a quick evaluation of educational presentation in a process of designing before spending of high costs in realization of the presentation and architectural interventions.

ABSTRACT

Presentation of architectural heritage is very often discussed topic on various professional boards. All nations are proud of its unique, different and priceless value of cultural heritage included monuments of architecture. In spite of that we have been meeting with plenty of monuments in a horrible state.

Therefore, a **role of architectural heritage presentation** is very important. The protection due to legislative acts has being not enough effective. The only way how to protect and preserve our heritage for future generation is due to **a mental link** as a natural relationship between society and monuments. This lost natural relationship we named as a **heritage gap**. The heritage gap is leading to lose of architectural heritage values even in some cases to a complete destruction. In some situation is an unconscious activity of users or involved bodies. But we are very often witnesses of managed and intended destruction of monuments by developers or owners. The reasons are various. Most often mentioned are high financial costs for conservation or preservation, bad building state conditions, no or bad cooperation to monuments boards, quick financial profit of new investments etc. **First of all, the main reason is not well-educated investor or stakeholder**. They do not want to see the values of monument or they are not able to see it because of the heritage gap. Fortunately, there is a pressure of a broad society, who can stop unsuitable investments in many cases. Absolutely preliminary necessity of this is to have **well educated and wise public society friendly faced to the architectural heritage values**. **Therefore, the educational presentation of architectural heritage** has been playing an important role of changing attitudes of heritage values in the society. We are convinced that **educational presentation of architectural heritage is one of the best way how to protect and to preserve the heritage for futher generation**. It is a new way how to decrease the heritage gap. **We should to start with education in a field of architectural heritage from a little childhood till the age of early adulthood** because it is the widest group of public. The educational presentation is one of attractive and interesting ways of architectural heritage education.

These facts became the main reasons and motivation why I decided to write this dissertation work on the topic of **EDUCATIONAL PRESENTATION OF**

ARCHITECTURAL HERITAGE – Smart Way of Architectural Heritage Presentation focused on Educational Impact of in situ Monuments Presentation.

The main goal of the thesis is to describe, to explain and to arrange the educational presentation as a complex solving approach of heritage presentation. The dissertation work is divided into the four main chapters.

In the first chapter **I. PART/STARTING POINTS** is a short description of an insight to the presentation of architectural heritage. The first part includes the thesis of dissertation work, the main goals, partial aims and the methodology of the thesis. At the end of this chapter is presented the self-made research of relationships young pupils and students to the heritage.

The second chapter titled **II.PART/THEORY OF EDUCATIONAL PRESENTATION OF ARCHITECTURAL HERITAGE** is concentrated on theoretical aspect of the educational presentation. In this part is detailed described the complex system of the educational presentation. There are definitions of elements, processes, ways, determinants, techniques, didactic principles of the educational presentation of architectural heritage. This complex solving approach we called **Smart way of architectural heritage presentation.**

The third part is titled **III/PART/CASE STUDIES** and it is an application of the previous principles upper described theory of the educational presentation. It is absolutely the unique approach how to measure a quality of the presentation of the architectural heritage. The **town halls in Biecz, Tarnów, Bardejov and Levoča** were selected as **case studies.**

Final part is called **IV/PART/CONCLUSION.** In this part are presented results of the dissertation work included recommendations for further research, education and architectural praxis.

ABSTRACT IN SLOVAK LANGUAGE

Prezentácia architektonického dedičstva je veľmi často diskutovanou témou na rôznych odborných podujatiach. Každý národ je hrdný na svoje jedinečné, odlišné a neoceniteľné kultúrne bohatstvo, vrátane architektonického dedičstva. Napriek tomu sa stretávame s množstvom pamiatok v žalostnom stave.

Prezentácia architektonického dedičstva je veľmi dôležitá. Legislatívna ochrana pamiatok nie je dostatočne účinná. Jediným spôsobom, ako chrániť a zachovať naše dedičstvo pre budúcu generáciu je vytvorenie **mentálnej väzby** ako prirodzeného vzťahu medzi spoločnosťou a pamiatkami. Strata mentálnej väzby vytvára **priepasť**, ktorá vedie k strate hodnôt architektonického dedičstva, dokonca v niektorých prípadoch aj k úplnému zničeniu. V niektorých situáciach je to nevedomá aktivita užívateľov alebo zainteresovaných subjektov, no veľmi často sme svedkami riadeného a cieľavedomého ničenia pamiatok. Dôvody sú rôzne. Najčastejšie sa spomínajú vysoké finančné náklady na zachovanie alebo obnovu, zlý stavebno-technický stav, nesprávna spolupráca s pamiatkovými úradmi, vidina rýchleho finančného zisku atď. **Hlavným dôvodom je však nevzdelanosť.** Mnohí nechcú alebo nedokážu identifikovať pamiatkové hodnoty. Našťastie existuje tlak širokej verejnosti, ktorá môže v mnohých prípadoch zastaviť tieto deštruktívne zásahy. Absolútnym predpokladom preto je **mať dobre vzdelanú a múdru spoločnosť**, ktorá si **váži hodnoty architektonického dedičstva**. Preto má **edukačná prezentácia architektonického dedičstva** dôležitú úlohu pri zmene postojov k hodnotám dedičstva. Sme presvedčení, že **edukačná prezentácia architektonického dedičstva je jedným z najlepších spôsobov ochrany a záchranu dedičstva pre ďalšiu generáciu.** Je to nový spôsob, ako znížiť spoločenskú priepasť pri dedičstve. **Mali by sme začať vzdelávaním v oblasti architektonického dedičstva od útleho detstva až do rannej dospelosti**, pretože je to najširšia skupina verejnosti. Edukačná prezentácia je jedným z atraktívnych a zaujímavých spôsobov vzdelávania o architektonickom dedičstve.

Tieto fakty sa stali hlavnými dôvodmi a motiváciou pre napísanie dizertačnej práce na tému **EDUKAČNÁ PREZENTÁCIA ARCHITEKTONICKÉHO DEDIČSTVA – inovatívny spôsob prezentácie architektonického dedičstva zameraný na edukačný vplyv prezentácie pamiatok “in situ”**.

Hlavným cieľom dizertačnej práce je **popísať, vysvetliť a klasifikovať edukačnú prezentáciu ako komplexný prístup** prezentácie architektonického dedičstva. Dizertačná práca je rozdelená do štyroch hlavných kapitol.

V prvej kapitole **I. ČASŤ/VÝCHODISKÁ** je krátky všeobecný pohľad na prezentáciu architektonického dedičstva. Prvá časť obsahuje tézu dizertačnej práce, hlavné ciele, čiastkové ciele, metodológiu práce a stručný prehľad odbornej literatúry k prezentácii architektonického dedičstva a zopár úspešných realizácií. Na konci tejto kapitoly je prezentovaný vlastný výskum vzťahu mladých žiakov a študentov k dedičstvu.

Druhá kapitola s názvom **II.ČASŤ/TEÓRIA EDUKAČNEJ PREZENTÁCIE ARCHITEKTONICKÉHO DEDIČSTVA** sa sústreďuje na teoretický aspekt edukačnej prezentácie. V tejto časti je podrobne opísaný komplexný systém edukačnej prezentácie, prvky, procesy, typy, determinanty, techniky a didaktické princípy edukačnej prezentácie. Tento komplexný prístup je nazvaný ako **inovatívny spôsob prezentácie architektonického dedičstva**.

Tretia časť **III/ČASŤ/PRÍPADOVÉ ŠTÚDIE** je aplikáciou predchádzajúcich princíпов vyššie opísanej teórie edukačnej prezentácie. Je to spôsob ako kvantifikovať a vyhodnotiť prezentáciu architektonického dedičstva. Ako prípadové štúdie boli vybrané **radnice v Bieczu, Tarnówe, Bardejove a Levoči**.

Záverečná časť **IV/ČASŤ/ZHRNUTIE** sumarizuje výsledky dizertačnej práce obsahujúce odporúčania pre ďalší výskum, vzdelávanie a architektonickú prax.

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