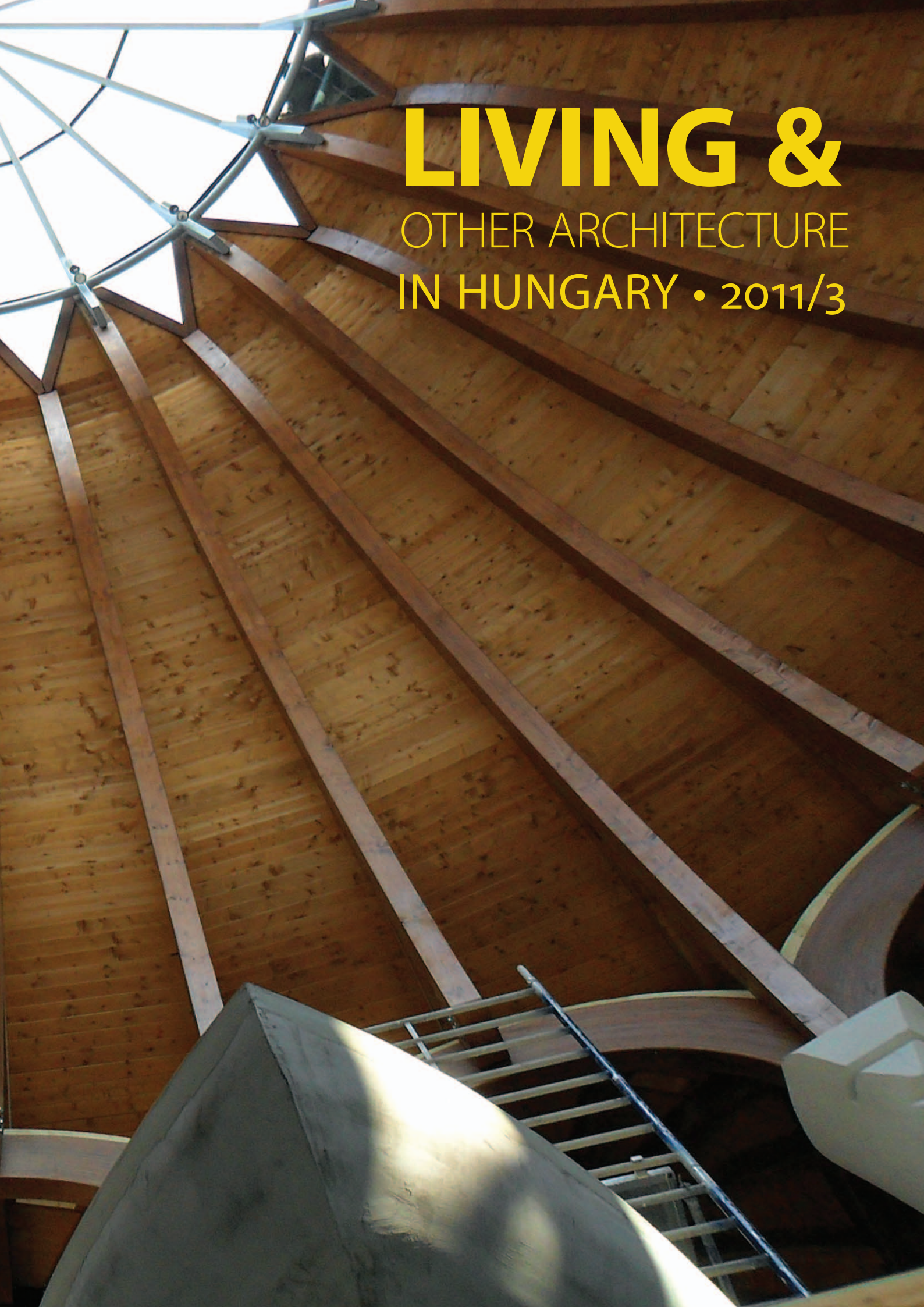

LIVING &

OTHER ARCHITECTURE IN HUNGARY • 2011/3

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KÓS KÁROLY EGYESÜLÉS

Cover photos: Imre Makovecz: Makó, spa (photo: Attila Gyetvai)

nka Nemzeti Kulturális Alap

ARCHITECTURE•ENVIRONMENT•SOCIETY
Quarterly of the Kós Károly Association

GEOMETRIZATION AND IMAGINARY CONNECTIONS

The buildings of **Imre Makovecz** in the city of Makó

Attila Kőszeghy

2

A hundred years ago an architect successfully having fused the standard shapes of a dozen architectural styles in one building was revered and celebrated. Today we are watching with horror the cavalcade of shapes and forms of the Paris World Expo of 1900 at the Seine. Fifty years ago the belief of simplicity of removing the excessive, the final cleanness in reduction to a few geometric forms has ruled the world of architecture.

This modernity, without any adjective, offered the silence far away from the ordinary motley. Monotonity and unending repetitions tried to wash out everything that had no rhythm or things fallen apart or those jointed wrongly. Healing beauty and a lot of frigid box shapes were formed.

The imaginary connections and their successful architects from the beginning of the siècle have left us a lot of chaotic, disorderly creatures. Some have healing beauties.

Imre Makovecz geometrizes and offers imaginary connections. He geometrizes by referring to living, existing creations with gestures towards Gothic, secession and art deco. This schematisation provides a chance to connect the living and the unliving. that results not in an ideology-driven concoction of styles but in messages to be deciphered. The spiritual relatives to Heraclitus and Plato.

An architect cannot explain the sense in figurative connections, cannot translate it with existing words. He cannot call it clean complexity in the language of those obsessed with cleanness.

In Paul Valéry's Eupalinos ou l'architecte précédé (1923, Gallimard) Phaidrus speaking with Socrates says the folloowing of the architect: „I felt the strength of Orpheus in the man. He told the majestic future of the heaps of unshaped stones and beams around us and as if by his word these materials were intended to be used at the very

Photos (of Attila Gyetvai) on the 4–7. pages: the Makó spa in the process of building

3

place where Fate pleasing the Goddess appointed them to be. And the way he spoke with the workers! There was no trace of nightlong contemplations in his voice. He only gave orders and figures."

The Socrates of Valry answers: „This is the way of God as well."

This is not the glory but the only chance for the architect.

The Makovecz spaces of the Spa of Makó are soon to receive a licence of usage. And while it is true that „the thermal water at Makó is outstanding even in the area of the Carpathian Basin rich in thermal springs supported by the healing mud of Maros", as the homepage of the company puts it, the city would deserve to have the efforts of its citizens shown in a way worthy to the message of the building.

As the spa, the new city hall and the similarly exciting bus station building arre all messages from an extraordinary place.

Imre Makovecz has received St. Steven-prize

The official information from the Ministry of Defense:

„Imre Makovecz, the creator of organic architecture, the founder of the Hungarian Academy of Arts, the outstanding figure of Hungarian Architecture has received the Szent István-prize as a reward for his life's work and active social activity. His works have proved over and over that with significant will, competence, a dream and the knowledge to make it come true can go long ways if we work hard – as Minister of Defense Csaba Hende put it in Esztergom at the awarding ceremony on September 10. (…) „The rewardee said: it is a great joy and great honor for him from his nation, his homeland, and a great summary of his life. This is why he does not feel bad for he has and will have no building in Budapest. Instead he is on the way in his country and the Carpathian Basin, where he built several schools and temples."

I sought out Imre Makovecz for a few words and the conversation was noted as follows:

(not without irony): With the Szent István-prize* the construction of the church in the Upper Krisztinaváros must have come up somehow…

There are issues with the orders of the church design orders in Hungary. I am not Christian enough according to the head of the Church as romanticism of the 19th century and secession have affected me, making the sacred space formed by me not authentic enough for them. Where an ecumenical church would be raised, the catholic priest leaves the common effort. There's no need to worry: churches are being built in Transsylvania.

Even the fences?

It is hardest to achieve at Kolozsvár, but the church is in operation even there, people are content with it as it is.

The first English cover volume is in progress for *Országépítő*. It includes the roof skeleton of the Makó spa, and the Puskás Soccer Academy.

Now the interior of the spa is done as well including the capitals. The soccer academy has been a childhood dream of Viktor Orbán. It must be taken care of that the standard remains after us. There might be differences but those coming after us must achieve the same level.

We have good quality pictures of the dome fire of the spa at Makó.

The fire wasn't significant and it is not in the news either. If something is being wrecked, that's always in the news. But if we had a great conversation with Gyuri Csete in his house at Mártély, that isn't.

György Csete has been given the Szer-prize at Pusztaszer.

Congratulations to him. Back to the church at the Upper Krisztinaváros: there was an idea to build it in the place of the Regnum Marianum. The Sagrada Família of Gaudi (being constructed on, quite insensitively) could make everybody believe that it is identical with the Catalan people and it was taken seriously. The church at Upper Krisztinaváros could similarly be the church of the Hungarian nation. And in the place of the Citadel at Gellért Hill, the Mausoleum of Heroes of Medgyaszay or its successor of similar quality could be established.

*The Szent István prize was founded in 2002 by Esztergom Regional Television head Antal Bihari. It can be awarded to those people performing outstandingly in the interests of the whole Hungarian nation. The awardee is chosen via public survey and voting, it is awarded yearly on the Sunday directly preceding August 20, in Esztergom. In 2011, several cities have given Kossuth and Yble prize recipient architect Imre Makovecz the freedom of the city. He received the Szabadság prize from Magyar Szabadság Napja Foundation advisory board chair György Gémesi as a recognition of his work done for culture so far.

Solving secrets open way to further secrets

The essential sentences of Heraclitus' Fragments marked by the number 31 sound as follows: The transformations of Fire are, first of all, sea; and half of the sea is earth, half whirlwind. It becomes liquid sea, and is measured by the same tale as before it became earth. Their new interpretation in concert with Platonic geometry-centered thoughts (Timaius) is available first on this page, and at the same time, the numbers focusing on ancient cultures receive a new face.

The Platonic five primary shapes that can be rendered into spheric or round-ellyptic forms: the fire-tetrahedron, the air-octahedron, the rombohedron unifying two fire-tetrahedrons and an air-octahedron into one ellyptic shape giving the weave of the universe (it has been a mistake for millenia that this shape would be the dodecahedron), and the icosahedron.

As Heraclitus puts it: *The transformations of Fire are, first of all, sea; and half of the sea is earth, half whirlwind. It becomes liquid sea, and is measured by the same tale as before it became earth.*

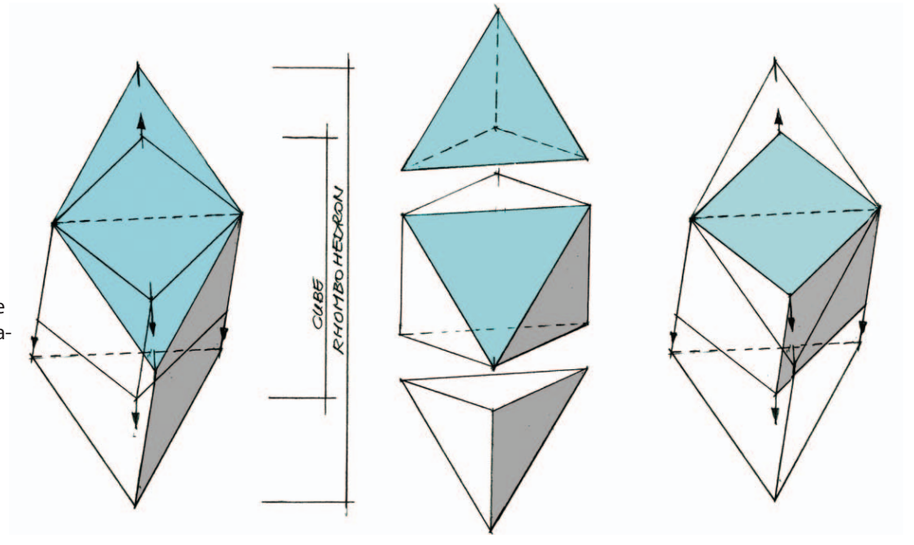
The geometric interpretation

The surfaces of five elementally regular tetrahedrons give the icosahedron, by forming twenty triangles of equal sides. Six such icosahedrons have 120 such sides, of which six fiery-airy, „whirlwind"-fiery breath-spirits can take form after the Earth-cube rounded by six sides. The cube is nothing else but a rombohedron with „pressed" sides of isosceles triangles. Today we would say that a topologic distortion takes place.

The next sentence makes it clear that the „whirlwind"-rombohedron is the primary-elementary form of a continuous wave-entity that takes forms the same way as the Earth-cube does, but its elementary regular triangles do not get distorted. Platon's Timaius relates to some twist or turn of this shape of this form using the words of Kratylus.

The really moving moment is that this shape branching out three ways from the points pictures the organisational directions of a wave entity detectable all around the Earth, announced non-existant a few centuries ago that was also modelled by the Menora of the Bible, but after losing the sense of spatiality with the cessation of attempts to detect thereof it got reduced into one plane.

The spirit has become the undecipherable object of psychology. The unshaking faith of **Imre Makovecz** and **György Csete,** together with the multiplication of living architecture and those building world views gives the Menora-structures hidden in the soil of the Earth-cube a chance to be raised above the surface in infinite numbers branching out in space.

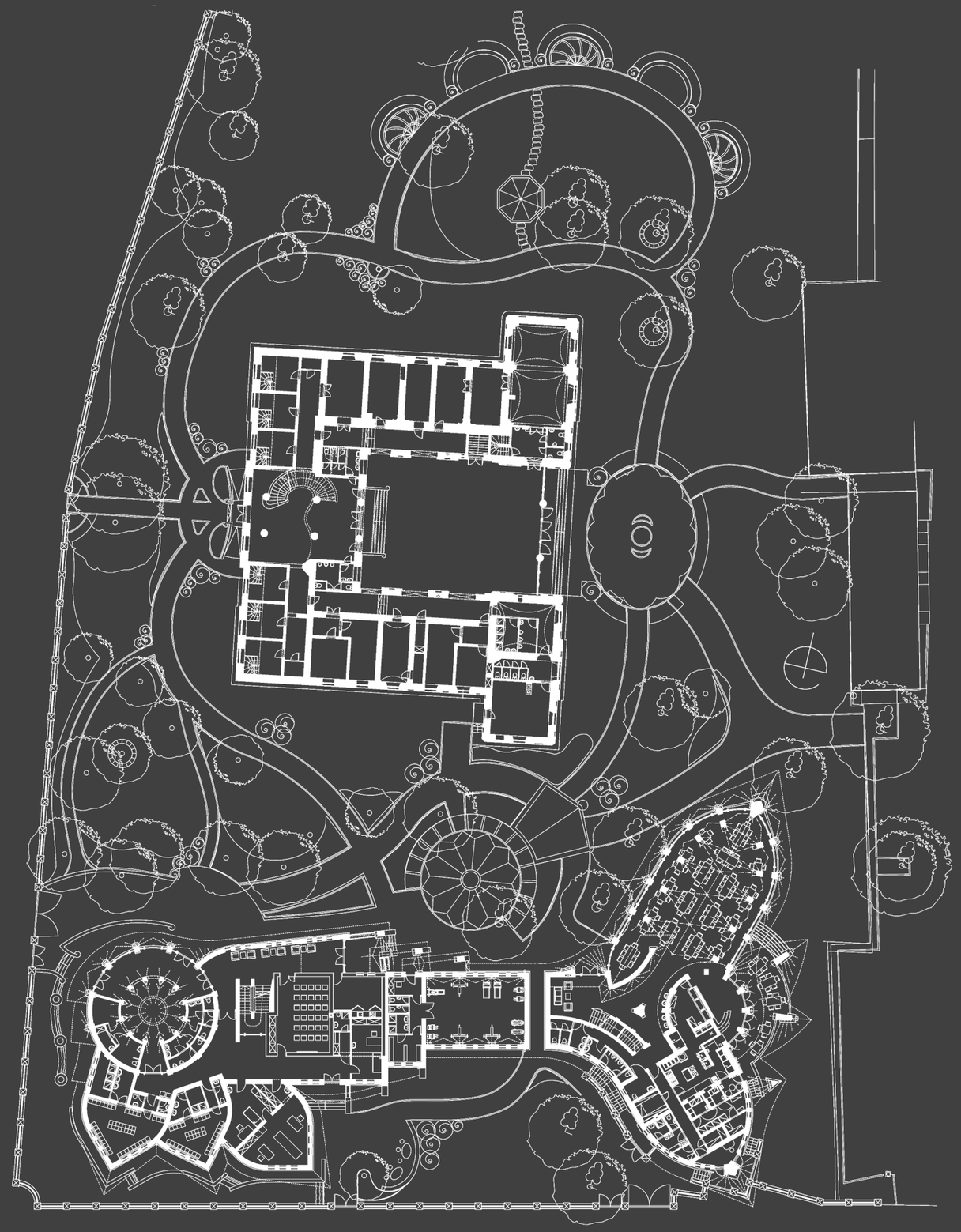


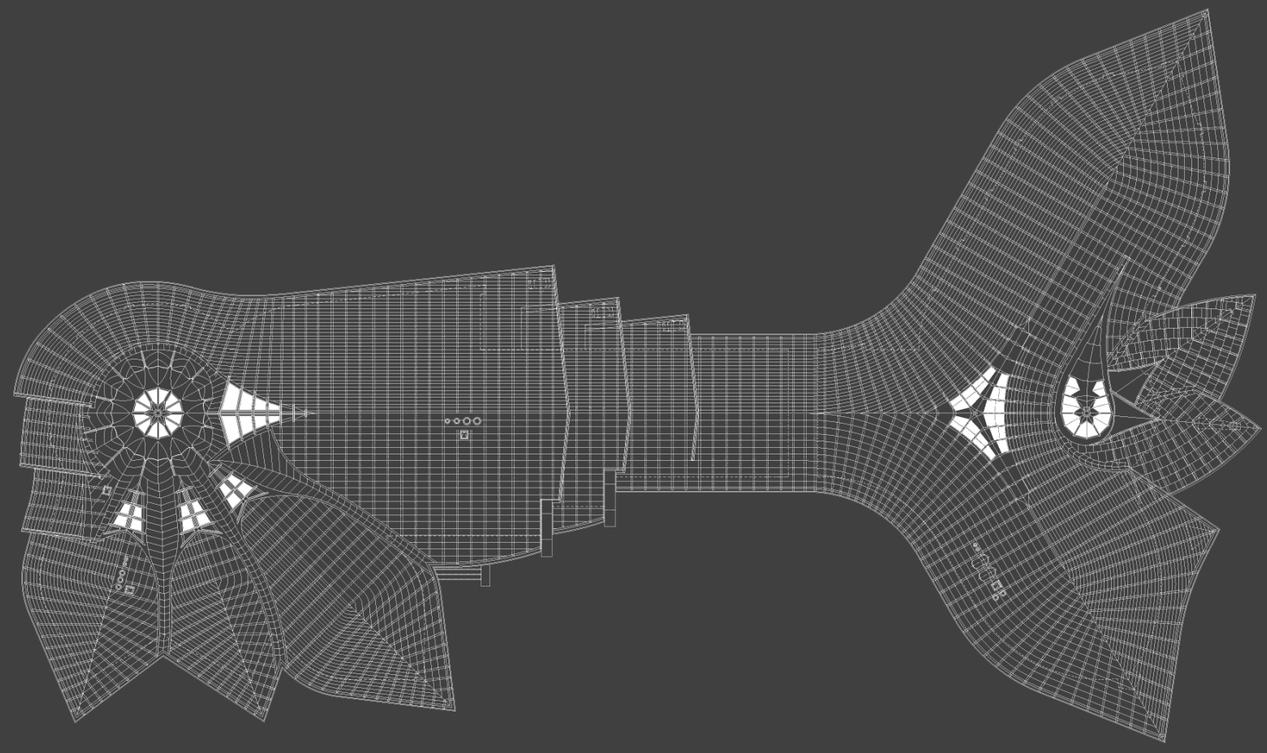
Emerging from the water of the icosahedron the elongated cube is the fifth (instead of the dodecahedron) primary form of Plato.

FERENC PUSKÁS SOCCER ACADEMY

Tamás Dobrosi

Ferenc Puskás with Spanish children in Madrid (www.puskas.com)





Ferenc Puskás has been the eternal example before Hungarian soccer players. He won the *Match of the century* as captain of the Hungarian team against England (6:3), he was an Olympic champion, then in the fifties he won the European Cup and was a silver medallist at the World Cup. As an emigrant, he made the world look in awe for another decade as the member of Real Madrid he won the European Champion Clubs'Cup three times and the first International Cup.

A top goal scorer in La Liga several times over, he returned to Hungary in 1991 for good, where he worked as the manager of the national team, but he had been working all over the world from Australia through Chile, Egypt, Canada and Saudi Arabia to Greece.

The Soccer Academy of Felcsút took up the name of one of the all time best soccer players in 2006, which was, apart from saluting before 'Öcsi bácsi', but a recognition and confirmation of the train of thought that youth need examples from whom they can learn not only the professional background, but the love for soccer and the joy of teaching and giving away what they earned.

Today, when the generational relations have loosened extremely, to weave the cultural web between generations is a laboring task demanding responsibility.

Yet, as well-known soccer authorities convene to pass on the knowledge guarded deeply below, the same way the buildings of the academy were being built, brick by brick, with local contractors and expertise, under the flag of a community-conscient and much broader than just architectural way of thinking.

Knowing that in the slightest movement of these spaces, beginning and end, ground and sky, past long gone and future to come should be clearly seen, recognising that walls not only keep warmth and dampen noises but are keepers and watchers of secrets unspeakable capable of force to shape the spirit of every youngster studying here.

Everything else apart from this basis rooting deep below is nothing but seeking ways and explanations: the ethereal space keeping the community in the court of the dormitory, or the rambling texture of the new anatomy wing akin to a termite colony, its complexity shown only hidden in the structure: all are but consequences of an inner process independent from style and form but at this moment, at this place took this very shape.

The task wasn't any less than usual: the grounds spawning walls and roofs strained as leaves overhead should contain a whole world, with the excitement of creation and growth and the drama of desolution and destruction.

Visiting Felcsút it should be obvious that all the energies piling up are in the moment before the explosion. New buildings, new lives grow from the earth beneath, and the driving force behind them is as simple as it is ridiculously Hungarian: „We didn't know it was impossible, so we've done it."

Tamás Dobrosi
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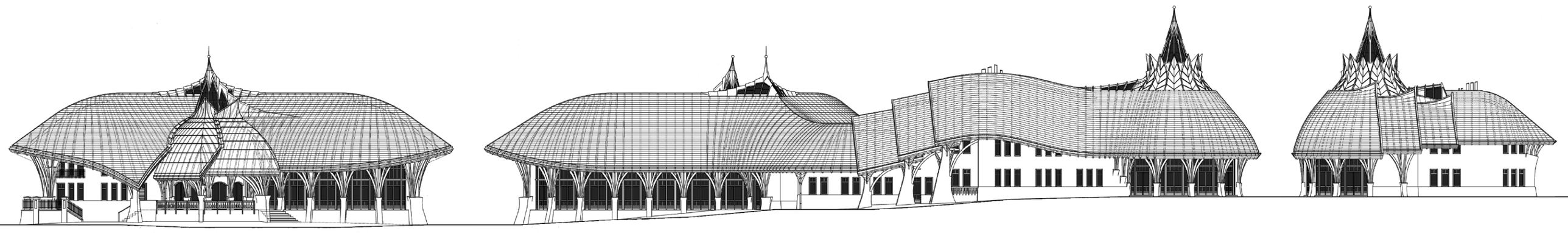
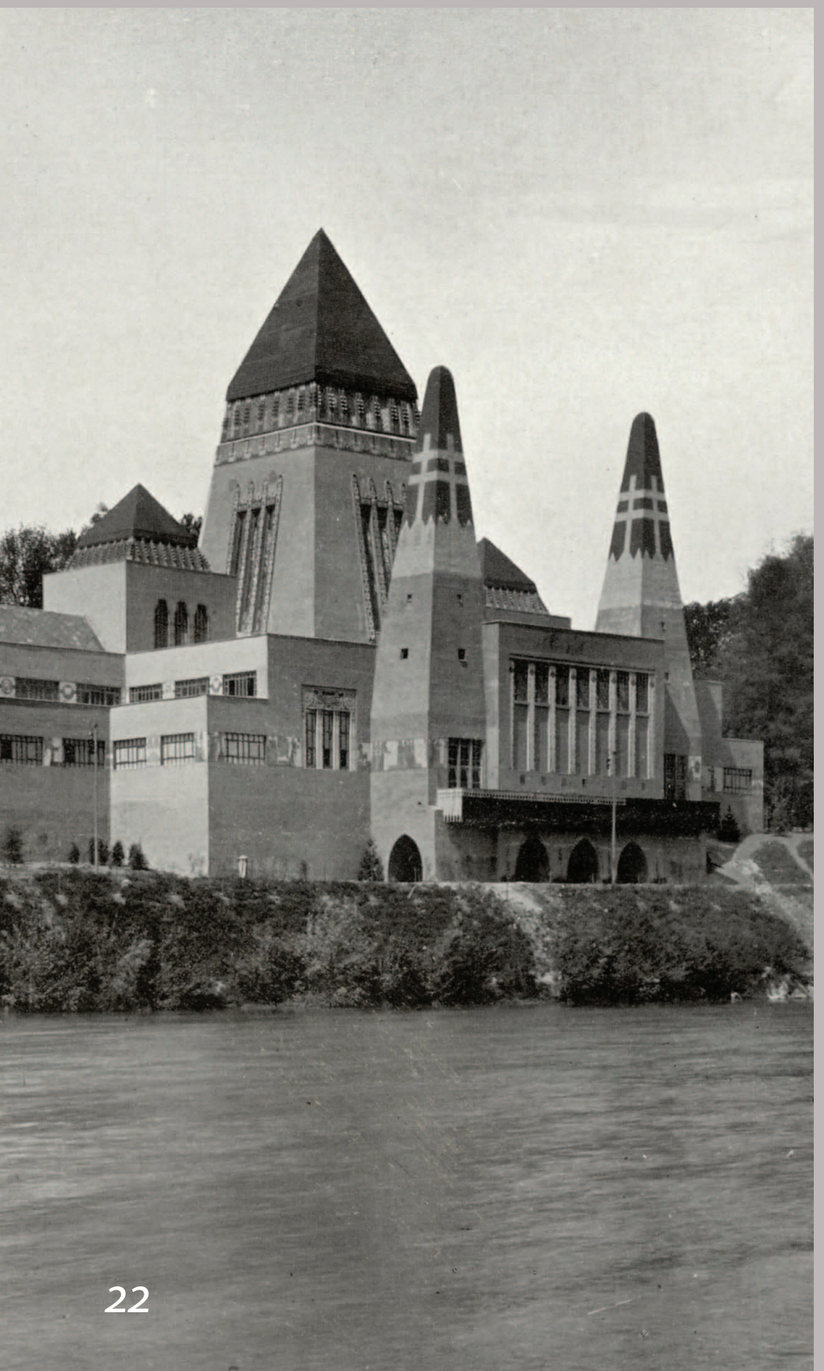


THE TRUE SOURCES OF ART DECO

Considerations for Evaluating the Significance of Early Hungarian Art Deco

Attila Kőszeghy



The Geometrization of the Modern

The geometrization of the view is an attempt to create a visual medium which does not hold fast to momentary impression. It raises connections and regularities – together with reflections – into the foreground of our attention, it appears as an intellectual construction in our minds. A special kind of knowledge is formed that is capable of interpreting new perception. The intellectual processing of our musical, movement and linguistic perceptions can provide a basis for future interpretations in an analogue manner, with programs of regularity. The building of intellectual constructions – on the basis of geometrization, but for example also with the organization of movement perceptions, indicated as expressive, to dynamic regularities – directs our senses towards a transcendent zone beyond everyday perception around the observed form, also operating within.

The cultural renewal art trends starting at the beginning of the last century, denoted with the etiquette of "the modern" and "the rational," are geometrized, they liberated the unusual zones of regularities.

Is it possible to open a wider gate to the transcendental un-visible by excluding conventional visibility and forming abstract shapes? Even a "formation" re-

Left: The Hungarian pavilion of the Turin World Fair, 1911 Designed by László Lajta and Géza Maróti • right: Liturgical building of Jewish cemetery on Salgótarjáni road, 1910. Designed by László Lajta.

duced to a single point may refer to a perception, but the undivided formula has no internal world of connections, it cannot correlate with complex phenomena and processes extended in space and time. It does not offer an intellectual construct drawn from analogue experience for the interpretation of new perceptions.

While looking for the creative sources of early Art Deco, and also cubist modern architecture and industrial design taking shape at the same time, we find originator creative minds. Finding these minds, however, is a task almost requiring knowledge of criminology. It is not the actions but rather the context revealing internal abilities, which (as a power forming the future) deserves attention. The individual and social preconditions of falling into the "sin" of creative innovation are such one-time and exceptional situations for the development of which the creative work performed with the (mis)belief of a common mentality is essential, just like background support. (For example Emperor Franz Joseph and his entourage would have been less enthusiastic about the works of the offices of Wiener Werkstätte, Peter Behrens, Otto Wagner, and Joseph Hoffmann without the collaboration of Max Fabini imperial advisor on architecture.)

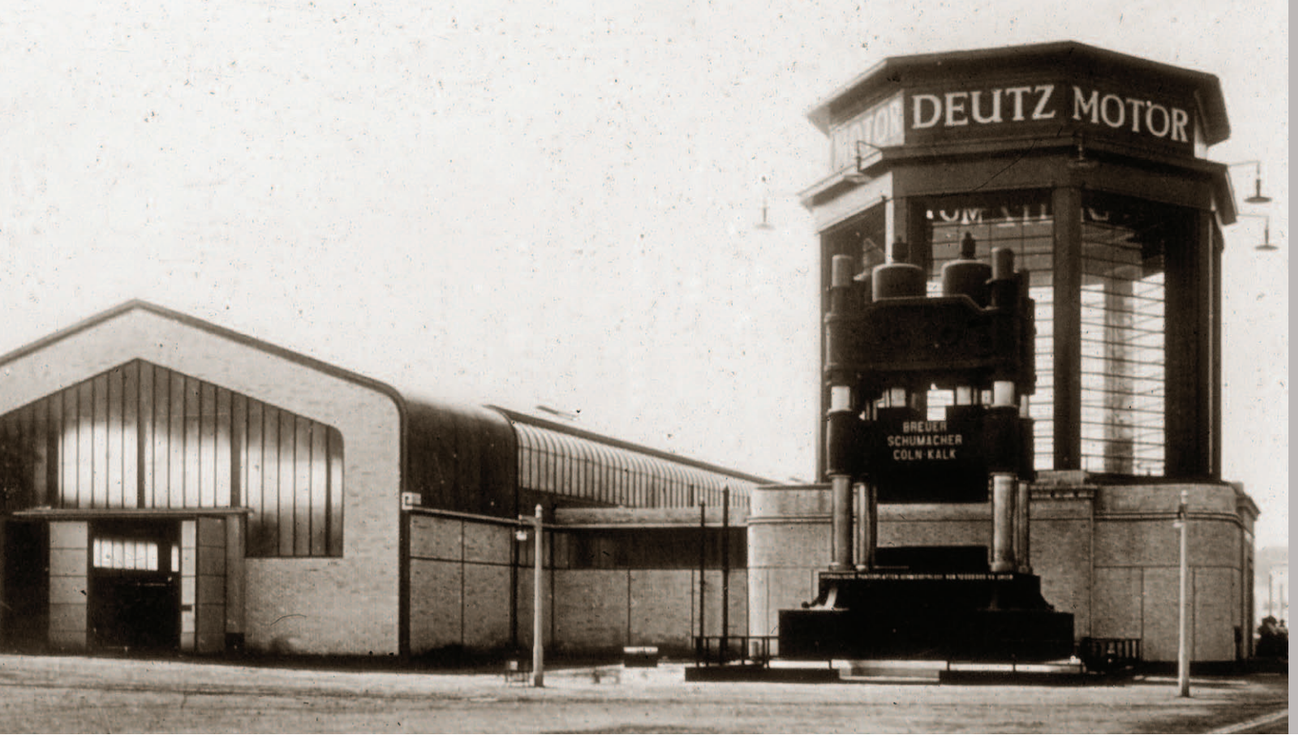
When interpreting Art Deco and modern architectural ambitions in Hungary it is rarely mentioned that many of the originators attached importance to spiritualism and even mysticism, doing away with the era's scientific positivism. In Europe, at the beginning of the century, societies of theosophy offered similar ideas to the teachings of Buddhism and other Eastern religions. In the course of De Stijl's introduction, Paul Overy remarks that in the hope of advancing towards some kind of deep spirituality, the mentality of Mondrian, Kandinsky, Scriabin, and Stravinsky was also shaped by the views of theosophy (Paul Overy: *De Stijl,* Bp., Corvina, 1986)

Artists of the school of the jazz modern, zigzag modern and what is today known as Art Deco moved away from the geometrizing processes of cubist and rationalist schools using elemental shapes. By non-mechanically making the surface regular, they provided an outlet for the manifestation of the contingent. They allowed internal space shaping, structure formation to drift from the surface, the outside "skin." They emphasized the "solar flare" type of protrusions in the border zones, establishing continuity with the historical styles. Their abstract formations searched for a wider gate towards the non-visible, just like cubists, who, in the process of form reductions, left little surface marks for the viewer moving from one detail to another. Moreover, they emphasized that the external has to stick blindly to the structure, what is more, it has to become one with it.

They performed a reduction of correlations that barely made an impression with a power intending newer perception. However, as soon as cubism manifested itself in form combinations where the relationship between the parts aroused intellectual activity, even an addition of ornamental function (disguised as a cover of a few consoles) awakened such reflections which could be established firmly in our intellectual lives with an architectural culture shaping continuity. Art Deco and the cubistic modern, these two geometrizing techniques, move the non-visible in different ways and there is a difference also in terms of their ability to silence images of the memory.

The efforts of opening up towards the transcendent work in the border zones of perception and interpretable conjectures. The significance of these efforts is revealed if we identify the physical phenomena arousing these conjectures, intuitions, for example through the un-

From the top: Bruce Goff: Tulsa, Metodist church, plan: 1924 • Max Berg: Wroclaw, Centennial Hall, 1913 • Béla Lajta: Budapest, Bródy József's shrine, 1910 • Béla Lajta: Budapest, Greiner Emánuel's shrine, 1908 • opposite side: Peter Behrens: Frankfurt, office building of the a Hoechst AG., plan: 1919.



Walter Gropius: model factory, 1914 • below: István Sajó: Debrecen, jewish apartment house, 1928,

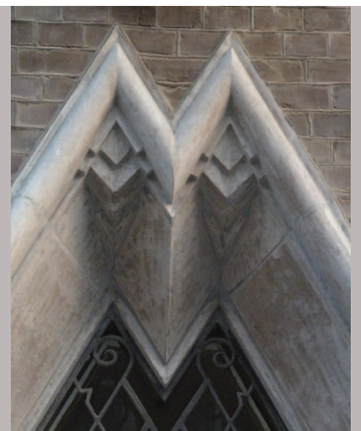
László Lajta – Géza Maróti: Budapest, Parisiana, plan: 1907

derstanding of magnetic phenomena aiding the orientation of migrant birds and bees. With such an approach, we may claim that "the real artist […] has nothing to do with metaphysics. Metaphysics […] is only physics that is not understood or not revealed" – as it was stated by Werner Ilberg (1938). (Die beiden Seiten des Expressionismus. Das Wort, 1938/6. 94-98.)

Regarding the Lure of the Transcendent

The myriad of waves beyond everyday perception surrounding and traversing us, like billions of small mirrors, similarly to Leibniz's monads, vibrate a sponge like, almost transparent map, for which the magnetic fields of our bio currents generate reference waves, forming conscious and unconscious overall images in our minds. In these images gravity is not a central figure, there is no specified direction and there is no temporal sequence. We cannot or can only barely see everyday shapes. Not because they are not present but because reflections of light intensify into illusions and the light zones around the shapes make the entire form transparent. We presume that the vibration images of the other side "go round" the shape and in the light vibration patterns without sharp edges and corners we can perceive the entire wave current.

The sparkling, zigzagged Art Deco patterns represent almost all of the illusion patterns, which have been summarized by experimental psychologist at the beginning of the century based on the sketches of their patients. The geometric nature of these patterns can be grasped very well in terms of mathematics as well. These simple images with only a few rules cannot be compared to any everyday experience, not even to the illusory experience of those looking into the Sun. Their elevation to the level of perceptibility in art forms moves away and liberates from the dustiness of dulled academism, the dry world of historicizing ornaments, overwrites the passionate slackness of romantic and art nouveau form movements turning into themselves. It opens up the horizon while it does lead neither towards irresponsible libertinism nor towards responsible perspectives, it only allows marvel. The patterned shapes may become goods that can be interpreted as brands with the reduction of formal techniques, the spreading of multiplied patterns, in the case of today's minimal-art works with its performance games not inciting interpretation as a symbol. These reductions promise transcendent impulses. It is characteristic among Art Deco works of a great volume to apply column-like monstrous shapes to buildings, suggesting human scale; and they concentrate ornaments to the entrances and upper building zones. From the bottom it is closing up, while from above it is the vibration of a silhouette ridding itself of other shapes that suggest the opportunity for form-metamorphosis. (On Lajta's Parisiana this is promised by Géza Maróti's angel-line with some gold-glamour, just like the American Art Deco works of 30s create a metallic and light-illusion.)



There is only a slight chance to approach the originators of Art Deco in the entirety of their works and personal lives. According to current scientific methodologies, it is useful to approach various schools in a way that does not attempt to locate a single source, stating that the particular trends are shaped by a multitude of impressions – what is more, they are established by a subsequent classification; thus, it does not make sense to highlight one mind, one artist. It is much easier to say that folk songs were created by the people than to suppose that each and every tune is the creation of a single, hard-to-find mind. With such a view of the sources of renewing initiatives it may seem to be an innocent mistake to emphasize the initiating role of William Morris in industrial art design. He could hardly provide an impetus to the founding of Deutscher Werkbund in 1907 with his craftsman-elite approach. Mackintosh, at the same time, who was not known in England but was well-known in Europe, is still forced into Art Nouveau, although his building designed in 1907 (Scotland Street School, Glasgow) already possessed those characteristics on the basis of which, instead of providing the antecedent of the modern movement, he could be one of those offering the first creative spark.

Assumptions

At present and within the scope of the paper, we cannot move on without the formulation of some assumptions. In the past few years thousands of Art Deco building photos have become available on the Internet from all continents, with the exception of the South Pole – sometimes even the estimated time of construction is provided, more rarely the name of the creator is also given. A vast number of imitations have appeared among pieces of industrial art. Interpretations of the Art Deco phenomenon have also proliferated.

József Vadas, in A Magyar Art Deco [Hungarian Art Deco] (Budapest: Corvina, 2005) states the following about the style: "Art Deco is some kind of an echo of modernism. Sometimes it is only its ironic or enthusiastic paraphrase, while in other cases its polemic variant, while yet in other instances its mutant that turned aggressive." "The 1966 exhibition of Hiller (in Paris – the editor) resulted in the realization that besides Dutch, German, and Russian avant-gardism there was also a special type of French modernism bound much more to history and traditions, a style that he defined as Art Deco and which traveled over half the globe."

From Vadas' book the definiteness with which Peter Behrens, and in the domestic context decades earlier Lajta and Maróti both in terms of composition and ornament formation, initiated the Art Deco style can hardly be seen.

It may be presumed that the original spark of European modern architecture, and in parallel that of Art Deco, was provided by the small architect elite from the Austrian and Hungarian capitals of the Monarchy as well as from Berlin.

At around 1910 already, such architectural works were born in Central Europe that were created with a cubist-modern formation and obvious Art Deco ornamentation.

Besides his architectural work in Berlin, in 1919 Peter Behrens, who became a university professor in Vienna also from 1922, already designed a building with one of his most captivating interior spaces: the administration building of the Hoechst chemical company in Frankfurt that is often described as an expressionist building, but which is in reality an Art Deco structure leaning towards the cubist-modern.

In the case of Werkbund, established with intellectual masterwork and providing a place for industrial production also, besides Otto Wagner and Joseph Hoffmann, who "got rid of" Art Nouveau solutions, Peter Behrens's Berlin office also played a major role. On the paths branching off from Behrens, three notabilities of cubist modern architecture – working in different countries – could have a brilliant career.

With some degree of simplification, we may claim the following as regards the ragged paths of modern architectural ambitions in Berlin, Vienna-Budapest, and Rome: the hyperbola inclined forms of the expressionist and futurist movements intensified and moved towards the undecorated and ornamented box shapes (keeping away from the ellipsoid inclination of Belgian-French Art Nouveau).

In the United States, Frank Lloyd Wright, starting before the first few years of the century, had an intellectual effect with similar power to that of the Behrens office (in the years following the omission of ornaments inspired by Mexican church ruins) with his buildings having a tectonic effect and edges with ornament-substituting horizontal plates. He opened the way towards Goff's type of Art Deco and fitomorph, zoomorph architecture more than towards closed cubistic building. Wright carefully organized his media presence. He declared that he was pursuing organic architecture. His theoretical argumentation in this regard, due to its ambiguous logic, remains irresolvable.

Besides acknowledging the accomplishments of André Groult, René Lalique, Emile Ruhlmann, who were successful also in the United States in the field of luxury interior design not bound to a location and profitable from a business perspective, it is time for outstanding figures of Central European architects close to the cubist modern and staying further away from eclecticism, as well as those of Italian and Scandinavian architects not working independently from them, to take their worthy position – after half a century of undervaluing the achievements of defeated empires. It is undeniable that originators of new visual impulses both in the field of the cubist-modern and Art Deco could be found in this region.

The revaluation of architectural and industrial design accomplishments of Hungarian Art Deco artists is especially topical today. Those Hungarians pursuing living, organic architecture arrived at a crossroads as did once the Art Nouveau architects leaving the group of historicists.

On their buildings becoming more and more bare, they could keep some folk art type ornament stripes, or could completely abandon them, however, disproving their ambitions for innovation, as well as considering the expectations of some kind of official course, a few years later they attached neo-baroque applications to their buildings. Only a few ventured to radically reconsider the operation of buildings. Today – in an analogous manner – the majority of architects in contact with Hungarian organic architecture, on their paths intended to be self-evolving, are moving close to the course-elite surviving the age of form asceticism.

The statement of János Gerle is still authoritative today: Hungarian late Art Nouveau is one of the earliest manifestations of European Art Deco. (János Gerle – Attila Kovács – Imre Makovecz: A századforduló magyar építészete [Hungarian architecture at the turn of the century]. Bp., 1990.) In other words, several works that we included within late Art Nouveau, have won a new position with the acceptance of the Art Deco designation. According to Gerle, just like in the case of Art Nouveau, we may claim about Art Deco as well that it (also) has characteristically Hungarian features. "During the 1910s, several representatives of Hungarian national romanticism came under the influence of the decorative style of Wiener Werkstätte, concentrating on surface, spectacle instead of structure. The expansion of Vienna taste is a controversial phenomenon as art at the turn of the century, building national identity, defined itself exactly as opposed to Vienna; folk art, as a pure source, provided the credit for this process." According to Gerle, the architectural works presented at the 1925 Paris exhibition of Exposition des arts décoratifs had already been visible in significantly earlier buildings in Budapest and Paris.

János Gerle, with the approach of an architect, considers the following to be the characteristics of Art Deco: "emphasis of the significance of the surface, for example with powerful plastic interpretation, horizontal and vertical emphases, which do not derive from the structure but create the appearance of structure; the geometric, cubistic character of plastic forms; rich, sculptural formation of certain structural elements – supports, sills above the windows, bars, door screens; spectacular decorative fields representing plant, animal, and human forms is a stylized manner." The author also adds that "the complete development of late Art Nouveau Art Deco can expressly be connected to the figure of Béla Lajta." The Szent Gellért spa-hotel designed in 1909 by Artúr Sebestyén, Izidor Sterk, and Ármin Hegedűs is a composition designed with the softness of Art Nouveau, together with the powerful features of Art Deco. Mentioning this work is topical also because a few years ago the appearance of the square in front of the spa (forming one unit with the other side of the Danube, connected by the Ferenc József Bridge) was designed by Sándor Dévényi. The Gresham palace, built in 1907 and designed by Zsigmond Quittner and the Vágó brothers in 1905, shall also be mentioned as its counterpart with unrivalled beauty.

Paris, 1925 – The Beginning or Zenith?

It was Le Corbusier who used the expression Art Deco for the first time in connection with the exhibition called Exposition Internationale des Arts Décoratifs et Industriels Modernes (planned for 1912 but realized only in 1925). The 1966 exhibition of Bevis Hillier (Paris, 'Les Années 25', Art Deco in its subtitle) and his 1968 book also located the beginning of Art Deco in the 1925 exhibition, others, however, rendered the zenith of Art deco to this year. The recent exhibition of the Victoria Albert Museum indicated 1919 as the starting year.

During the 1910s the upper middle class elite of Hungary, a country larger than England at that time, sent hundreds of young people to noted industrial designers, architect offices of major European cities to acquire modern knowledge. These young people did not have to collect motifs in distant countries to be recycled, for the purposes of increasing art-dealer value, as they had available the perishing culture of the peasant world which was treated as an internal colony. The elite emerging this way was able to finance its presence at the world fairs of the beginning of the century using their own wealth. Even though they were successful at this time, attention to prominent representatives of the maimed country vanished after the world war.

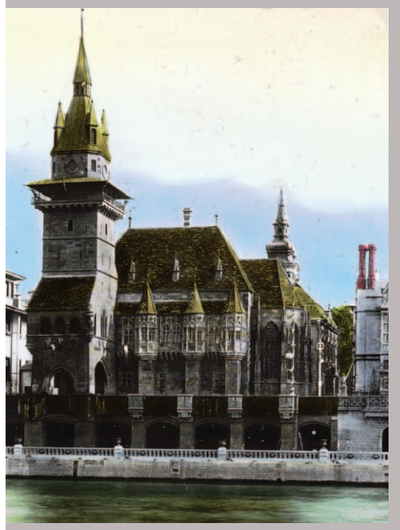
At the 1900 Paris World Fair Hungary was represented by the historicist style mixture popular all over Europe (namely by Bálint and Jámbor who switched to Art Nouveau soon after). However, from 1906 those young people began to appear at worlds fairs, who had become recognized in Europe connected to the allegedly Hungarian-style architectural experiments of Ödön Lechner.

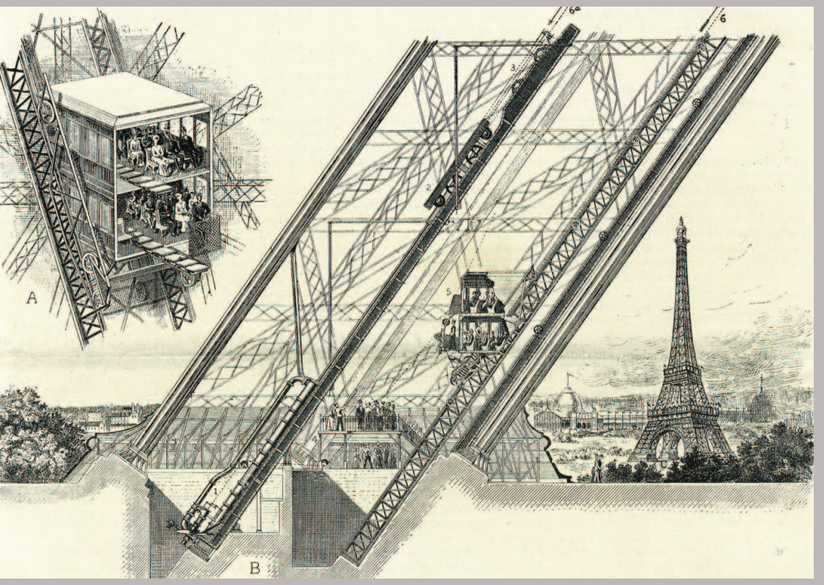
While buildings of Mackintosh designed at the beginning of the century have become known and acknowledged, the Hungarian László Lajta, Géza Maróti, who was successful during his years in the United States, and especially István Medgyaszay and Lajos Kozma have been forgotten – similarly to the significance of Hungarian Art Deco experiments.

The façade of Parisiana in Budapest, designed by László Lajta and Géza Maróti, two stars of the 1906 Milan World Fair, in 1907, has been described by the profession until recently as an Art Nouveau style leaning towards the modern. Until this day, it has not achieved its rightful position reflecting its architectural significance. Numerous other early Art Deco buildings – mostly in Budapest – had the same fate. History of the past half century played a major role in this process of forgetting as did the world of Horthy-baroque. One of the few refreshing exceptions was created around the 1930s by István Sajó, returning from the United States, with his 1928 zigzag modern apartment building in Debrecen.

In 1931 Jenő Lechner expressed his appreciation of Ödön Lechner as the

Hungarian historicist pavilion of Zoltán Bálint and Lajos Jámbor in Paris, 1900 • Pavilions of the 1900 Paris World Fair from the Seine





Above: One of the elevators of the Eiffel tower, engraving, 1889
below: E. Tőri, M. Pogány and D. Györgyi: the entrance of the Hungarian Pavilion, 1911

creator of national building style, however by praising his eclectic works of "no lesser value." At the same time, he stated that the pavilion of the millennial historic exhibition was "assembled by Alpár from the most outstanding façade parts of Hungarian monuments." "The fortified castle-like picturesque building group represented such architectural art value that following the demolishing of the exhibition it was rebuilt from permanent material." In 1931 he wrote the following also: the architectural activities of Béla Lajta, Bálint and Jámbor, Artur Sebestyén, Ármin Hegedűs, Izidor Sterk, Ambrus Orth, Guido Hoepfer, Lipót Baumhorn and others was mostly characterized by the ambitions of the newer style, thus they are outside the scope of the present chapter, while the chapter was titled: *A magyar építőművészet ötven esztendeje 1879-1929 [Fifty years of Hungarian architectural art, 1879-1929]*. (jubilee edition of the 50 year old *Vállalkozók Lapja,* 1931.)

Following Trianon, innovative Hungarian scientific and intellectual attempts lost their value, they could be obtained, appropriated, depreciated, and forgotten easily. If we do not articulate the achievements and real significance of artists at the beginning of the century, who else will show what kind of intellectual, technical accomplishments originated from the Hungarian Empire (applying the term used in the 1911 Encyclopedia Britannica) or even from the fragmented country depreciated as a defeated party?

The architectural expressions of the world fairs at the beginning of the century make it clear that the ruling elite expected a sparkling eclecticism homogenized with a bit of Art Nouveau flavor from the artist elite of Europe. In Paris in 1900 millions admired the accumulation of style characteristics from various eras on one building. The millennial Vajdahunyad castle by Ignác Alpár was adulated by the Hungarian national architect profession. The captivating effect of the open-worked iron structure of the Eiffel tower had an indisputable influence on Art Deco experiments.

Within a few years, these unusual slants appeared in paintings, posters – often spread out in plane – and Tatlin's *Third International* plan came out, as the constructivist relative of the Eiffel structure.

This compositional characteristic was featured in art deco architectural works only in the details. (Actually it was featured in the entirety of the buildings in the deconstructive works of Eisenman and Pritz for the first time.) This process can be compared to the development when the background landscapes of Renaissance paintings became autonomous pictures centuries later; this is how details of the Eiffel tower also became independent compositions.

The influence of the Behrens office can be selected from among the architectural works classified into numerous styles only with a strongly subjective approach, also referring to the work's early date of creation. The work of Gropius between 1912 and 1914 and the Hoechst administration building of Behrens, designed during his professorship in Vienna.

World fairs organized during the years of early Art Deco endeavors indicate when and to what extent did the buildings leave behind the historicist and Art Nouveau formalities. In 1906, in Milan, supposedly even the organizers admired the exhibition area of Géza Maróti, improved with István Medgyaszay (received half-ready and which burnt down soon afterwards), which was considered by Maróti before its furnishing to be a terribly incommodious large room lacking good taste. In 1909 it was Géza Maróti who constructed the Art Nouveau Hungarian pavilion of the Venice Biennale. In Turin (1911), the building of Emil Tőri, Móric Pogány, and Dénes György, with its massive cubes, uniform appearance and new architectural toolbar, and with an "ancient Hungarian" character according to contemporary media, was a huge success.

The star of the 1929 Barcelona World Fair was the German pavilion of Mies van der Rohe, but the Hungarian pavilion also achieved significant success, with

Bernhard Hoetger: Bremen, Boettcherstrasse (today Paula-Becker-Modersohn-House)
below: Bernhard Hoetger: Boettcherstrasse 6

New India Assurance Mumbai, Design: N. G. Parsare 1936

its cubist mass divided by fine "false ornamentation." From the beginning of the century to the end of the 1930s, the exploitation of colonies came together with the almost perverse exhibiting of colonial cultures. It was not only Wright who was inspired during the copying of the ornaments of Mexican pyramids. The "ancient Hungarian" towers also indicate the influence of these exhibitions on their creators.

Colonial exhibitions

From the middle of the 1920s, those works classified today as Art Deco were known as deco style, jazz-modern, zigzag modern, streamline modern or modern. The seeming spontaneity of compositions, vividness, small differences in angle, and unexpected changes of direction were close to jazz improvisation and to the vigorousness of dance moves found in tango and charleston, two styles of great popularity during the 20s. Liberal formation was also transposed to the ornaments of buildings, the looseness of formation manifested itself on entrances and roof zones, and in the patterned stripes of risalits on buildings. The fluting of ancient Greek columns was laid out on the façades, as the first vibrations of so many hyperbolas. (Such a technique is also known from late Art Nouveau façades.) These dented stripes are probably the most characteristic features of Art Deco metallurgist industrial art works.

In Germany, during the 1920s buildings emerged with geometrized mass formation and rich in lyrical details, which due to their special historical context were almost condemned to inhibition.

After 1925, the specifically Art Deco type of „distorted" geometric playfulness became fashionable all over the world. The patterns stiffened and it became perceivable that the application of these patterns is the new eclecticism of original formation. By the 1930s, the patterns of Art Deco that could be used repeatedly spread all over the world, from South Africa to Shanghai. Compared to the "headless" box-towers following the 40s, they appeared with refreshing silhouettes in major cities, and with bustling masses, terraces also made after the same pattern, and with curved lines at the corners, in the world of holiday homes of the elite.

For a brief moment let us look back at the 1931 London colonial exhibition, to the profane images of the unwavering exploitation of colonies. During the 1930s the recently mutilated Hungary was trying to survive an economic crisis sent exactly from American landscapes.

The Art Deco institution buildings of colonial powers were built for another 15 years. The Hungarian László Hudecz excelled in Hong Kong in the creation of such works. The following years have numerous surprises in store and not only for researchers of Art Deco. For example it became known only a few years ago how rich Mumbai is in Art Deco buildings erected during the 30s with the collaboration of local artists.

Today, the major buildings of far away continents have become available on the Internet, an abundance of captivating, but deteriorating art deco buildings have appeared as a special gift from earlier colonists. In the global art market of the day they are doomed to insignificance, even more than the architecture of Central Europe after the lost wars.

Sándor Dévényi: Budapest, Szent Gellért (St. Gerard) Square, "Fountain house"

DISCUSSING THE RENEWAL OF OUR HISTORIC TOWN SQUARES

through the examples of the Jókai Square in Pécs and the Gellért Square in Budapest

Sándor Dévényi

Public town squares that hosted markets and various social events were established at intersections, ports or next to castles. The major public institutions were also built here, including the church, the town hall, and the market building. The squares were designed and furnished in a puritan, simplistic fashion usually consisting only of a common well and maybe a pillory.

These squares were often unpaved or were covered with simple stone blocks, sett or brick paving. The relatively undivided base level provided unification.

The early examples of base level ornamentation can be found in gardens: the gardens of medieval cloister courts petrified into architectonic order.

The practical use of Renaissance castle gardens is minimal, the aesthetic value of patterns created from plants becomes visible from above, when looking down from the terrace of the castle. Such patterns could serve as the basis for the emergence of ornamented paving.

It only occurred in the case of larger building complexes that the base level was of the same quality as the vertical planes, uniting and interpreting them. In Hungary it was only the town development impetus of eclecticism that has produced major achievements in public square architecture.

The need for planting various plants and trees at the main squares of towns only emerged at the end of the nineteenth and beginning of the twentieth centuries, with the disappearance of the squares' market function. The once spacious public squares turned into public parks that cannot be taken in with a single glance.

The image of public domains changed drastically with motorization and the appearance of public utilities. The design of the surface is governed by traffic, the air space above is dominated by electronic cables, various structures, and traffic signs, while even the public utilities under the surface influence the overall impression. City structures established during the middle ages or even those created at the time of major urban developments of the 19th century can hardly cope with so many changes.

Until the 1970s, they often tried to meet the new demands in Hungary by means of demolition. Historic town districts have disappeared or have been transformed in a way that the original is barely recognizable. Monument protection was focused on the conservation, protection of individual objects, or it may considered the idea of block rehabilitation, but it rarely dealt with intermediate spaces. More was needed for the development of their worthy utilization: it became necessary to consider the unbearable traffic. During the 1970s, cars were banned from the central public squares of several towns.

It has become possible for the fifth plane of projection of the city, the pavement, to rise to the level of architecture.

Jókai Square in Pécs

In Pécs, the 1978 renovation of Flórián Square was the first instance of planned public square architecture where the renovated Flórián statue was surrounded by quality pavement. Similarly, Színház square and Citrom street also received a new look.

Jókai Square was the first square where the renovation was based on an independent program, which was connected to the millennium of Christian Hungarian statehood. The objective was for the square to become the millennial monument of the city. A team consisting of artists, architects, an art historian and a communication manager participated in the work based on a value analysis and under the leadership of Zoltán Pál, sculptor, and myself.

With regard to the renewal of the medieval closed space, the aim of designers was to highlight and emphasize existing characteristics.

This small square played a significant role in the city's structure already during the medieval ages: it served as the main square, the extension of Piac (market) Square, the small market. The square had been exhausted not only in physical terms but also morally. The surface surrounded by medieval square walls filled up during a thousand years, enclosing the city's history. Based on our idea, the monument shall be the imprint of the thousandth year, a two thousand square meter, horizontal sculpture serving as the new epidermis of the square.

In consideration of the utilization of the area, we had to address issues of traffic and transportation as well as functional requirements connected to the establishment of various bars and restaurants outdoors. The local government—accepting our proposal based on our value analysis—designated the square as a pedestrian zone. The square is surrounded by buildings of medieval origin that have been remodeled during eclecticism. The focus of the square, partly as a result of the gradual ascent of the ground level, is shifted towards the main square, as also emphasized by the ascent of square walls.

The square itself has an "L" shape with one section being a street-like formation that is growing narrower. L-shaped squares cannot be taken in with a glance; thus the experience of the square may only unravel itself in time. The bend forms a gate and transforms into a special place.

In our horizontal sculpture concept the two square sections are in a subordinate relationship. We have emphasized the "space turning" role of the most emphatic element of the square - that is the "Elefántos (Elephant) Building" making up the eastern wall. A terrace was built in front of it and was set on a crepidoma this way creating the aforementioned gate-motif. The most important elements of the horizontal sculpture composition have also been concentrated here. The "Navel of Earth" sculpture of Zoltán Pál was placed into the great square section's focal point: the water springing from it flows into the pool found at the hinge of the square, then at southern end of the pool it escapes into the level of the square. The Memorial Stone of the Millennium was also placed at the hinge. The pavement of the square is a homogeneous stone surface with a simple grid filling in the surface from wall to wall. The grid is provided by the alternation of stones of the same material but different surface and size. The stripes are made up of chipped small cobblestone while the meeting-points consist of polished stone surfaces and the fields of split tiles; they are made of Benkovac, Dalmatian limestone. The pavement is split at the "Navel of the Earth" and is crumpled into a sculpture, opening the way for water. We tried to build all structures from stone thus all

Zoltán Pál's sculptures

Pécs, Jókai Square • on the opposite side: the Széchenyi Square

the tree hole grids, the drain-traps, and drains were made from limestone, however, from the harder Kanfanar version.

The „furniture sculptures", the functional stone seating of Zoltán Pál, are of plastic art value.

Besides the square surface focal point that shifted upwards due to the ascent of the plane – where the spring was placed – there is another center of gravity designated by buildings surrounding the square and marked by a living element, a high growing linden tree. During the summer this tree closes the space and makes it shady, while it leaves it open during the winter. The small dwarf cherry row of trees in front of the façades creates a new plane and modulates the square. They will never grow as tall as to cover the buildings.

The square section turning over from the dominant half is the longer leg of the "L"-shape. Here, the sculpture of István Bencsik marks the point where the square breaks down and narrows into a street, from which the view of the next city square – the main square – becomes visible. The built in tramline is an unmissable reference, raising a monument to the memory of the tramway running in Pécs on this line between 1913 and 1960.

The light architecture during the night provides new emphasis for the squares.

At the Színház (Theatre) Square in Pécs, the evening lights create a ceremonial atmosphere with the different reflections of material changes. The night lighting of the decorative well at Fővám square in Budapest emphasizes its space organizational function (designed by Márton Dévényi). There is no such functional demand at Jókai Square in Pécs. Public lighting is provided in the city center by traditional "Pécs" type cast iron lamp-brackets. These highlight the walls of the square, however, they leave the middle of the square in semi-darkness.

The square was put into use by the citizens of Pécs. The terraces where they can sit outside are very popular, numerous ceremonies have been held there. The needs of the community can be divided between different areas in the center: Széchenyi Square provides a place for larger celebrations while Kossuth square serves as the venue of loud, fair events. Thus Jókai Square accommodates more quiet family celebrations and everyday events.

Szent Gellért (Saint Gerard) Square in Budapest

One of the most beautiful places of Budapest, together with the Lágymányos district to the south of it, was built at the time of economic boom around the millennium. It was raised to its present status through a deliberate city planning activity: filling up the bed of the Danube, construction of wharfs and especially the building of Franz Joseph Bridge. The level of the square was raised 14 meters, this is how the hexagonal stone domed bath hall of Sáros fürdő ("Muddy Bath") (in an area called Alhévíz during the middle ages) at the foot of the hill was moved underground. It has a thermal spring which provides medicinal water for Gellért spa and bath even today.

The current, uniform appearance of the city district is the result of a short, 25-30 year period. The bridge was built in 1896, in 1903 the first building of the Technical University (by Cziegler) was already standing on the filled up Danube riverbed and the mansions of the Budafoki and Bartók Béla roads were being built continuously; by 1918 the Gellért Hotel and Gellért Spa and Bath was already completed.

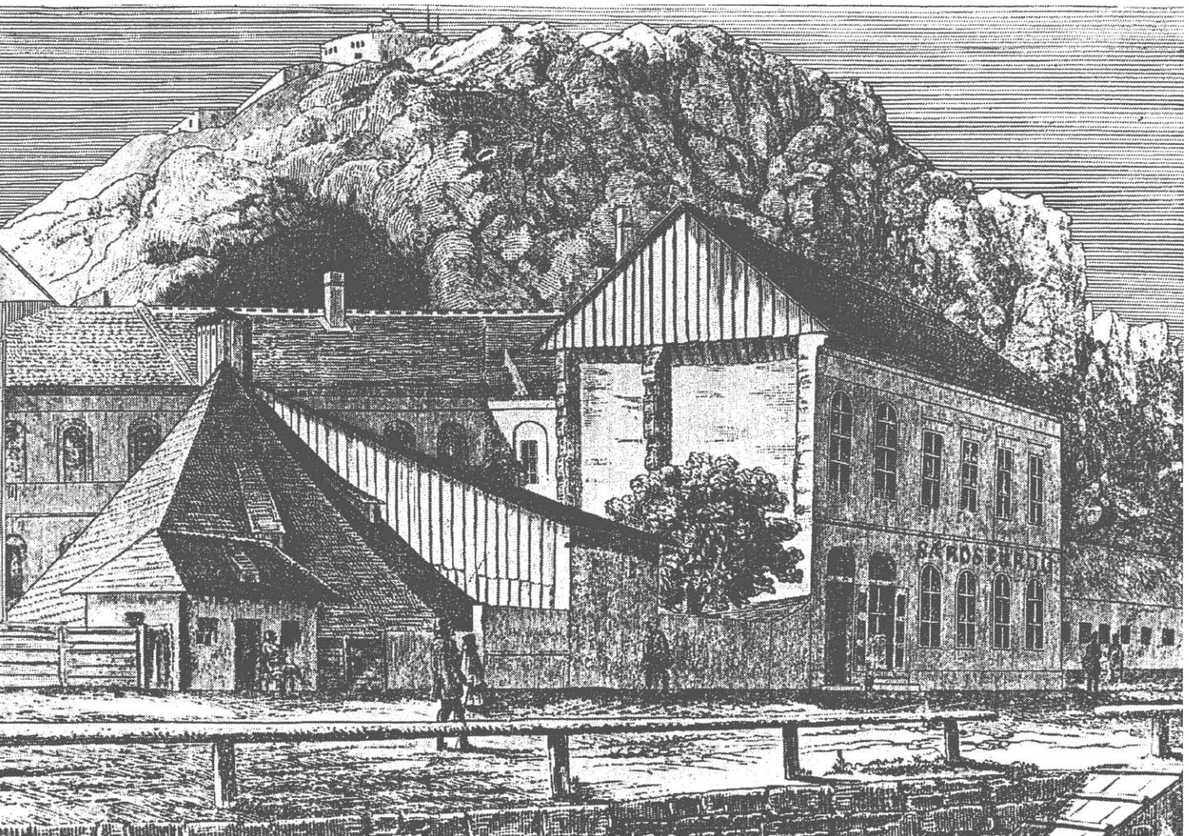
The square is open towards the southeast, towards the Great Hungarian Plain. The taller, rippling masses of the Gellért Hotel represent a transition towards the even higher and more rugged rocks of Gellért Hill. Buildings of the southern square wall are lower built. The square itself is of an irregular shape, basically one sided, as one of – the missing – walls is the Danube itself. The huge mass of the Gellért Hotel is not overwhelming as the space reaches over to the other side of the Danube where the beautiful building of Fővámház (Main Customs House) responds to it, the two structures being connected in reality with the city's most beautiful bridge. This is how Szent Gellért square has become one of the most characteristic and most photographed squares of Budapest and also part of the World Heritage.

I received commission to design the area in 2000, following a successful tender; I worked with two of my colleagues, architects Iván Halas and Bálint Baranyai. (Prime designer: FÖMTERV). The task itself was made easier by the fact that I had been working on designing the renovation of Gellért Hotel for years. I studied original plans, the construction history of the building which became one with the history of the square itself.

The fact that the majority of the surface is used for transportation determined the task of landscape planning. Due to the fixed roadways, only two larger unified spaces remained to be used by the designer, i.e. the areas in front of the Hotel and the Technical University, separated by Bartók Béla road. The area in front of the hotel is suitable for the emphatic marking of the center of the open square. I suggested the building of a symbolic structure to this place, performing a space organizational function. The other section is busier with the future exit of the subway, however, its less emphatic; here I designed a water surface reminiscent of the old Danube.

As regards the area in front of the Hotel: I have designed a vertical motif, a domed structure into the center of the area in front of the Hotel into the axis of the main entrance—this is the Spring house, referring to the buried hall of Sáros-fürdő and it is related to the Art Nouveau domes of the Gellért Hotel. The Spring house promotes the image of Budapest as the city of spas. In its center, the Zsolnay ceramic well of Sándor Dobány models a growing form, symbolizing the energy erupting from Earth. The dome, representing the universe, covers the spring. The dome stands on eight pillars while water from the spring is also divided into eight branches; the streams flowing out between the pillars lead into whirlpool shaped pools representing the eight spas of the capital. There are various symbols on the pillars. On the interior side, there are cosmic signs on those facing the main points of the compass: to the north the Nimrod tamga with the Orion constellation, which is called Great Hunter in Hungarian mythology; to the south, a Scythian Earth representation, to the east a moon representation taken from a Székely gate, and to the west a swastika (sun representation) taken from Hungarian folk art. To the sub-points of the compass, there are earthly symbols: medieval coats of arms of Pest and Buda and the early representations of the two halves of the Hungarian coat of arms. The side of the coat of arms with the double cross is from the 1272 seal of István V, where the three hills under the cross appear for the first time. The Árpád-striped side of the coat of arms is from the seal of András II. The eight pillars represent the eight branches of the tree of life reaching to the sky, the ninth is the opeion opening up in the middle of the dome and pointing towards the sky. (Kép: kupola verssel). With its open structure, the dome searches for a connection with the infinite. This infinite is recalled in the poem of Sándor Weöres, "Ének a határtalanról" ("Song about the infinite") cut into the tambour of the dome.

Buda (a part of Budapest), the Sáros fürdő



Above: the Gellért Hotel, north facade • below: domes around the Gellért Square

The meeting points of the dome are decorated with Zsolnay stars from the inside. The motif on the outer surface of the tambour is a decoration of a Hun belt buckle. The flooring is ornamented with illustrations from the art of people from the steppe.

The wealth of motifs listed above is connected to the Art Nouveau motifs of architects designing the Gellért Hotel. These architects worked on the plans of a building unifying Hungarian architectural values in a quiet designing office in Budapest during the last moments of a disintegrating Hungarian kingship. This was the "office of architects designing the Sáros Spa and Hotel." The architects were Ármin Hegedűs, Artúr Sebestyén, and Izidor Sterk. The energy flowing from their work manifests itself even after one hundred years. The Spring house may unify and reinforce these intellectual values, forces. Just as the spring house of György Csete and Jenő Dulánszky in Orfű has been and will be capable to do so.

The vegetation of the square section is low, it does not divide the space any further. In the foreground of the hotel, a high stone flower stand was built on the external sides of the terraces to mitigate the disturbing effects of traffic.

The other section will be busier and more bustling with the exit of the subway that is being built. Here I have designed a pool referring to the old Danube riverbed. The water surrounds the stairs as if people coming from the sub-

Budapest, Gellért Square, details

way were emerging from water. The subway actually passes under the Danube here. The water will come down on the two sides of the stairs in reality, into the subway. I have planned to place the statue of József Palotás (called Vízbelépő – Person stepping into water) at the corner of the pool. On the section of the square closer to Bartók Béla road, a larger, connected green area could be established; we have planted oak trees here as the continuation of the line of trees on Bartók Béla road.

A drinking fountain and customized steel benches have been built for pedestrians. The material of the pavement and structures is Süttő limestone, the side paths were made from Mathausen or as it is called today Neuhausen diorite, as it is traditional in Budapest.

It is a great achievement that I could place the posts holding the overhead cables of the tram crossing the square directly next to the track, with the candelabrum of public lighting also placed on them, this way reducing the number of posts and the length of cables. Thus during the night a light path is created that shows the axis of traffic.

The two examples attempted to demonstrate the different conceptual renewal of two historic public squares with different characteristics. In the case of a medieval, closed, small square this involved the highlighting and reinforcing of existing characteristics; the example of a large, open square, required a new organizational order generated also by traffic considerations, the development of new emphases, the reinterpretation of space functions including intellectual dimensions as well.

INNOCENT APARTHEID:
EXCLUSIONARY HERITAGE PROTECTION

(Editorial Preface)

Industrial heritage
is not quite aristocratic,
and therefore inferior

Piroska Váci, pioneer of Hungarian heritage protection, in her following general survey emphasizes: we must understand the essential difference between the concepts of the "listed monument" and that of the "industrial heritage". Ideas triggered by and connected to the official definitions provide the opportunity to indicate that the present catastrophic condition of heritage protection might be due to the traditional concept of heritage protection as well.

Above: the Istvántelek water tower (unknown photographist)
below: Budapest, the buildings of the late Globus Factory (photo: *Vastalicska – Iron Barrow*)

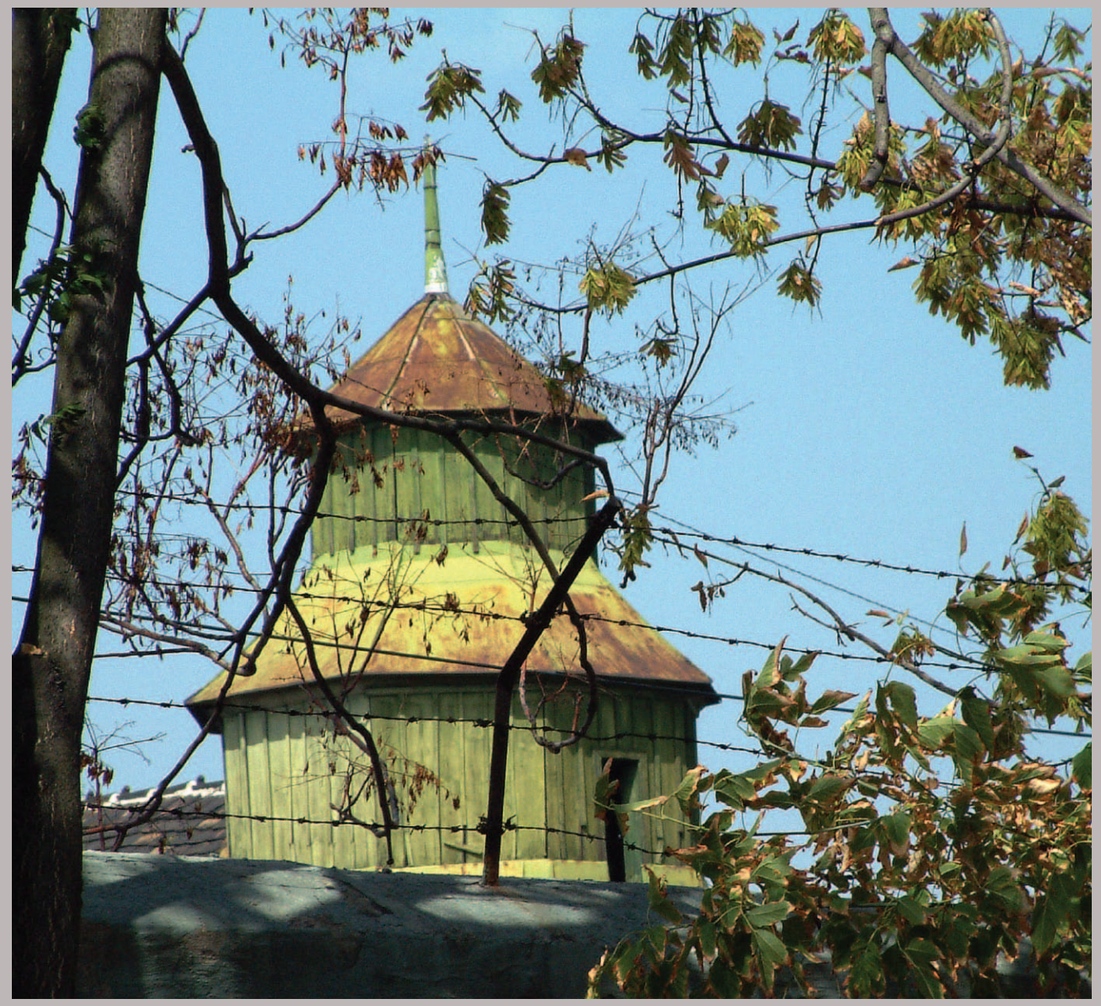
No doubt, a listed monument is an object which—appraised according to its aesthetic and art historical interest and appeal—is declared to be protected by law. An industrial monument can also gain the qualification of a listed monument only if it meets the requirements of such standards. Before that, however great it is, it can easily be destroyed.

Communities within a society can only communicate by means of living tradition, customs and shared characteristic features passed on from one generation to the next. Keeping these cultural features alive can hardly be accomplished by monument or local protection. Object conservation turns its object into an open air museum basically, a circus-like piece even, so the process of creation embedded in the world of ideas becomes a unique, unrepeatable event, degrading successors into observers. The effort to preserve the different types of monument or local cultural heritage (built space, art works, historical artefacts, archaeological records, intangible cultural heritage) is doomed to failure just as monument protection is in its subfield. When cultural heritage is not part of a society's everyday life, its safety screen loosens, especially with the arrival of new communities. Failed Western European attempts of heritage protection might serve as good examples: successful as it is, not even cultural tourism can put this failure out of sight. Globalized patterns of consumption and lifestyle do not return to the local model again. This could happen only if communities still carrying on the original traditions would make others to re-establish them as well.

Multitudes of foreigners crowding in will protect industrial cultural heritage—if such thing will still exist—as Romans protected the Greek cultural values, including the effectiveness of technologies generated by large-scale industry. Functioning objects and buildings are the visible-tangible representations of a productive culture. They are our intellectual offspring so to say, to which we are obviously tied with certain nostalgic bonds. But there is more to that. They are specific maps our intellectual work and so they are hardly detectable by computer animations.

Masses of such "messenger objects" are demolished because the society which created can no longer dispose over them. There should have the strength in our communities to let outdated technologies function until their condition

Above: Törökszentmiklós, brick factory
below: Kőbánya, brewery



allows. Similarly to the youth of big cities who still keep their spiritual and cultural heritage alive in their folk dance activity. Of course, it cannot be carried on forever. But we must be aware that murder, shortening life does not only take the life of the victim, it also means harm to its wider environment. In addition, destroying industrial cultural heritage and the right to do that practically legalized by its media representation, makes this meaningless, untimely destruction an inevitable fact of life.

Where can rehabilitation attempts to keep devastated industrial areas alive find supportive co-operators still acting as a community? Even if nowhere, the elite is there at least to "ennoble" function-generated forms and to attribute artistic values to them, as it managed to orchestrate folk songs, which had been collected around 1900, to full-size orchestra. In the name of public art programmes, devastated industrial areas as stylized cultural spaces give the opportunity to different social classes to be involved in the process of shaping culture, to react to their local environment.

Buildings transformed into tourism products must take consumer needs into account; they must be accessible, the timbering must get fireproof surface treatment, and, besides treating the corroded parts, the series production of industrial antiques can already start in Romanian subsidiaries.

A visitor of ruined industrial complexes, who sees the devastation of fixtures and knows that nothing can keep speculators away, might choose to turn away. It is not so elegant to watch destruction after all—there is even some perversity to it. And let us warn those, who urge thorough inventory, comprehensive listing of buildings neglected and forgotten: the danger is likely that we give further tips for more effective means of destruction precisely to the speculators. We could see that initiating protective arrangements of any kind triggers feverish desire to demolish. But the most painful is when the one who is intended to protect—the architect itself for example—gives the best tips of destruction.

The objects of industrial cultural heritage, illustrative pillars of a productive culture and its intangible heritage are deformed or disappearing. Societies dazed into knowledge economies set the production and transmission of essentials to distant parts of the world. The role of visuality becomes more important whereas other means of perception, especially the awareness of living as social, biological, co-operative beings, is impoverished. Agelong traditions, gestures and greeting customs in small settlements, for example, do not have space to function properly any more.

The UNESCO in 2003 indorsed an agreement on the preservation of intangible cultural heritage. The agreement was ratified by the National Assembly of Hungary as the Act No. XXXVIII of 2006. In the name of the agreement, constructing the national structure of heritage protection could get started. First, it intended to collect and register those intangible heritage elements of communities, groups or individuals, which are recognized and performed as vital parts of cultural memory and knowledge. It appealed to communities, groups and individuals devoted to Hungarian culture to evoke their living or recallable heritage, agelong traditions, characteristic forms of expressions and general knowledge. Then they were asked to recommend items which should be listed among the elements of the national inventory. The Ministry of Education and Culture indorses the preservation of the listed elements and, out of these items, it will select the recommended ones to be included in the representative list of the intangible cultural heritage of humanity.

Pick and choose—the way people collected folk motifs and songs at the turn of the previous century, admittedly for artistic recreation and ennobling folk values—now we give all back in a distorted form to the colonised, all, which was rightfully theirs. In the form of folk songs adapted to concert halls with full-size orchestra and folk motifs ornamenting the façade of banks and insurance companies…

On the opposite side: Budapest Újpest, water tower (*Országépítő*, archive)
below: Kispest, stove factory (photo: *Vastalicska*)

THOUGHTS ON INDUSTRIAL HERITAGE PROTECTION

Piroska Váczi

It goes without saying that the fundamental changes since 1970s resulted in the withdrawal of traditional industries, rapid evolution of technologies, functionless industrial buildings/sites – thus, the hopeless situation of industrial regions urges us to treat them as a problem of heritage protection.

Several conferences, exhibitions, articles, undergraduate theses and doctoral dissertations from various disciplinary fields have been discussing the ongoing processes taking place in Hungarian industrial areas in terms of industrial heritage protection for nearly twenty years.

However, the general survey I outlined ten years ago seems to be more relevant than ever.

"As a consequence of the fundamental changes in the Hungarian economic and social structure during the second half of the last century, the issue of heritage protection has been put at disadvantage in several areas. Nationalization from 1949 has sealed the fate of chateaux, mansions and urban palaces primarily, whereas industrial modernization the political change-over exposed industrial memorials to danger.

The accelerated process of industrial buildings/areas being deprived of their function brought the whole problem of industrial heritage conservation to the surface. Changes in economic policy and politics in the last 20 years triggered exceedingly rapid and extensive destruction among these sites – regardless to the fact that they are only partially listed.

The process of privatization might culminate in the disappearance of functionless buildings, furnishings, traditional industrial complexes and typical regions, well-known Hungarian technologies, even the state-of-the-art industrial progress of manufacturing industry of the 19th century, or the of the entire heritage of socialist heavy industry of the 20th century."[1]

Taking a closer look at the terminology of several publications on the subject, it is apparent that some frequently but not always appropriately used concepts need to be clarified.

The most important task is to understand the essential difference between (industrial) monument and industrial heritage.[2]

1 Piroska Váczi: „Possibilities of Protecting Industrial Sites", 2002 • http://archivum.epiteszforum.hu/holmi_detailed.php?mhmid=1315

2 These terms have a narrower and a broader concept respectively: by *monument* we mean an object already declared to be listed therefore protected by law based on its values, however, the concept of industrial heritage is not specified in legal terms in the act; while the concept of *industrial heritage* is used in the broader context of cultural heritage as it is defined by TICCIH, the international organization representing the profession. This category refers to industrial sites with historical, technological, social and architectural interests and appeal, including all kinds of manifestations of industry-related material and intellectual practices.
The International Committee for the Conservation of the Industrial Heritage. The Nizhny Tagil Charter of the Industrial Heritage. www.ticcih.org

The latter concept, that of the *industrial heritage,* is applied in the broader context of *cultural heritage* – as it is defined by TICCIH the world organisation representing the profession.

The matter of *what we mean by "industrial"* was raised at several symposiums so far, but the question seems to be settled now. It was László Császár who articulated it in the most eloquent and comprehensible way. According to his definition, the concept of the *industrial* edges along the trajectory of the manufactured product (from creation to consumption), hence by "industrial" he means objects appearing along the way from production to sales. If we really want to classify categories within the provided conceptual framework, we can distinguish between the following subcategories: *folk-industrial* (handmade, manufactured folk crafts,), *industrial* (objects of the manufacturing industry), agricultural-industrial architecture, and objects of engineering.[3]

"Privatisation resulted in setting new relations of property, in a condition in which the future of these buildings is uncontrollable and their maintenance depends on nothing but financial issues"[4] – launched its conference The National Office Historical of Monuments, legal predecessor of the present National Office of Cultural Heritage. It aimed to implement a complex strategy with harmonized principles in order to take a leading role in the conservation of industrial heritage, thus approximating and joining the current international trends, also recognizing and giving voice to the fact that this field, due to its unique role, points beyond the scope of traditional practices of preservation.

The "Recommendation" of the conference came up with a point by point general survey of the situation, as well as key measures urging a more organized and coherent way of doing things.

"It shed light upon the fact that industrial heritage protection is possible only if accepted as an interdisciplinary task that acknowledges the situation of this group of sites and, as such, requires a close cooperation between various professions and (industrial) fields, extensive social support, involving civil servants, the industrial sector, local communities, and representatives of historical, social and technological sciences.[5]

The "Recommendation" states that taking immediate action without any delay can and must start off by instant registering and value appraisal. The project must be launched in the broadest circle possible, both in term of geographical location and content involving all individuals and organizations willing to undertake the project.

Registering any kind of identifiable item (including fixtures that are inalienable parts of industrial monuments) has great significance, as it can record durable information about the values before their likely demolition.

As an urgent task it emphasized that in order to uphold the protection of already acknowledged and accounted national values, local value protection should attain greater significance beside national conservation, especially the latter can easily become the shaper and articulator of local sense of belonging and provide firm ground for local innovation strategies.

The Recommendation emphasized the urgency of practical protective field work. Within the framework of active conservation, monuments must be preserved either in their original function or in a function closely related

3 László Császár: „On the Question of Industrial Architecture" In: The Situation Industrial Heritage Protection in Hungary, p. 9-11.

4 Váczi Piroska: "Preface". In: The Situation Industrial Heritage Protection in Hungry, pp. 7.

5 Legal predecessor of National Office of Cultural Heritage

to the original, or, a similar function must be introduced. If none of these solutions are viable, the inevitable devastation of the functionless building must be evaded by means of suitable reutilization.

It also urged *the elaboration of a comprehensive preferential strategy of priorities*, and the implementation and application of various support grants."[6]

After the conference the work started in this spirit, with the intention of a consistent implementation "programme" indicated in the Recommendation; although no independent job for this task was established until June 2001. Before that, between September and December in 2000, the Office completed its strategy of industrial monument protection. More effective work began, however, began only after the Office had recruited various collaborators from social and technological disciplines and submitted its project entitled "INDUSTRIA" to the Széchenyi Program advertised by the Ministry of Education early in 2001. In this tender it designed a scheduled proposal and methodology appropriate to industrial monument protection. The project was not approved even at second try, albeit it was supposed to ensure a financial background for the specific tasks of industrial monument protection.

In spite of the events, a swift survey set off, inviting different industries to the vocation. The so called "shortlist" was intended to be the base of an all-comprehensive, academic topography of various industries, a practical aid for effective work devoted to industrial heritage protection, listing buildings/areas/objects which were proved to be valuable and worth of preservation according to the professional standards.[7]

As a result of a one-year preparatory work, 2003 saw the start of the so called *Ózd project*, based on the heritage protection funds of the revitalization programme of the Ózd region with its now functionless industrial monuments. The project was aided by Ybl Miklós Faculty of Architecture and Civil Engineering, Department of Urban Planning and Architecture for

6 Recommendation. The Situation Industrial Heritage Protection in Hungry. In: The Situation Industrial Heritage Protection in Hungary.

7 This industry classified list contains the name (definition as the same time), address (county, locality, address) and date of the featured object, one photo at least, and a brief appraisal in one or two sentences, which clarifies why the site is of interest. Between 2001 and 2004 industry historians and specialised museums contributed to the making of the list.

function-lost industrial monuments. "The project started in a non-protected a area, so we designed all steps of monument protection – from discovery to rehabilitation – as exemplary in a region where this might be the only possibility of an 'outbreak'. Value appraisal and raising awareness among local and national decision makers of was therefore essential."[8]

By April 2005 the cultural heritage-based strategy of the inner city was completed and heritage protection impact assessment was made covering the central part of Ózd. The Ózd project occupied a promising position among the applicants for the Norwegian EEA Grants. This innovative proposal, unprecedentd in Hungarian monument protection, rather than using traditional methods and means of monument conservation, wanted to foreground the opportunities of complex listing and management of natural-environmental, architectural-infrastructural, human-social values, which might possibly be passed on to the future within the framework of integrated heritage protection.

The aim was to demonstrate how integrated heritage protection can be a tool for improvements generated by local value protection.

Negotiations among the museums of different industries and representatives of the industries ran parallel with field work on various industrial sites. In 2005 an agreement with the National Water Bureau was reached for a three year work plan. This co-operation would have been the first to meet the requirements of a proper model for co-operation between branches of industry and cultural heritage protection, and this model could have been adapted to other branches as well. The agreement reached the phase preceding authentication by the National Water Bureau. Meanwhile, other negotiations were in progress with professionals of MÁV, the Hungarian railway company, and as the initiative was taken by the coal mining partner, preparations for a mutual agreement were made up to May 2005.

Between 2004 and 2005 we also had an opportunity to move beyond the national boundaries, using our experience in industrial heritage protection: we, in collaboration with Croatian professionals, made preparatory arrangements for the international project concerned with endangered harbour buildings in Rijeka. On the apropos of the reinforced concrete structures of harbour-buildings in Fiume (Rijeka today), designed by Hungarians, great vistas opened up for long-term co-operation and a sharing of experiences gained from the *Ózd-project*.

However, the isolation of the heritage protection work within the Office was more and more perceptible. The City Hall of Ózd – despite general acceptance and support surrounding the project – withdrew from the Agreement, failing even to avail themselves of possible financial support won by the project.

When in May 2005 the specialized bureau abolished the job dedicated to industrial heritage protection, claiming that such field of work does not belong to the scope of the Office's duties any more, and that an industrial monument is only a monument among other types, the decision was inexplicable. For this point, the institutionalised protection of monuments

8 Ágnes Kristóf – dr. Piroska Váczi: „The Preparatory Work of Heritage-based City Rehabilitation in Ózd". epiteszforum.hu/node/468

was deprived of the leading role of an active, initiative coordinator, constantly bringing to perfection and prospectively expanding its field of expertise regarding both means and methods; thus, industrial monument conservation can no longer perform the role it assumed in 1997 in order to facilitate industrial monument protection.

The initial problem of Hungarian industrial monument protection has surfaced again: resolute social and professional groups who are determined to preserves these sites fight their hopeless battles against the effects of the political, economical and social phenomena in isolation, on a local, restricted to their immediate environment. Things might even come to a confrontation between these participants, in case the need or a possibility of change appears in a central area. Hungarian monument protection today treats the issue of industrial sites only as an insignificant part of general conservation practice concerned with several building types. Unfortunately, the idea which germinated in the previous years and which acknowledged the special requirement of the field could not be put to use. This idea, although it could not find a solution, it could at least provide an example of how taking a united and professionally well-established stand can facilitate confident self positioning in the field. Compared to other groups, industrial heritage has certain *specific qualities* which make the application of the means of traditional heritage management almost impossible. Legal protection and authorities often accelerate destructive processes. The need to keep up with the rapid technological evolution, to face the dangers of an already altered and interest-oriented, 'short term' economic environment has not changed at all in the industrial field around since the formulation of these thoughts.[9]

9 "Recommendation."In: The Situation of Industrial Monument Protection…

Except for the entries registered on the "shortlist" years ago, we still do not have sufficient knowledge concerning the nature and quantity of our values in the field. Thus, occasional measures of protection or with essential investment-based renovations are not harmonized either with examined comparative value appraisal or with professional decision making catering for the

investor's claims. Protection practice lacks confident value judgement and a consistent strategy for monument conservation. Industrial heritage protection – not taking the responsibility for a coordination which could unite value definition, appraisal, monument protection and investment claims – is almost entirely separated from its own subject. It leaves responsibility for conservation and maintenance solely with the owner. And, in the absence of a productive discourse, this is the most difficult task to realize. In the present legal environment of monument protection and authorial practice neither the interest of the monument (conservation), nor that of the owner is secure. A monument practice that would meet a unified and comprehensible set of conditions is obviously absent now, just like clear requirements; thus, it seems that there is nothing to motivate owners, let alone to give them guarantees. Recognizing these facts, the National Office of Cultural Heritage and MÁV (Hungarian Railways) Corporation renewed an agreement on preserving sites of railway architecture.

However, we still have to reconsider the question of *whose task it is*. Choosing not to conclude my text with big words, let me invite the curious on a search for the answer. Before we undertake such a dialogue, let us just reverse the usual direction of thought proceeding from problem solving. Let us not even try to invent a label to replace already existing ones: *"industrial problem", "global economic crisis", "social problem", "heritage problem",* using a label *"X problem"* instead – this would certainly limit the range of answers. Instead, let us just set off from a space deprived of problems and labels, just as an industrial complex, site or landscape that lies in front of our eyes.

It is well-known that, as a result of overpopulation, liveable spaces are decreasing. We can afford the "luxury of vast spaces" less and less. At the same time, there is an industrial complex deprived of its proper function, possessing the very feature of vastness ready to admit a large number of people. Let us advance towards our topic based on this approach, and let us label the building only after deeper inspection. If we follow this logic we might notice more easily points of contact and conversation that enable us to see the question of "whose task" in a broader cultural, economic and social context and to provide a more complex answer to the question of "what shall we do about it". Instead of looking for someone to take the rap let us resume in dialogue about industrial buildings, areas and landscapes.

ASIA

Gábor Sánta

The most beautiful woman's name one can only imagine.

What we will do to this cinnamon-coloured beauty with hair as black as night, face burning with tropical fever, depends only on us, men. It does not only depend on the global civilisation preferred by the hedonistic men living with cool indifference, and not even on the today's repositories of the ancient Asian cultures but on all of us. We share one unique Earth and Asia represents a precious part of it. Is is neither less nor more than our future.

It is thought provoking how architecture underwent the process of developing from rite into art then turning slowly from art into sheer industry. It is the expansion of the building industry through which the dynamics of economy can be seen in the evaluatin of the current trends. However, none of the analyses tends to deal with what is being built and at what price.

Observing the large building industry investments I sometimes see the Earth virtually crying about the liquid concrete flowing away, the empty space of the cut-down trees, the concrete covering everything and the suffocating air-conditioned isolation.

Building processes could be carried out differently and that living architecture has a sustainable tradition in Asia. The question arises as is living architecture only one of the many kinds of options or has it got any alternatives at all in 2010?

If I ask my acquaintances whether they have read the classic work of Robert M. Pirsig 'Zen and the Art of Motorcycle Maintenance' only few of them say 'no'. If my next question is about the

second book of the author 'Lila' the answer is usually a shake of the head in amazement. Pirsig is not a talkative author. If he had wanted to add anything to the first book then he must have had the reason so I was happy and curious to start reading it two years ago.

He wrote about the Native Americans. About women, more precisely about a woman of easy virtue, Lila. Frankly spoken she was a nasty little slut with whom the author wanted to spend a night then he was wondering about the effects of that adventure. So we have arrived from the static and relatively easily comprehensible world of motorcycles to the laying of the philosophical foundations of the dynamic quality. I read the book through and I decided that it would haven been a waste to miss that woman. Lila – another beautiful name.

The philosophy of Pirsig composes propositions in the matter of creative thoughts and the cognizability of the world. He considers the traditions, the knowledge accumulated throughout the thousands of years, the abiding values of human cultures lasted in the course of time as static qualities while dynamic qualities are the dance, the graceful movement, the transient and soft beauty, the drifting of fluffy clouds.

I believe in biodiversity as the manifestation of the perfection of creation. According to my analogy applied to the human race the chance for mankind to survive the XXI century lies in the fostering of the multiculturalism. My statement is also true for the XXII century and the following thousand and ten thousands of years.

The recognition and experience that people in Asia approach reality with complete different paradigms from those in western civilisations, raise hope that cultural diversity in this huge continent can resist the pressure of the global equal-thinking for long. In my train of thoughts I am focusing on education. More precisely on the period when the method of individual study internalizes and although the choice of career is not decided yet the question is within sight. On the period of secondary education.

My first thesis is that our future and also the future of Asia will be like the creativity of the next generation. My second thesis is that reality results only from fate suffered personally and conscientiously. I define reality as the event with heavenly meaning having significance beyond the everyday illusions. I have always been a late-waker.

Singapore

Singapore advanced from the third world to the first world during the last decades. What can be the reason behind the successful fate of the island country near the equator? At what extent has the approach and environment of the public education changed during that time?

1947-1974 After the Second World War, considering it as landmark and the starting point of my studies, during the reconstructions in 1947 a typical school building had 20 classrooms with an office and an open roof at the side for a canteen.

Until the middle of the seventies a massive network of simple one-two-storey buildings following the same pattern were established. That school type came down to them as the legacy of the British colonial administration.

1973-1993 They developed their own set of standard designs and doubled the number of schools. They used several types of standard designs, there were 5 for primary and 4 for secondary schools.

1989-2002 They realised the importance and strength of the uniqueness of the environment. They started the transformation of the existing buildings already in the last years of the use of standard designs in order to gain unique image. In the nineties it was the architectural quality and the adoption of the up-to-date results of child psychology which were commonplace in design. The parameters of the buildings were defined while the architects were expected to come up with creative, individual solutions.

1998-2010 The organic integration of computer technology in education. IT Masterplan to each school.

It seems a successful direction working well at first glance. According to the general opinion computer technology is the highest achievement of the human mind. Those who set out into the world with that knowledge are not lost.

The environment of the school IT teaching, however, makes me wonder whether it is already out-of-date in the moment of its investment. Reminding of the dormitories of barracks workstations, desktop machines, desks and chairs surely designed ergonomically in a professional way are lined up next to each other. I am contemplating this environment and if I look at it long enough I can slowly recognise the future looming.This kind of education system trains well-paid officials bustling like ants in one-space offices. The environment is not challenging rather oppressing concerning individual needs. It is its sterile professionalism which declares punctuality being more important than creativity. This is one face of Asia.

IT technology itself is not improving in that direction. The first aim is the development of nomad network products worldwide. People can work in the several walks of life regardless of place, time or occassion. It will be still more like that in the future. It could be even more like that in education if we identify learning with playing and not with working. Learning in a creative, playful way is much more worthy of human dignity than drudgery.

Cambodia the other face of Asia can be characterized very well with the challenges of poverty. According to my experience the engine of innovation is need. I started to deal with the idea to work in Cambodia in 2007. I did not know much about the current situation of the country I had just deeply admired and loved the ancient temples of Angkor since my youth. I was interested in the past in accordance with the present. Amazement and obtuseness were my major feelings how the Khmer genius could turn into decay and self-devastation in the 20th century after those fertile centuries. I arrived in Siem Reap in January 2008. I taught at Samdech Euv High School as a volunteer of Royal Angkor Foundation. It was too short to understand what was happening in this area but the time was enough to feel the dynamics of the re-building of the country. It was not hard to decide to continue this unfinished work later until today.

I have a vision about Angkor. When a lively city it must have had a completely different look with it's thousands of citizens who lived their everyday lives among these extraordinary temples. Their dwellings must have been built from such temporal materials that faded away just like them. There must have been a public utility system of roads and waterworks that served the citizens for a long period of time. They were able to achieve something that we can only have in our dreams: they ran a flourishing ecological settlement. Now the living part of the city is long gone, only the eternal stone foundations remained. Just like after a fire, only here the rainforest and time were the devastating powers.

I am interesting to this soft, living face of the khmer culture, because I belive that in Cambodia such mentality will be the future, which based on the results of the medieval past.

The school where I was teaching is very near Angkor and is a late creation of the same culture that created the wonderful church-hills thousand year ago. Nowadays this territory suffers from lack of water in the dry season and is an area, subject to all the effects of mass tourism, influencing every territory of life. The post-civil war condition of the society, full of serious social tension and the donations from abroad, not always having a positive effect even if given with positive intention, under the burden of improvement programmes there is a generation, gaining back it own values and utilizing its own inner sources, who have an inportant role in forming the lifestyle of the following decades, which is the chance for a life deserving humanity. If this chance is determined by the defining paradigms of the way of thinking of Europian people than the aspects of environment conservation will be secondary in the future as well. But if the specific economical-moral view of Buddhism is really influencing social events as well as the institution, as a place of the training, then I won't have to return to Cambodia as a teacher but any architect of Europe and North-America, who is likely to try new roads, can come here to learn rather than teach.

Based on the answers given to the questions arising among the participants of the course in the school, but also based on my own experiences, the first step of our cooperative thinking could be the improvement of the conditions of cleaning and the place of meals. I am aware of the fact that improvements can only be realised step by step, I still think it is a very important that a basic idea, forming the starting point of any future step should be very clear from the first moment. This basic idea is reasonable in case it is connected to the traditions of the enviroment culturally and at the same time is arising on the ground of reality—it can be realized and operated in a long distance, that means it originates from the past, is born in the present and serves the future. It is all about our relationship with time, about the surely common basement which connects me, the person, arriving from 10 thousand Kilometres with the Khmer people.

The present buildings of the school are also designed according to Cambodian traditions, such as the shape of the roof, the ornaments of the ridge, the educational buildings made up of the reasonable spaces which all are represented on a similar way all over the country. These buildings are also related to the traditional Buddhist forms of architecture, that have roots back to several hundred years in the past.

I'm very interested in the relationship of Khmer people with the older architecture, heritage of the country, even more thousand years back. How can it be accepted in the present, how can it be integrated on the level of everyday excperience and first of all: how can it be continued? While I deal with similar questions in Hungary, too, I have a good chance to get closer to the daily problems of the school with great accuracy, going back and forwards in time.

Materials

In old days only buildings sacred to God, such as churches were made of enduring material,such as of stone, so human shelters were born and dead together with their users. This theory is reflected in the material usage of the present buildings of the school, as we can see compared to the classrooms and the teachers' offices the buildings of the canteen and the toilets have wooden-structure, for periodical usage. However, lately one of the educational buildings, which was built for enduring time in-spite of the strict requirements, collapsed, which means that the modern brick and concrete structures and tile roofs did not satisfy the needs.

Not comparing this theory to the realized result but at the same time accepting and following it, my own concept in architecture is based on the idea that utilizing the products of the average building industry there must be born a new architectural quality, equal or even higher than that of the long houses of the classrooms. The waste wooden church of the Jesuits situated on the bank of the river of Siem Reap can be a good pattern to follow.

Signs and shapes

What organic cultures, like the Hungarian tradition and the Khmer culture, so wonderfully have in common is their unique ability to condense information. In the thousand-lingam-riverbeds, in the river-heads of waters supplying Angkor,

the carved symbols in Phnom Kulen and Kbal Spean are actually thousand joni with thousand lingam carved in their middle. The square form represents the Earth, the circle stands for the Sky. On one of the sides of the square is the sign of the overflowing wealth, furtility. The semen carrying heavenly power flows into the sign of the Earth, the Earth opens up and gives birth to the impregnated seed, seedling.

These are the simple ground plan formulas the whole of Angkor was built from. We know that. But there is also something else we can only see looking at the world-water-map and it is also present in the concentrated drawings.

The Tibetan Plateau

Tibet is nothing else but a huge natural water-basin. It is also called the Third Pole because the great part of the world's fresh water supply can be found there. With their amount the water resources of the Tibetan Plateau come third after those of the North and the South Poles. The water in the Poles is fresh water because it consists mainly of frozen rainwater. The glaciers of the Tibetan Plateau supplying the sources of the big South-Asian rivers are also frozen rain waters.

The place where the Mekong originates

A city like Angkor can only be created by people who are in possession of so much knowledge of the world that enables them to condense the essence of their existence into a small statue. The overflowing square shaped vessel is not only a general symbol but a purposeful and powerful message created right there. That message may have been like this, now composed only by my humble words: our Origin is linked to the river, which originates from the inexhaustible rich water basin replenished by the Sky.

I am working on a small, simple building designed for the school where I already taught for a short time in 2008. Schools in Cambodia were erected during the first rebuilding wave after the civil war and they served only for basic needs that time. Making the surrounding of the canteen cosier and prettier did not belong to that field so now it is being realised in a shed.

I am designing a canteen building wich carries condensed information and its cornet-shaped roof collects rainwater making it accessible for both the students and the cooks who use the building through a three-level precipitating system. It is a mandala-plan overflowing vessel-system.

Rainwater is collected from the bamboo-bar roof first in the middle basin then from there it flows into the big clay pitchers placed in the direction of the four cardinal points. Rainwater is still collected in identical pitchers in the Khmer villages all over the country. In the rainy season storing capacity even of the pitchers is limited so I let the water running from there flow in narrow channels into a ditch around the building.

The fragile beauty and tranquil, peaceful smile of the Khmer Buddhist sculptures originates from the self-confident mind of the mental richness. It was neither money nor gold but water which formed its material basis. This is the soft and still tremendously strong, always dynamic classical element. It lives and sustains life moving slowly but endlessly even frozen in the waters of the glaciers. It is simply wonderful.

The method

Architecture is not an autotelic individual art but an ancient communal rite. Building itself will be a method of learning. I am not thinking of one sided hierarchical student- teacher context but a two sided flow of information. My aim is to find the way of rite and to experience it with Khmer students.

This community approach type of attitude is not new in the history of Khmer-Hungarian educational cooperation. Gábor Reischl a teacher from the University of Gödöllő developed the method of studying with the students at a very young age. The idea of wealth and poverty is always relative. But on the contrary the idea of quality is universal. Gábor Reischl looked for and found the most ancient layer of architecture in the building of relationship with people.

He planned two major investments in Cambodia in the 80s and 90s during the period of the Civil War. He designed clear buildings for Kompong Cham Agricultural College with the purpose to provide work for locals during the building and to provide school for the coming generations. He applied traditional structures which were familiar to the Khmer construction workers because of their culture. Beside the Hungarian architect 5 other Hungarian construction workers participated at the building of the 22 thousand square meter building who helped build the rustic structured buildings. Gábor Reischl's aim was to prolong the deadline of the building because he considered it as a kind of help to give work and wage for the participants.

My own ideas are based on the same men to men principle. In Cambodia there is no architecture education. In order to create such a form of education we have to start from the basic form so we have to raise the attention to our educational program. We have to position this idea in the real world so we have to institutionalize our enterprise. In the virtual world we have to plant the roots of this future school in order to make it live not only locally but globally.

Volunteers of Angkor Foundation have been working for years at Samdech Euv High School. As I had the chance to experience the cooperation with Khmer students I have decided to do it professionally. This professionalism does not exclude playfulness and there is no border for imagination. In order to imagine a building I need to see the people who will build them.

I can see smiling brown faces in front of me and structures made of bamboo looking like complicated forests. Central building standing on feet, patios where rain is collected in spacious shallow basins. Smaller forms which grow out of the ground so naturally as our hair or nails grow. A school which is built by the Hungarian master of contemporary Asian architecture, Hungarian wanderers and Khmer secondary school students for the future university students. Future will grow from the volition of generations.

When does the ritual of building start? With the decision when we decide where we want to settle? Plot or continent? Can we choose country and culture if we want to feel at home in the world?

To build something is good. To clear a piece of ground and make it even while we preserve the trees. We see how sunshine roams the plot. We examine it in rain and wind, at dawn and in moonlight. We examine it for a year. In the world there are seasons which we have to know very well for a ritual building.

For a year while we get to know the chosen place we learn how to respect those who live in the neighbourhood. If everything goes well they will get to know us. We could greet each other. By the time the building starts we will have had to have allies. A building means changes we will have some enemies. We have to know them, we have to make friends with them and have to make an agreeable compromise. Friends and allies can mean great help in these cases. After a year we will know what we want to build. I believe in this one year. Why? There is a simple answer: life changes and grows cyclically related to the Sun.

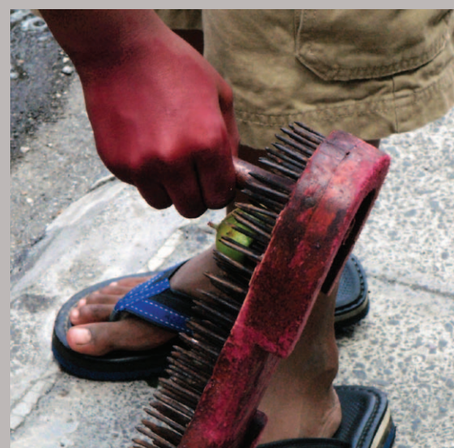
The building of the canteen is the first step on a long road. School development system was built two decades ago after the Civil War. It is time to create an operable model for the overcrowded secondary schools in the cities which can be an answer for the challenges of the growing urbanization. Today 2600 students study at Samdech Euv High School, in Siem Reap. Students study in 6 grades in the upper classes. The number of students who finish school is half of the ones who start the year. The population of Siem Reap is multiplied in the past twenty years. It is still not a metropolis but the number of workplaces related to tourism is growing. 2 million tourists come annually.

The symbiosis of Angkor and Siem Reap is remarkable. In the Middle Ages Angkor in its golden age was more city-like than Siem Reap today. Maybe this is why I feel there is a chance to create a development model in this area.

In Asia but maybe it is not an exaggeration to say in the whole world moving of water is the key answer for regional development. Where there is no water you cannot settle in the long run. Where moving of water is eccentric flood can be threatening so it is also hard to settle there. In the area of monsoon rain there is a thousand-year-old tradition to collect and use rain water in the dry months. The result of this adjusting-extremities- into-harmony type of thinking is unquestionable and unavoidable. If the regional development model does not follow this South-Asian tradition but wants to base the future on water bases which are under the zero altitude it will have results only in the short run. After running out of the water bases the stability of the temples of Angkor can be in danger because of the instable holes and this touristic dream will end due to lack of water.

In this situation lot can depend on the first positive examples. Samdech Euv High School is at the crossroads of Siem Reap Angkor International Airport and the number 6 main road. Because of its position it is a very important institution. Its playground is flooded annually during the wet season. The flood can stop teaching for days. This water has to be kept as water is purified in the sky and falls back as bless. I am speaking about Asia but through a slow extension of a secondary school in Cambodia. I am dreaming of

structures standing on slim columns and a beautiful woman with black hair – of Asia. She is sitting on the ground pouring tea into a small porcelain cup. The steam of the fresh tea flies in the air and evaporates. I can smell its scent.



FROM THE KANTIAN TRANSCENDENTAL TO STEINER'S TRANSCENDENT

Attila Kőszeghy

Based on recurring references ranging from Plato to Leibniz as well as his own sensory experiments, Rudolf Steiner attempted to illustrate the significance of the hidden levels of existence in the living world, this transcendent existence zone, in thousands of lectures and numerous writings.

There is a major distance between the Kantian transcendental, manifesting itself in the relations concerning connections between empirical ideas, and Steiner's transcendent. Based on Kant's approach, our ideas originate from experiencing the degree of intensity and extent characteristics of phenomena. Our intellect maps relationships between them. Then we separate the experiences from the relations, thus the work of the connection asserting intellect also takes form. This is how a priori, which is activated through experience as already given, as preliminary knowledge, comes into being. Without them experience would be idealess, would be blind. In the case of Kant, transcendent sources of motivation unfolding the transcendental and accompanying experiences and their mental "processing" remain hidden.

For Steiner this emerges in the impulses of transcendent cosmic powers and the invisible fields around the living. In human societies these hidden levels of existence are the foundations for the internal integrity of the personality, its extension into social existence.

Two unfortunate names, those of Lucifer and Ahriman, discourage the unsuspecting reader from becoming acquainted with Rudolf Steiner's human-cosmos model. If we hear these names in today's cultural context, we do not think of intellectual-spiritual cosmic beings but rather of an outworn and outdated story. Steiner assigns significance to the thousand-year-old worldview which regards the battle between darkness and light, the dynamic balancing between positive and negative, above and below to be inevitable; as none of the observed surfaces can be experienced if it lacks the binaries of light and darkness, expanding and narrowing, thick and thin, protuberant and concave characteristics.

The significance of the structural stability and functional success of architectural works is evident. The artist-architect can assert his/her intellectual freedom by the two-directional violation of this evidence, with superfluous material use, bizarre power play, and the associated frightful live labor surplus on the one hand, and crudeness on the other.

House of Hyperbolae— The Second Goetheanum

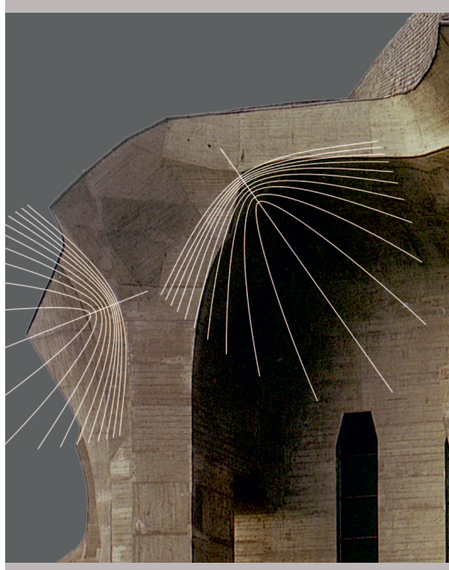
Steiner was familiar with Goethe's notes regarding operation curves; that the curves of addition are elliptic, in the case of multiplication egg shapes and lemniscates are typical, and that the operation curves of subtraction are hyperbolic. The peculiar eccentric circles of division surely offered an exciting intellectual adventure as well.

Steiner discovered an opportunity in hyperbolic shapes to leave behind the form-confinement limited and divided by the traditional vertical-horizontal, freeing the human forming spirit and intellect. This meant a similar forming-intellectual breakthrough to what took place a century later within the framework of experiments in deconstructive architecture.

The hyperbolic curves of the Goetheanum, especially their twisting formations, have attributed mathematical and geometric aspects to the "binary" of protrusion and concaves. The dominating presence of hyperbolae and quasi hyperboloids prevail powerfully even in the aerial view of the building.

The semicircular arches of historicist architecture, parabolas of Art Nouveau (mostly with the conflict of wall connection without capital) meant a one-directional intellectual excursion and/or resulted in intellectual starvation.

Modern architecture emerged with



On the opposite side: Goetheanum, aerial view with hyperbolae • on this side, from top to bottom: Goetheanum, side details

the negation of excess, the sterilization of the world of geometry, the "un-architectural" features of economy and social sensitivity – bringing a refreshing quietness into the plethora of historicizing buildings. Simultaneously, movements labeled as expressionism and futurism broke away from the patterns of Art Nouveau as well, and directly originating from spontaneity – with the quasi removal of symmetrical arches and vertical-horizontal lines – hyperbolic forms (or with a minimal modification turning into such) appeared.

Forms of Subtraction

Comments on the article of Ákos Moravánszky titled "The Rudolf Steiner Goetheanum: An Architecture Report from Dornach."

The article published in the February 11, 2011 issue of Domus discusses one of the most significant moments of Steiner's form-finding process.

Ákos Moravánszky refers to Rudolf Steiner's lecture on the origins of architecture, delivered in Berlin in 1913; Steiner called the rock-cut temples in India the forms of subtraction with the spiritual content of the human soul's penetration into the corporeal realm of the Earth. He emphasized that the rock-cut space of the pre-architectural stage finds its complement outside the body of the rock, opening up in all directions towards the non-material spiritual. While working with wood, one creates space by subtracting a cavity. Fresh concrete, however, cannot form a cavity (until it does not harden over its shuttering). The dented forms of the heavy material offer the penetration space of the human soul. The spirit, in the sense used by Steiner, manifests itself in the process of metamorphosis, or using the notion of matter-energy exchange, in metabolic processes.

The concrete body of the second Goetheanum, in this sense, is an imprint; a certain kind of mould. As Moravánszky claims, it envelops "the memory of its burnt-down predecessor, absorbing the observer's attention, and in turn, forming the observer's sense." He notes that Steiner spoke of Umstülpung, eversion, in connection with the difference between the first and second Goetheanum, "turning inside out a form-defining process, which he identified as a cosmic principle (. . .)" (Moravánszky, 2011)

Umstülpung, however, in the case of Steiner, who was familiar with the writings of Goethe, did not refer to a turning inside out (inversion) but to a universally valid mathematical-geometrical turning over (eversion).

In the realm of operation functions, at the moment of turning over from round-elliptic forms towards the negative hyperbolic forms, the ellipse levels out into a line. It marks that boundary where Umstülpung can take place, eversion into the hyperbola of subtraction.

The metabolic process of metamorphosis within a geometric scope takes place in the exchange between the sensible-measurable and that beyond perception and measurability. The two Goetheanum buildings are the particular representatives of this process in that the sphere like forms of the addition uniting process are dissolved and a form with subtraction curves emerges. (Kőszeghy, 2006)

Steiner's expansion of Goethe's metamorphosis approach into universal validity no longer refers to the life stages of the living, to the chain of rebirths, but discovers its ontological basis in the mathematical-geometrical function world of transformations.

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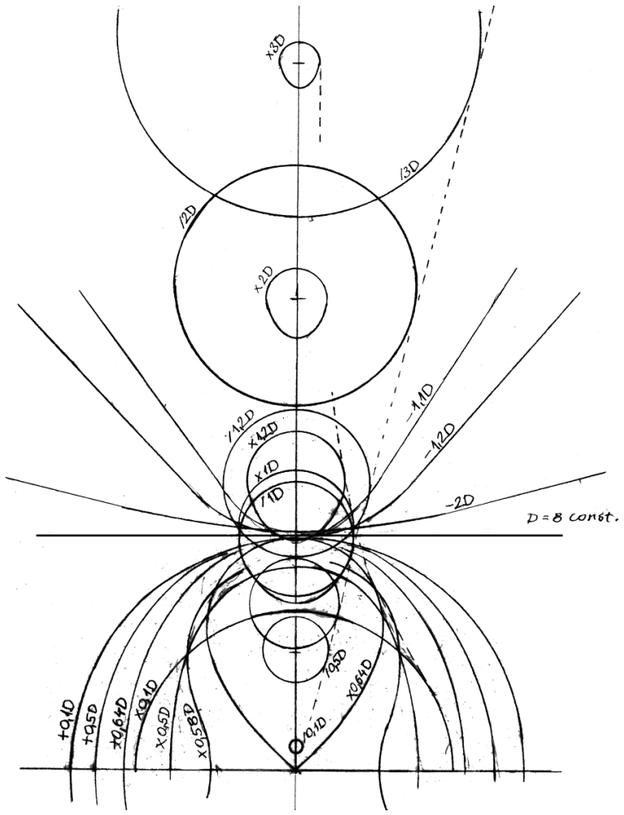
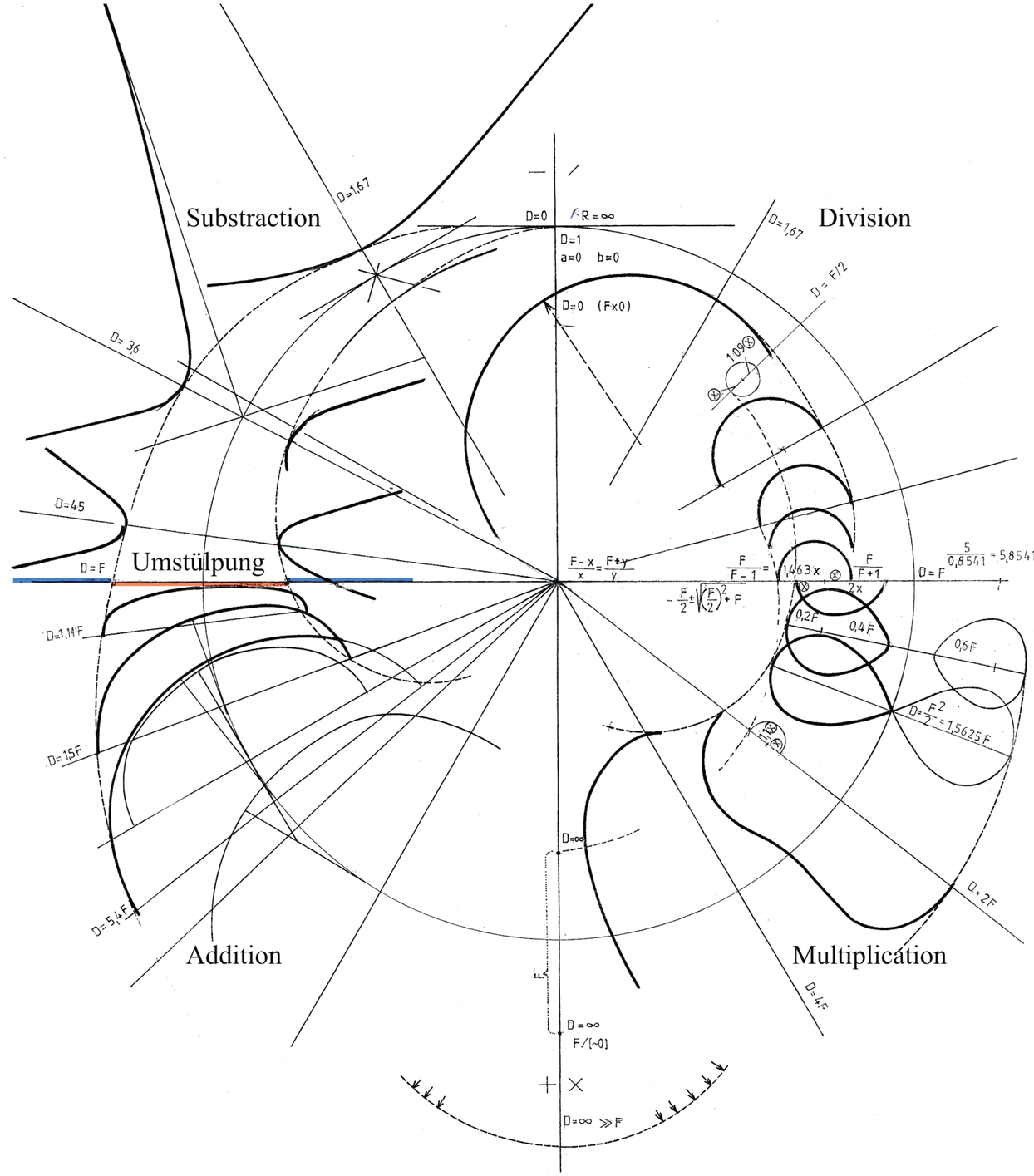
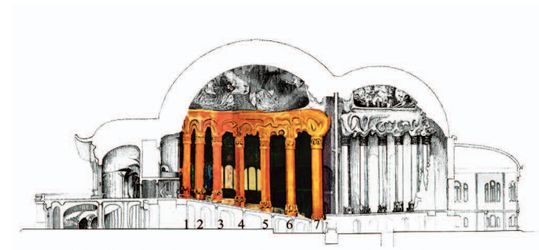




Operation curves and "Umstülpung". The transformation of the four basic arithmetic operations into one another

FROM GOETHEANUM TO GOETHE

Ágota Erzsébet Berta



Interior of the first Goetheanum with carvings on the plinths

The image of the early twentieth century is drawn by the counterbalancing relationship between two worldviews and collective feelings: skeptical sense of crisis and holistic confidence ideology. It is not only the epistemological, moral, and linguistic crisis compacted into the metaphor of "All that is whole has shattered"* but also the need for the absolute truth, universal theories, and a moral order that defined this era: simultaneously with decadence, nihilism, and skepticism, messianism, life-reform movement, and mysticism also influenced the spectrum of modernity.

The need for fundamental truth and universal wisdom has manifested itself first and foremost in organic theories and life experiments: the philosophical organography of Manfred Diersch, the aesthetic physiology studies of Ernst Haeckel, Rudolf Steiner's anthroposophy and various movements of naturalness (free body culture, eurhythmics, reform lifestyle) attracted numerous enthusiastic followers all over Europe. "The living form may be called a genetic form or a form considered as a process" claimed the philosopher Diersch who also believed that the morphogenetic development principle present in the forms and heredity processes of animate nature is a universal rule, a principle that controls all spheres of life, social reality just as much as arts. Manfred Diersch included works of art as well among organic forms, what is more, not by supposing a one-directional, deterministic relationship between the arts and nature but a subtle alteration. He believed that while in the arts biological morphogenesis is the controlling principle, the formation of natural forms takes place on the basis of artistic rules. This argument became really popular through the theories of zoologist Ernst Haeckel. By studying radiolarians with a microscope, Haeckel found that even microorganisms and cell-level vital processes not visible to the eye are arranged into aesthetic formations; this structuring process seemed to be so similar to the deep structure of man-made works of art (see symmetry, spiral, geometric curves) that he believed there had to be a common "creative artistic instinct" which operates both in humans and in organic nature. "The stereometric structures of radiolarians are developed with the accuracy of the trained surveyor, their gridshell competing with the imagination of the architects of Alhambra," wrote Haeckel enthusiastically in Nature as Artist. Forms of nature are artistic forms, forms of the artist are organic forms – as it is suggested by this realization; this represents a completely new concept of nature, art, and the relationship between the two. Art is not the autotelic creation of the individual genius, nature is not the home of people, art is not the imitation of nature, and nature is not the pattern book of the arts – as it was passed on by various institutions and languages throughout the centuries, forcing several of those theories to the edge of the canon that believed otherwise.

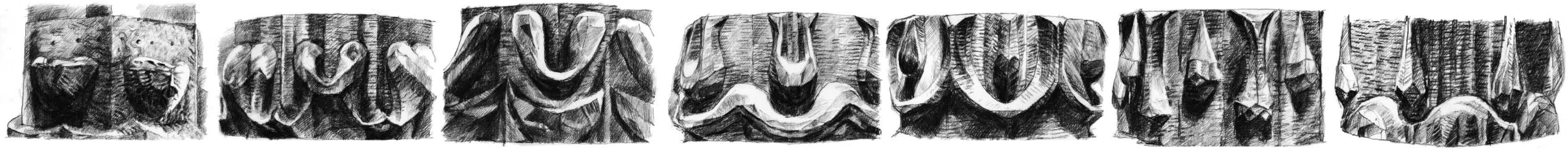
Twentieth-century organographies, on the other hand, became interested exactly in this "apocryphal" nature and art philosophy. By means of the new tools of nature research (microscope, x-ray, etc.), a new image (and idea) of nature was born at this time and they wanted to interpret art in the holistic unity of religion, aesthetic quality, wisdom, and life – with the program of "beauty as necessary as daily bread." This new image of nature and the program of social and spiritual art offered the perspective from which for example the forgotten aesthetic nature philosophy and organic art theory of Goethe could be seen (or to be more precise, which was not forgotten but was sent to oblivion in the classicist canon). It is not by accident that both Diersch and Haeckel, when trying to legitimate their own ideas, referred to this apocryphal nature approach of Goethe, which was smiled upon by contemporaries and was ridiculed as "abstract gardening." It is especially not by chance that Rudolf Steiner also discovered the founding ideas of anthroposophy in the nature philosophy poems of Goethe. (…)

Rudolf Steiner emphasized it at several occasions that he was first and foremost fascinated by Goethe's nature research methodology and attitude. "The blue of the sky reveals to us the basic law of color. Search nothing beyond the phenomena, they themselves are the theory," he quoted in agreement from the empiricist Goethe, who presented theory in facts. Even in his autobiography, he wrote ecstatically about Goethe's attitude elaborated for the understanding of organic life; He claimed that it resulted in a Copernican revolution not only in his life but also in the history of sciences: "Goethe became for me the Galileo of the organic." Galileo, "by shaping the ideas from the inorganic, had given to the new natural science its present form. What he had introduced for the inorganic Goethe had striven to attain for the organic." From this perspective it can be understood that Rudolf Steiner considered the theory of colors to be the most mature natural philosophy work of Goethe. The theory of colors, regarded to be a fallacy from the point of view of Newtonian physics, was given a new meaning in the phenomenological interpretation of Steiner. The Goethean puzzle interpreted in various ways – "If the eye were not sun-like, the sun's light it would not see" – meant for him (just like for Wittgenstein later) that one cannot think about the characteristics of light without the characteristics of sight. This also means that things can be described only together with their environment (which also includes the observer) because structures of the material world cannot be separated from the structures of observation. This approach, which was indeed "untimely" (and thus uninterpretable) in the context of the end of the 18th century rationalism, became legible only on the horizon of the phenomenological epistemology of the 20th century, where Steiner's anthroposophy can also be classified.

Rudolf Steiner also noticed that the question of methods in the philosophy of Goethe was not a problem related to the tool but an element of content: empirical methodology and the idea of nature imagined as a living – but not anthropomorphous (!) – mechanism are closely linked in his philosophy. Goethe believed that the living, but not anthropomorphous nature – which actually means organic – is linked with humans (and their world) not through similarity but through the fact that both of them are governed by the same laws. He expressed this universal law in his theory of metamorphosis. According to the maxim of metamorphosis, the diversity of the organic world takes shape in the spirit of the same principle. Although the forms (and modes of existence) are diverse, the mode of their formation is the same: all forms are created from the same proto-phenomenon based on the principles of morphogenesis. The most significant element of the theory of organic form is the concept that all forms of the living world are stages in the endless process of life, representing the transformation of an earlier form and carrying in them the energy of a forthcoming transformation. "A form is a moving, a becoming, a passing away. The study of form is the study of transformation. The study of metamorphosis is the key to all the signs of nature," wrote Goethe as a summary of his natural philosophy.

Rudolf Steiner perpetuated the theory of metamorphosis as the source of wisdom in his artistic experiments and philosophy of anthroposophy – mostly in eurythmics and organic building style. Contemporaries of Goethe, however, spoke ironically about it, claiming that this morphology "is like the handbook of ornamentation in which the stonemason teaches the design of a building's floral decorations." This humorous criticism, of course, hurt Goethe even though it really hit a mark. Namely that in this case the study of nature is also the study of artistic form, and from our point of view, or to be more precise, from the point of view of the builder Rudolf Steiner, it is not insignificant either that it is also the study of architectural form. Goethe stated expressly that art is also a type of approach, which also meant for him that it has a hermeneutic

* The Hungarian original, "Minden egész eltörött", is a reference to Endre Ady's poem "Kocsiút az éjszakába." The significance of the reference is in its depiction of the "whole" as one ceasing to exist, shattered things have no meaning, they become less than "parts." (-the translator)



Stages of metamorphosis on seven plinths. Illustration based on original photos: Attila Kőszeghy

and not a mimetic relationship to nature. Its anthropological task and mission is also to be a "manifestation of secret laws of nature that otherwise would have been eternally hidden from us." "Art is nature's worthiest interpreter" – as it was stated in his philosophy of art.

As if a justification, the theory of metamorphosis also had to become a poem in order to make its ontological stake conceivable. While the theory of metamorphosis, expressed as a scientific theory, was an object of ridicule, it was an immense success as a philosophizing elegy. The poem, "The Metamorphosis of Plants," places the philosophy into a pedagogical story: the lyrical I teaches its beloved how to see the "mystical law" of nature in the sensual whirling of vegetal forms. The secret law of nature is the process of metamorphosis: the way in which the seed turns into a cotyledon, then the stem, the peduncle, and blossom develops and within that the embryonic plant, the parent-cell of the new plant, reappears. The metamorphosis of plants, embodying the rhythm of evolution and cyclic quality as a law of life, is presented in the text in the language of love. The encounter with nature, which is an occasion of philosophical understanding, here appears in a poem offered by the poet to his beloved partner. Nature, philosophy, art, and love thus enter a mutual relationship. Metamorphosis is presented not allegorically, as a thesis, but symbolically, as a poem intended to be a love gift; thus also indicating that the law of nature is not a speculative argument but itself a living rule.

Rudolf Steiner was also convinced that art was a special "world view language" (Weltanschuungssprache). For him, however, it was not the art of language (poetry) but the art of body and structural art (architecture) that seemed to be suitable for effective "expressive teaching." The idea of a form of art having an analogous relationship with physical exercise is one of the key points of his theory of anthroposophy: its forms and composition patterns are rooted in human movement. According to his theory known as eurhythmics, the silent body language of the moving person is the archetype of space planning (which also means that it is the archetype of all branches of art). The eurhythmics concept also concludes that art is not important for people as the source of aesthetic enjoyment, but because art also belongs to the same "cosmic force" where humans have an existential place too. Steiner believed that the "attraction" of this existential space can be made perceptible for people with the special development of material space, thus with a special type of architecture in which all forms and functions represent this "cosmic force" in the material, while "projecting human body laws into the space outside men;" thus becoming expressive teaching at the same time.

Goetheanum, the most significant architectural experiment of Rudolf Steiner, is considered to be the architectural adaptation of anthroposophy even in the history of architecture; its morphological principles can be understood from Goethean metamorphosis theory. Goethe's theory of nature became an architectural form here by making the generative form principle of organic life the basis of architectural formation. "The building has to behave like an organism. Its forms develop as plants grow out of the soil. In Dornach, we attempted to bring liveliness to a level where the so far only dynamic, metric, symmetric building forms of the past become organic" stated Steiner remembering the first Goetheanum. Thus the building is a development process in which the forms, based on the geometric and aesthetic principle of variation, transform into another form. All architectural details on the building have the same relationship with the ideal basic form of the building, which means that it is permeated by one single gesture (this is why Steiner called the structure a "building gesture"). Just like the different parts of a plant have the same morphogenetic relationship to the seed, the building has to be grown out from an architectural seed. Thus the building does not have to resemble nature to be natural: the organic nature of the house "is given by the architectural adaptation of the universal law of creation working in nature (as well)." This is what Kardinsky referred to as "abstract naturalness."

Steiner chose the double dome as the "architectural seed" of the first Goetheanum, a roof structure showing formal and functional analogy with the human skull. His choice of form was also influenced by the Neoplatonist concept of human nature and Goethe's anthropology. According to these views of humans, the two natural openings of the skull are the symbols of the double nature of humans. The eye (which takes in natural light and radiates supernatural light), the mouth (which swallows the natural and thus resolves the human in its environment) are the meeting points of the celestial and earthly, the spiritual and material, the individual-object like and collective-process like. All this became an architectural form and space also in the case of the two other houses built in Dornach together with the Goetheanum, the Glass House and the Heating Tower: the skull-like arched roofs, the anus-like doorways, the colorful, cut glass windows that created virtual spaces in material space, brought this concept of human nature as well into empirical directness. The theory of metamorphosis manifested itself explicitly as well in the first Goetheanum. The plinths of the seven supporting pillars in the dome hall were formed with ornamentation that represented the seven stages of plant development in abstract woodcuts, just as Goethe did in words in his poem: from seed to cotyledon, stem, peduncle, blossom, and fruit that already carries the seed of the new plant. The plastered waves of the architrave resting on the seven pillars also meant for them the materialization of vital forces present in the case of Goethe as well.

TAMÁS ENGELMANN: **RING HOUSE**

TAMÁS ENGELMANN: **RING HOUSE, NAGYTARCSA**

Gábor Erhardt

On Future Possibilities of Organic Architecture

I was glad to be invited to write about Tamás Engelmann's house at Nagytarcsa and challenges awaiting the architects of organic architecture. Succeeding lines are not skilful diversions from describing the house itself, but contemplation and analysis of questions contemporary architecture is concerned on the occasion of introducing a prominent house.

Two decades ago literature recorded the general spirit of the age – often between the lines – but nowadays this has changes respectively as media became the main channel of information.

As László Simon puts it in his recent essay: "our age presses subsequent paradigm-shifts on creator and receiver, content provider and user (…). However, the reality concept of Susan Sontag seems to work behind the scenes, and its effects on our everyday decision making denote that we no longer live in a literary culture. Our/Present culture is a media culture, a culture exposed to mediality to be more exact (…)". ("The Paradox of Non-Understanding", Magyar Nemzet, 13 August 2011)

Yet, in my opinion, this age is rather about the dominance of oversimplified, shallow information. People read essays (scholarly articles in a better case) instead of books, which have less and less number of characters and a reduced lexical variety. So, instead of a mediatized world, we have a world of shallow information easy to forget. Who cares about context? Who cares about details? Receivers (users) might still be in need of sophisticated pieces with literary values, however, news producers (content providers) do not fiddle away their times with such mundane ostentation. In addition, instead of written texts moving images obtain a greater importance in information transmission.

Literariness is disappearing from architecture as well. But what do I mean by this concept of literariness I miss so much? It might reside in the context – as field and details, and as components offered to and manageable of interpretation. However, nowadays both are loosing. Trendy houses of our time can only have contrasted relationship with their environment so the surroundings cannot serve as a framework for understanding, but can only set the visual background which is interesting so far it has traits of extremity. Now I'm having settlements situated in front of breath-taking mountain and seaside panoramas in mind.

Miklós Török gave a detailed analysis of the topic in his article on Laposa Winery, Badacsony (Reductive Revolution, *Építészfórum* 2011). Although the building was inspired by the basalt formations of mountain Badacsony, it is absent from web publications –, it is listed together with the local architectural values, yet, set aside amidst such circumstances.

Similarly, details are disappearing from contemporary architecture, and their disappearance it might not be far-fetching to call the process dramatic even. Visible details are spared and minimalized to the extremes, whereas structures attain more and more complex configurations. This paradox is as significant as the one seated at the heart of the previous turn of the century: the relation between the homogenous smoothness of brick walls and the parget ornament hanging upon them. Now we cover complex structures with even surfaces. Our mediatized age is about gaining and possessing, while trendy, widely published interiors are empty: images cannot take a book or a toothpaste tube.

What delight can an artist find in building the umpteenth flat-roofed house with glass sliding door and concrete floor, a family house floating above the ground, which can only take its environment (or at least a view of it) in through the enormous glass wall? Most of the small scale buildings appearing in the media represent this trend as opposed to the general taste. Certainly, even general taste is not a reliable reference point any more. Besides "cool" architecture, developed a kind of average type architecture which is inferior, multitudinous, homogenous, and, drawing upon Gábor Dettre's film director: "attains its qualities predominantly by justifying the use of cheap base material with the lack of a proper capital supply, explains insignificance for practical reasons and with the characteristic general apathy so true of the country."

The standard of middle class society so responsive to architectural qualities ranges only on a scale from the reprise of foreign examples to the ultramodern or the chintzy pseudo-Mediterranean. But there is also the other extreme which – leading a lifestyle quite different from the one it represents – relates itself to a great extent to everything featured as archaic, fictionalised as Hungarian, for simple political or ideological reasons.

Both ideologies effect architecture: both are dealing with the issue of breaking up with tradition. On the one hand, it denies traditional formal traits, branding it outdated and anachronistic. (We can see this in case of the restoration process after the flood near Miskolc, in case of the red mud catastrophe at Devecser, or we can read about it in some accounts on houses planned by the Kós Károly Association.) Tiled-roof gable, characterising the architecture of the Carpathian Basin, is not a comme il faut element to use among architects any more. Especially not, if it is ornamented.

On the other side stands the insistence on formal features, which appear as cliché-like, inconsequent structural-functional traits. Tradition is not essential for people of the 20th century.

We arrived to the subject of organic architecture, in as much as its future and field of action is situated in such a context. The greatest task is to redefine basic concepts and ideas of built space,

moreover, to give some new referential points. Similarly to the way Imre Makovecz did by presenting his houses with living-halls/kitchens, applying the principle of centrality in planning and the principal of verticality in spatial arrangements.

*

In ancient Indian tradition sruti (literally "dead","manifested") was superior to smrti ("that which is remembered"). In the case of smrti, remembering is not metaphysical category it should rather be understood in terms of a general sense of memory. Smrti is applied, functioning memory whereas sruti is the direct manifestation of metaphysical knowledge and memory. Smrti means actual texts of memory as opposed to divine annunciation. These are the preserved objects and recorded customs generated the eternal One.

Loosing smrti, form, is actually a natural process, however, it accelerated recently. Sruti could still remain and shape traditional societies, everyday life. Therefore, loosing sruti is fatal. The reason of loss is loosing the centre, the impoverishment of the vertical, spiritual identity, and the ability to consider such values.

The ideas mentioned above set the context in which I wish to discuss the architecture of Tamás Engelmann and his house in Nagytarcsa. There are some artists among the followers of Imre Makovecz in contemporary Hungarian architecture who have the knowledge of centre, verticality, commitment and talent to enforce their interest, by which architecture with capitals can be redeemed. They are the ones who work in silent persistence, considerable pragmatism; they design houses and realize them in a perfectionist manner. They use wood, brick, stone and tile which is almost everywhere available in the Carpathian Basin. They do not join current international trends, they are sceptical about the new, but do not reject it.

They are not theoreticians, and they see architecture as a profession with the purpose to build houses. They preserve from the past only what is necessary to make a building homely, comfortable and relaxing. They are not redeemers of the world but their confident choice in the most evident structures is appealing indeed. As I see it, most of the pieces of this "aestheticising"-organic league of architects are, unlike the houses of their great master, Imre Makovecz, rather instinctual than reflexive. Here, the expression "aestheticising" does not refer to something degraded; it is more about positioning their work in a somewhat loose hierarchy.

*

Bruce Allsopp in his book Towards a Human Architecture – partly drawing upon the ideas of the eighteen-century Jesuit theoretician, Marc-Antoine Laugier – distinguishes between three basic elements of architecture: that of the shelter, the small hut (aedicule) and the monument (trilithon), consisting of vertical posts holding horizontal lintels. A shelter is the primal materialised practice of spatial enclosure, whereas an aedicule reflects on its environment and dwellers, radiating certain harmony. The monument belongs to the sphere of ideas in as much as it is a reminder of sacred events or important collective deeds of a society.

This triangle might easily be called analogous with to the constellation of body, mind and soul.

The ordinary architecture of the present coincides with the original definition of the previously mentioned shelter-like architecture, as its primary aim is to enclose a private space and to fulfil basic needs by using materials and structures with reasonable prices. There might be a certain parallelism in speculations around office blocks, shopping centres and hanger type buildings of any kind.

On the other hand, building museums is more fashionable than ever: yet, they are no more than a sterile framework inhabited by cold reason. Borrowing from Béla Hamvas, an age busy with building museums is just about to set. As it follows from the argumentation, in a museum we can only face smrti, only the fossils of the spirit of an age.

Therefore, my firm belief and the thesis of my essay is: neither spirit nor matter should be the first and foremost principles of organic architecture.

As a wandering architect, once I heard the idea from Imre Makovecz: the soul is a bridge, connecting body and mind, matter and thought. (In the words of the traditionalist thinker, Julius Evola, "the soul is the transcendental component of personality".)This is the position organic architecture should take, and this is where I see the real importance of our pioneer architects. Organic architecture is the architecture of the soul. With no regard to age or scales, its is always the aedicule, the dwelling place, existing in harmony with the environment and ready to welcome its inhabitants, or the family house, a house to admit communities, is the fundamental building. To build such houses does not require ideological efficiency, rather persistence. A delicate balance between to love and to build. It was present after recent catastrophes in the Carpathian Basin, in the restoration process conducted by the members of the Kós Károly Association.

No architectural attempt of positioning can have any connection with regionalism—except for if it is Frampton's original critical regionalism – certainly not with the jelly-word used and usually prefixed by authors in recent provincial articles in order to get their preferred architect to the current international mainstream.

However, architectural attempts can build more the concept of post-organic architectural designs indicated by Andor Wesselényi-Garay, which sees the use of brick as the key to facilitate collective identity-formation among contemporary Hungarian architects.

Brick is the basis of architecture, and, as such, the "most material matter". At the same time, it carries the heritage of all that was intellectual in the architecture of the last five thousand years. Fortunately, in Hungary brick has a culture. Glass concrete still has rare reference surfaces. Using brick as building material in contemporary architecture has no

material or spiritual reasons, rather affectionate ones, just like a sense of belonging in using high quality quarry stone coverage. The natural simplicity of brick sometimes can take quite surprising and playful formations. This hallmarks the architecture of Tamás Engelmann as well, similarly to visible roofs with unique traits, or tile roofs and centralised planning so well-known in the Carpathian Basin. These are all features of the discussed building.

I have already seen the house in photographs and the impression instinctually developed that we have an unfinished business. Being there on the spot, meeting the owners raised the stake. I encountered a real human story.

The wish of the customers was to get a house like no other. Search for the appropriate architect took long time, but finding Tamás Engelmann was worth the effort. Trust developed in parallel with the planning process, so it did not stop at building but in smaller tasks has been going on ever since. The building has two apartments and a special way of conforming to its environment, the impoverished construction site due to agglomeration in the Budapest. In such circumstances, it is impossible to talk about context; hence the designer had to find internal reference points.

The building is closed from the northern boundary and the street front (perhaps to refuse contextualisation) which is a characteristic feature of constructing traditions in the Carpathian Basin, however, plastered wall and surfaces where brick is visible are playfully challenged. The street front evokes the symmetry apparent in the neighbouring houses of the new bourgeoisie; in as much its central axis is marked by a huge (nontypical) garage door. Street side elevation continues in a fence wall, still letting the house to prevail.

Fence-related retaining walls are fanning out and so they designate the entrances of the two apartments, and prefigure internal spatial arrangements.

The plans of the apartments behind the doors are quite elaborated. Apart from the unpredictable line of walling, we find spatial configurations to be taught on both sides. Perfect location makes the entire setting more appealing, every single inch is put into its best use on this seemingly flat surface of the double grounds.

Habitats on the ground floor are more or less similar, but still distinguishable from one another. Service and inferior sections were put on the cooler side, while in the well-sited part with garden relations there is the livingroom-kitchen-diningroom organic cluster. These are almost entirely open to the garden, so the boundary between inside and outside disappear. Not like it many modern buildings where massive windowpanes admit far-off panoramas, the image of an extreme natural environment into the building. The contact between the neat garden and the caretaking, green fingered owners is real, almost palpable, even exploitable. This is emphasised the seemingly autotelic, undulating glass wall with faith to function and solar trajectory: it provides proper balance of shading.

Both apartments have a central point, namely the stairs which are surrounded by an exquisite brick pillar nearby, functioning both as a structural and design element. These sections are nicely connected by the half-declarative, half-hidden reinforced concrete slab, with uninterrupted lower pane but emphatically formed at the edges. It reveals itself every now and then at the gallery sections, and serve silently in the serving ones, almost as counterpoint to fragmented brick walls and glass walls.

There are more significant differences in the upstairs arrangements due to the diverse needs of the family members. Bedrooms in the southern apartment reach into the space above the garage which occupies the centre of the ground-floor and, at first sight, looks somewhat dissonant in a piece of organic architecture. But the solution is reassuring, as this is not a garage in the traditional sense, rather a workroom, a studio for the head of the family, where several hand-made items were designed. Its central role is highlighted by the symbols appearing on the elaborated, fretted marble coverage as well.

Tamás Engelmann's house is organic, is as much it reflects anthropomorphic attitude, bearing all formal traits of the school from arcs to natural materials. Nonetheless, it is also important to note that it is organic because it reacts sensitively to its built and natural environment, evokes traditional architecture in a reflective manner, and still, means home for two families who live there an everyday life. Besides, with its virtuosity in details, it deserves a place among the most influential buildings of our times.

A TRIESTINE TRIPTYCH

Łukasz Galusek

To live for almost one hundred years is a privilege. The years 1865-1962 encompassing the life of Max Fabiani define an extraordinary period. The vagaries of his life are governed by two times separated by the turning point of the new century. History does not conform to regular dates, so I am thinking here about the turning point marked by World War I. It closed the long nineteenth century and opened the short, extremely violent twentieth century. Fabiani lived long enough to belong to both centuries and long enough for his biography to fall into a clear "before" and "after".

Born in Kobdilj (Italian: Cobidil) on the Karst, a limestone plateau above Trieste, he was educated in Ljubljana and then in Vienna. He received an architect's diploma at the Vienna Technical University. After his schooling there came a time for travelling, rounding up a young man's education in the tradition of Wanderjahre. Thanks to the Karl Ritter von Ghega Scholarship - named after the constructor of the Sememmering mountain line, the crucial railway connection between Vienna and Trieste—Fabiani visited most countries of Europe, from France and Great Britain to Greece and Turkey. Like all Austro-Hungarian beneficiaries of state scholarships, in Rome he lived in the spectacular Palazzo Venezia, regarded by some as Alberti's work and later housing the Austro-Hungarian Embassy. Joseph Maria Olbrich and Gustav Klimt also stayed there in that period. Their friendship intensified after their return to Vienna and resulted in Fabiani joining the Vienna Secession society created in 1897. It was all the more natural that since 1894 Fabiani worked closely with Otto Wagner, the "father of Modernism" (including the writing of the famous Moderne Architektur). It would seem that these artistic affinities should clearly determine a modern approach of the architect. Yet in 1896 Fabiani became an assistant to Karl Konig at the Vienna Technical University and lectured in architectural composition there. Konig led the retrospective current, turning against the Modernism of Wagner and rediscovering the Baroque, "the first and only style which Austria bestowed on itself' (to quote Albrecht Ilg). In this constellation of contradictions Fabiani was searching for a balance between modern thinking and the tendencies respectful of tradition. The Vienna palaces Porto is & Fix (1900) and Artaria (1901) are mentioned in all surveys of Art Nouveau. (The latter heralded in a neighbourly way, so to speak, the famous work of Loos—the Goldman & Salatsch department store, "the milestone" of Modernism, which rose in 1909 just around the corner from Artaria at Michaelerplatz.) Buildings are easier to compartmentalise, but in overviews of architectural history we would vainly look for a chapter containing all these works. For it is difficult to define Fabiani exclusively as a revolutionary, given that he moved very adroitly in the Vienna realities. After a brief period of fascination with the new the capital turned its back on Wagner's vision, relegating him to the largely innocent field of engineering structures. Konig's approach was preferred in official architecture, of which Fabiani was well aware and it is probably no accident that designing Urania—a centre of science and education with an astronomic observatory, inaugurated in 1910 by Francis Joseph —he wrapped the daring Ranmplan in a classical shell. A historian of architecture writing from the avant-garde perspective may take it against him and he may similarly judge Fabiani's reputation as a "fashionable" architect, beneficiary of important, even if ephemeral, commissions of the Imperial Court—various pavilions, exhibitions and settings for celebrations. But we must take into account the following paradox: while the criteria of Modernism invented in the capital were hard to implement there, in the fast-developing cities in the provinces of the Empire they found very open-minded investors. For two such cities, Ljubljana and the Silesian Bielsko, Fabiani created urban development plans (in 1985 and 1899 respectively), proving to be an excellent town planner. He was sensitive to the cultural value of the cityscape while recognising the need for the city to be functionally laid out. He skilfully avoided the (artificial) opposition between the technocratic urban vision and thinking about the city as a work of art. He was a great practitioner following in the footsteps both of Sitte and of Wagner.

The turning point of the Austro-Hungarian break-up is very important in the biography of Fabiani. In the late 1917 he closed his workshop in Vienna and resigned the post of professor of architectural composition. He also rejected the offer of working at the prestigious Charlottenburg Polytechnic Institute and the recently created

department of architecture in Ljubljana, which would have undoubtedly allowed him to continue his career. He returned to his native region. What persuaded him to do it was above all the war destruction visited on these areas during the heavy fighting on the Soća (Italian: Isonzo) River. Even before the war had ended, Fabiani campaigned for creating an office responsible for rebuilding the province and he saw himself as overseeing its work. The Austrian authorities complied with his request, but the Gorizia and Gradisca region was soon transferred to another jurisdiction. Fabiani did not interrupt his work. He had predicted that the region would be given to

Yugoslavia, but in 1920 it was annexed to Italy. Surprisingly, the new authorities treated him with suspicion. A man feeling at home in three different cultures was a potential troublemaker in the new times. For the Austrians he was an Italian, for the Yugoslavians he was a German or an Italian, for the Italians he was a Yugoslav supporter and an inveterate Austrian patriot. Although his team prepared almost one hundred projects of renovating cities and villages, he was refused accreditation, his professional competence acquired in Vienna was questioned. Some even doubted if Fabiani, speaking the Trieste dialect, is "truly" Italian. He submitted many designs without signing them, because the officials harassing him could have sidelined them. The necessary compromise with the authorities often meant that Fabiani had to take part in the Italianisation the region, a project stipulating that when rebuilding Baroque structures (let us recall Albrecht Ilg's remarks on the Austrian "national" Baroque) then Romanesque or Renaissance form should be "retrieved". It is obvious that by gaining some trust of the Fascist authorities in Rome, Fabiani could gain acceptance for such huge undertakings as restoring the castles of Gorizia and Śtanjel. But one can also imagine forfeiting this chance.

The architect was particularly committed to restoring Śtanjel (Italian: San Daniele de Carso), a village of Medieval origin. His native Kobdilj and neighbouring Śtanjel practically form one municipality, not only because they share a railway station. The place is located on three hills. Śtanjel nestled on the most steep one, the other was taken up by the village of Kobdilj, with wealthy farmsteads, vineyards and the Fabiani estate towering over the village. Between them, on the third hill, is the St. Gregory the Great Cemetery, final resting place for the dead from both Śtanjel and Kobdilj. The road between both settlements (a fifteen minutes walk) runs below it. World history has not left its marks here. Instead the stones of Śtanjel speak of the perseverance of a few local families: the Fabianis, the Ferraris, the Stanarjevis, the Kobals or the Ukmars. Fabiani's return was the return to his own roots and an attempt to inscribe himself into the broader context of the cultural identity of this corner of Europe, where the Alps meet the Adriatic.

When rebuilding and designing houses and homesteads, Fabiani strived to preserve the traditional structures and building techniques, he also renovated local historic monuments. He abandoned his style recognisable in Austria in favour of blending with the vernacular, as a specialist might put it. And an architect / artist was gradually replaced with a landlord. From 1935 to 1945 Fabiani even served as mayor of Śtanjel. Almost all of the numerous interwar building projects were based on his designs. But it must be said that his interference in the historic fabric of the village was very restrained.

The hand of the artist is more visible in the house of his brother-in-law, Enrico Ferrari, and the adjoining garden at the foot of the former defensive walls. Planned together with a promenade encircling the town hill, in may be interpreted as an attempt at defining or demarcating one's place on the earth. At the foot of the Śtanjel castle, from the entrance to the promenade, the observer's look may wander to the afterglow of the sun setting over the Adriatic. There, below the limestone fault, Trieste is to be found. ("Fly me even higher / and I will see the houses of Trieste," we would like to say, repeating the words of a kite from a poem for children by Oton Župančić.) From a small belvedere a few steps further on one can see the bright - especially in the morning - range of the Julian Alps. Successive belvederes offer views on distant and not so distant mountains and the white spots of villages strewn on the hills surrounding the Vipava Valley, that is the Garden of the Empire, as this fertile area was known. And then our gaze returns to the Karst, Carso—severe and good, as wrote Scipio Slataper, Fabiani's countryman. We can see the closest hill, the one with the cemetery halfway between Śtanjel do Kobdilj. In a wall of the cemetery chapel there is a plaque with an inscription regarding a certain Petrus Fabianus, who died in 1633. (The family myth recalls some Friulan ancestors of the Fabianis, who arrived in this area and became loyal subjects of the Gorizian Dukes, and then of the Austrian Emperors.) On his mother's side our architect stemmed from Triestine von Koflers. And he personally designed the tomb of his mother, Charlotta von Kofler Fabiani, standing by a wall of the chapel. Inscriptions on the tomb are in three languages. It is as if everything that he created here was intended to form a story about his family taking root in the Italian-Slovenian-German soil of the Karst. The Fabiani family tomb, also designed by him, was placed next to his mother's. In 1984 the remains of the architect, who died in Gorizia twenty two years earlier, were laid to rest in it.

The route ends with the Medieval Kobdilj Gate, but passing the church square and the castle, one can re-enter the promenade and repeat this wandering, in the same cycle of birth and death which for centuries has given rhythm to the life of generations persisting on this stony outcrop of the Karst.

In Śtanjel Max Fabiani created his own territory which in itself is a work of art. One can see in it an embodiment of the Romantic idea of "total work", but also a kind of Modernist Gesamtkunstwerk, splicing together space and time and inscribing in them particular values and a way of life. This is as much as a historian of architecture can say. But I think that Fabiani's work demands a different kind of attention; not the one employed by rigorous scholarship, to repeat after Czesław Miłosz. For a work offers itself as a fate fulfilled, although fulfilled not through artistry with the biography somewhere in the background, but as a unity of producer and the thing produced; a kind of autobiography, but based on different rules. What rules? This is the whole secret.

The inveterate Austrian patriotism of Fabiani is remindful of Hugo von Hofmannsthal's attachment to the "Austrian idea". Could Fabiani's decision to "exit stage" and leave Vienna have been accompanied by the feeling expressed by Hofmannsthal with the following words: "My country survived, but my only homeland now is Europe"?[1] What is the source of Fabiani's fervent desire to build, but in a different way than before, that is not only to build, but also to merge, become one with the place? Was it an instinctive response against break-up and against the unpredictable?

Max Fabiani experienced the arbitrariness of frontiers, he was aware that they could blindly cut through what was formerly one whole, and he saw how new residents were brought by official decree to places on the Soća made desolate by the war. The opposition between familiarity and strangeness brings to mind the remarks of Sandor Marai put down in his diary. "The process of decomposition is always logical," he wrote on 1945, summing up the reasons for his leaving Hungary. "In the preceding years I lost my work and my home, the social class for which I had been writing vanished, then I lost my homeland, my native language, my legal personality. Now I have nothing."[2] In order to survive, Marai had to create some semblance of a framework of existence. For this purpose he used the Hungarian language cultivated in a foreign land and a dream of Europe cultivated no less scrupulousness. But he was aware that Europe was for him not only an idea, a tradition or a unique spiritual pattern, but also places, walls, images. Hence the dramatic diary entries from the war period about bombed cities. "The news about bombing Rome shook me more than anything I had heard and experienced during this war […]," he wrote in 1943. "In those days I realised that Rome was one of the most important private matters of humanity." And slightly further on: "The English took Palermo. […] An incredible city, a capital of legends. Now it shares the fate of Warsaw."[3]

"A capital of legends" - it seems that these words succinctly express the belief that cities form the fabric of memory necessary for the continent and thus they must be protected at all costs. Citing Marai, I wonder about the thoughts of Fabiani when he was working

indefatigably on recreating the cultural landscape of his native area. For him the most important "private matter of humanity" was the painstakingly renovated castle in Śtanjel. When Marai was worrying about the fate of Rome, Palermo, Warsaw and many other European cities, Fabiani, mayor of Śtanjel, tried to save the village from destruction. After the Italian capitulation in 1943 the region was captured by the Germans. Few men remained in the village and in the nearby Kobdilj - most of them joined Tito's Partisans. Destroying both places was to be the German revenge. Mayor Fabiani negotiated with the German commander. He invoked his personal acquaintance with the Fuehrer.

And indeed, in 1912 a young man named Hitler appeared in his workshop. He wanted to study architecture under Wagner, but he was turned down by the Academy. He tried his luck with Fabiani, practically the sec-

1 „Meine Heimat habe ich behalten, aber Vaterland habe ich keines mehr, ais Europa", quoted in Hugo von Hofmannsthal, Carl J. Burckhardt, *Briefwechsel,* hrgs. Carl J. Burckhardt, Frankfurt am Main 1956

2 Sandor Marai, *Dziennik (fragmenty),* translated by Teresa Worowska, Warszawa 2007,

3 Ibidem, pp. 19-20.

ond architect of the Monarchy. Fabiani gave him a chance and accepted him as a draftsman. He is even supposed to have said about Hitler that "he will come to something". Adolf Hitler did not stay long, after three months their ways parted, but he did learn something in the architect's workshop. He was undoubtedly interested in architecture, even then he was entertaining some ideas for Berlin.

The German commander hesitated, unable to confirm the mayor's words. Unfortunately, the negotiations came to nothing, for in September 1944 Kobdilj and Štanjel were destroyed during in the fighting with the Partisans. To add insult to injury the post-war Yugoslav authorities accused Fabiani of collaborating with the enemy. What did he negotiate with the Germans for? There were no chances for rebuilding and the perspectives for some kind of arrangement with the authorities were getting slimmer. Štanjel still has not recovered from the war destruction. In 1947 Max Fabiani moved to Gorizia. Sometimes things unexpectedly complete a full circle. When he visited Bielsko fifty years earlier, it became obvious for him that there was no other way for this Silesian town than merging with the Galician Biała. And in his urban development plan he predicted that in the future these two dynamic industrial centres would absorb the border-line dividing them. Later Fabiani himself had to make the effort of internalising the border-line, invent some way of standing astride of it. But as an old man he experienced the atavistic force of borders when he moved to Gorizia, a few steps from the railway station square dissected by no less a border than the Iron Curtain. Štanjel remained on the other side, when the Corbusieresque Nova Gorica soon came into being.

Not all was gold, as Marco Pozzetto, Fabiani's monographer and a devoted guardian of his legacy, honestly admitted. In the new times it was extremely difficult to emancipate oneself from the historical circumstances, to resist the daily pressure of events or even to keep

vigilant. Fabiani did not become a recluse, because architecture is like a letter - it has its recipients. His attempt to escape history, to make a retreat, is like moving from the avant- garde to "derriere-garde", in order to defend the real content and value of what one has produced. His fate was part of a larger wave of a kind of withdrawal in Europe, attentively followed by Jerzy Stempowski. "The Italian language retreated to the Western Adriatic shore," wrote the essayist, "just as the German retreated across the Oder and the Polish retreated across the Bug and the San. And the French, once a language know to all educated people, became understandable only to students of French studies."[4]

"Today most of the Western philosophy proclaims the praise of the end of values and the collapse of the term Veritas", I read in the essay Europe as Seen from Trieste by Claudio Magris. But a few lines further on the writer formulates a message which could help in finding the way. An artist "suspicious of revolutions and noisy rebellions must remember about the centuries which are behind him, about the wisdom and scepticism taught by them [...], for the sense of the profound [...] discredits the tribal idols, ready to pronounce themselves gods. With such a legacy of authentic humanitas or rather with an adequate vision of the relation between time and eternity, it will be possible to preserve the glow of the little flame, to send a letter in a bottle, to resist the wooing of power in a quiet and dignified way, even when the wooing is honest and institutions democratic."[5] A fate fulfilled proves to be a letter extracted from a bottle, although not all was gold.

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Stanjel, Ferrari-garden
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4 Jerzy Stempowski, *Słońce jesieni,* in idem, *Od Berdyczowa do Lajitów,* selected by Andrzej Stanisław K., Wołowiec 2001, p. 483.
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Above: Felcsút, Puskás Soccer Academy, refectory, detail (photo: Tamás Dobrosi)
Below: Ferenc Puskás with Hungarian children, players of the "Honvéd" soccer team (photo: www.puskas.com)

GEOMETRIZATION AND IMAGINARY CONNECTIONS
THE **FERENC PUSKÁS** SOCCER ACADEMY
THE TRUE SOURCES OF **ART DECO**
THOUGHTS ON **INDUSTRIAL HERITAGE** PROTECTION
FROM GOETHEANUM TO **GOETHE**
A TRIESTINE TRIPTYCH