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Under Saints' Protection – Devotional Scapulars from the Prague City Museum's Collection

Date: 4. 2. 2020 – 26. 4. 2020

Place: The Prague City Museum's Main Building



The scapular (derived from Latin *scapulae* – shoulders) was initially a regular part of the monk's habit to protect their garment at work. Later, it symbolised the wearer's attitude and belief in God's protection and help.

Carmelite scapulars have become the most famous.

Nevertheless, the necessity to find protection against evil attacks on the body and soul was not always confined to the faith but many times became a superstition ascribing miraculous power to the objects as such.

This was the destiny of the scapulars on display, known as 'false scapulars' that accumulated relics, devotional objects, biblical texts, blessings, and others in line with the motto 'the more, the better'. They were worn suspended from the neck but also were placed in beds, cribs, luggage, residential houses, and farming facilities.

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The Prague City Museum at Těšnov?

Termín: 19. 2. 2020 – 13. 6. 2020

Místo: Hlavní budova Muzea města Prahy



The displayed designs for the new Prague City Museum at Těšnov present the works by the students of the Faculty of Architecture of the Czech Technical University in Prague, namely the studios of the architects Roman Koucký and Ladislav Lábus. Setting the modern museum on the site of the former Těšín Station, the inventive designs bring forward the crucial issue: it was clear already in 1900 when the present museum at Florenc opened that there would not be enough space. More than one hundred years of searching for an additional locality to build an appropriate venue for prehistoric and historic collections rounds off with the idea of a new modern palace on the site of the age-old intersection of human paths and fates, of a former ford, a city gate, and the beginning of an important traffic route...

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Adolf Loos. The Repetition of a Genius

Date: 18. 6. 2020 – 10. 12. 2020

Place: Study and Documentation Centre
Norbortov



In his article 'Architecture', the architect Adolf Loos coined the basic idea of his learning about dwelling: 'The house must be liked by everyone unlike the work of art that may be disliked by everyone. The artwork is born without a specific need while the house meets a certain need. The artwork wants to get people out of their comfort zone while the house must serve this comfort. People like everything that serves their comfort. They hate everything that tries to get them out of their achieved and secured positions, everything that annoys them. Therefore, people like houses and hate art.' Loos regards the ethic and moral demands placed on architecture more important than the aesthetic aspects.

The exhibition dedicated to the architectural legacy of Adolf Loos is grounded in a remarkable play with the space, materials, furnishings and light. It will use the examples of interiors in Plzeň, Prague, and Brno to introduce Loos's 'dwelling space programmes' respecting daily rituals of his wealthy middle-class clients. Each of the programmes, e.g. the alignment of rooms by and enfilade or the complex Raumplan, was created by Loos each time anew depending on the individual needs of his clients. The architect created an optimal space (dining room, living room, bedroom, etc.) for each activity. For example, the representative room was always pompous, the largest one in the dwelling, while the library or the boudoir had to retain the impression of intimacy. The next part of the exhibition deals with the life of Adolf Loos, briefly highlighting the milestones of his career. It more extensively focuses on the Czech milieu where Loos found many of his pupils, friends, and promoters. Organised as part of the Year of Adolf Loos 2020, the exhibition repeats the exhibition Adolf Loos: Learning to Dwell which the Prague City Museum presented at the Austrian Cultural Forum in 2013.

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Jack of All Trades, Master of None? Crafts in Czech Fairy Tale Films

Date: 31. 5. 2020 – 5. 4. 2021

Place: Ctěnice Chateau



Czech fairy tales are full of craftsmen ranging from shoemakers to tailors, goldsmiths, and gardeners. Many various crafts are presented but the majority of fairy tales would not get by without the crafts that provided the population with food: millers, bakers, butchers, sausage makers, and fishermen. The exhibition focuses on the reflection of this phenomenon in films through the wide selection of stage properties and costumes from the famous Czech fairy tale films, and there is much more: the exhibition offers many surprises and games, amusement as well as learning.

The exhibition Jack of All Trades, Master of None? invites visitors to the fairy-tale world of crafts. Is the saying 'Jack of all trades, master of none' true? Honest artisans certainly do not lead a hand-to-mouth existence. But there are others who confirm this saying for they do not complete their apprenticeship and never finish things. The shoemaker Jíra and the princess Jasněnka will introduce shoemaking to us, the magic old woman will disclose the art of herbalists, Eliška's father from The Princess from the Mill will show us the miller's trade, and the children from Brtník Castle will present the art of construction to us. Moreover, we will uncover the magic of Princess Lada's cook, the holder of the Order of the Golden Stirring Spoon and the Order of the Mouse Fur of Princess Lada, and King Miroslav will teach us the art of gardening.

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