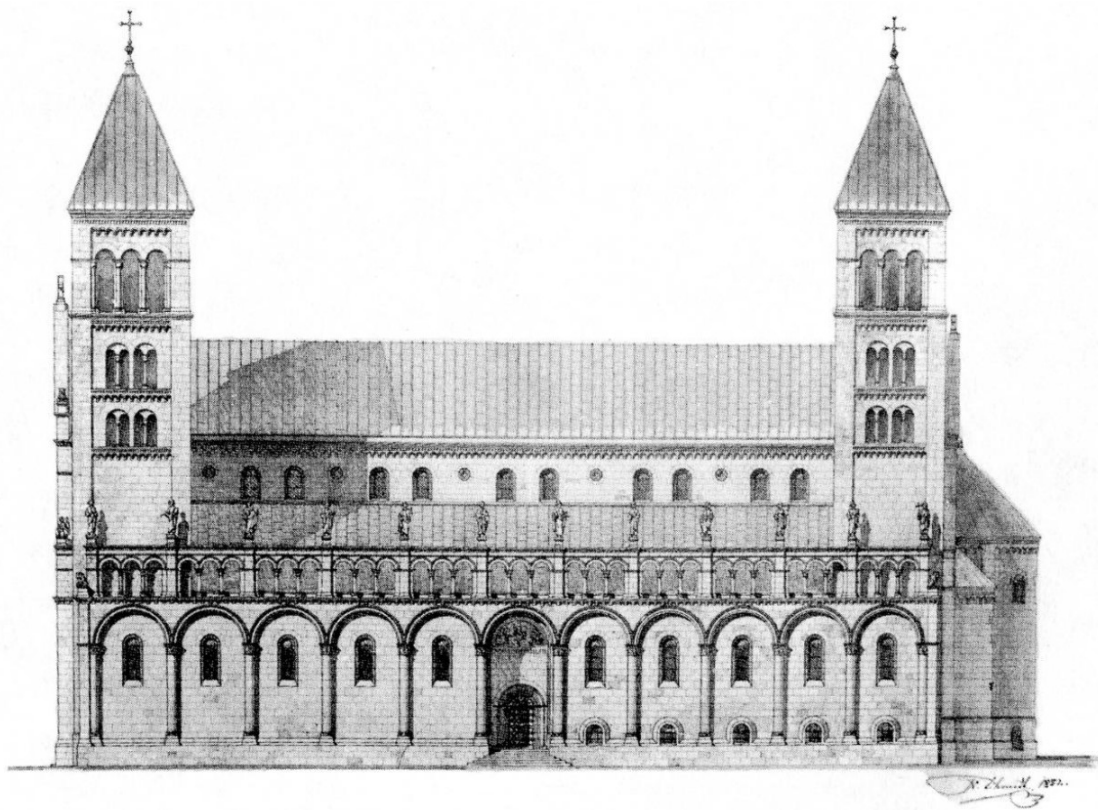


# Preservation of Built Heritage



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# Preservation of Built Heritage

Pécs

2020

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*"Historic monuments make people more cultured, spiritually and emotionally richer, wiser, more human, through the experience of encountering the culture of their ancestors."*

(Prof. Frigyes Pogány)

## FOREWORD

We tend to think of monument and heritage protection as the ongoing preservation and maintenance of a static state. As if heritage protection is an activity that defies change. Yet we see that everything around us is changing. Not only have our buildings changed over the centuries, but the principles of heritage preservation are also changing and evolving. Change is part of our lives.

This university course book was also inspired by change. After nearly 20 years of education following a similar system and theme, the *Historic Monument Protection* course was also transformed with the transformation of the architectural education in Pécs. In 2020, a long cherished dream came true, and the *Historic Building Diagnostics and Rehabilitation Engineer/Specialist* vocational training, accredited in 2015, was launched at the Faculty of Engineering and Informatics of the University of Pécs. Inspired by the legacy of professors *Zoltán Bachman* and *Pál Szabó* and the work carried out in connection with the *World Heritage Sites of Pécs*, the intellectual and professional workshop saw the time as ripe to raise the level of education in the preservation of built heritage.

At the same time, the number of courses on historic monument protection in the undergraduate education has decreased. From now on, it is necessary to condense into a single course what we have been able to pass on to future generations of architects over the last two decades in two theoretical and one practical subject on heritage protection.

The undoubtedly attractive image of the *homo universalis*, the man of many facets, the polyhistor architect, is now hard to maintain. Increasingly complex professional tasks and the increasingly complex world around us demand specialisation and a deeper knowledge of the various sub-disciplines. The architectural profession is also becoming increasingly specialised, requiring skilled professionals with in-depth knowledge of the field in question for specific tasks.

It is perhaps more appropriate for the average student of architecture to learn only the basics of heritage protection and, if this area takes hold, to specialise and further his or her education and skills as a professional engineer in this field. The new subject therefore deals with the basics of heritage protection and aims to provide a comprehensive overview of what is worth knowing about the heritage protection preservation today. At the same time, it also places a greater responsibility on the author of this course book, since the theoretical and practical knowledge of a very diverse field of study has to be conveyed to architecture students in a single semester. Moreover, at a time when there is no professional or social consensus on the principles of heritage protection and when even the largest professional conferences are full of heated theoretical debates between serious heritage professionals.

Lost between ever-changing principles, perspectives and interpretations, it is not easy for anyone who wants to give a comprehensive, objective picture of today's heritage protection. Nevertheless, this book is an attempt to do so now, only to have to change it in a decade or even a few years' time. Change is part of our lives.

## INTRODUCTION

Heritage protection is a complex concept that, in simple terms, deals with the preservation of the built heritage bequeathed to us by our ancestors and the transmission of that heritage to our descendants. Monuments are now seen as heritage, the most important witnesses of our past, and we want to preserve them in their original form and pass them on to future generations.

Monument protection activity is not limited to the renewal and restoration of protected buildings, but is the sum of many intellectual and physical activities, from research and legislation to presentation, maintenance to education and international cooperation. An essential part of heritage protection is heritage research, which aims to find and restore authenticity while documenting the historical changes that are still taking place today.

Heritage protection is both a theoretical discipline and an applied technical discipline. The professional protection and preservation of historic buildings requires both the use of generally recognised and tested methods of restoration and the latest discoveries and possibilities of science and technology.

Historic monument protection is a relatively young science. The development of modern times has shown the intellectual leaders of our society that it is not enough to protect cultural heritage instinctively, which has played a decisive role in the development of our way of life today, but that this protection must be organised. International cooperation and global agreements are very important, and it is necessary for social organisations to enforce the principles of heritage protection through effective regulations and laws. Unfortunately, in many respects, it seems that heritage protection, which is still in its infancy, is too late, because the devastation of the past centuries - especially the 20th century - is irreparable and the irreversible processes that have been set in motion (pollution, climate change, etc.) are so far advanced that we can at best slow them down, but we cannot stop them.

Heritage protection activity requires the cooperation of several disciplines (architecture, history of architecture, history of art, archaeology, etc.) and their representatives and specialists. A good heritage conservation professional must have a broad knowledge of these co-disciplines and collaborate with professionals working on specific heritage conservation tasks.

Historic monument protection is of particular importance to architects, as the visible and accessible works of our historic heritage are primarily buildings. We live with them, among them and in them, and they influence our tastes and our way of thinking, even if we are not aware of it. It is no coincidence that leading cultural cities such as Paris, Vienna, Florence or Prague are particularly rich in monuments, most of which have been preserved intact. Cultural heritage also helps to preserve the characteristics of a region, a country or a nation, and in this way is perhaps one of the most important means of preserving a specific popular or national culture in an age of globalisation.



*Pic. 1 - Christogram (or monogram of Christ) from the 4th century AD,  
the symbol of the World Heritage Site of Pécs*

## I. BASIC CONCEPTS AND DEFINITIONS

When we talk about historic monument protection or heritage protection, we often use these words synonymously. Although heritage protection is a more commonly used and "fashionable" term these days, the two concepts are not entirely overlapping. While heritage is a much broader concept, encompassing natural assets or movable cultural goods, intellectual and artistic works, historic monument is a somewhat narrower concept and more specific. Before going into more detail on historic monument protection, it is worth clarifying some concepts and definitions.

### I.1. The definitions of historic monument

The word *monument* in the Anglo-Saxon literature, which literally translates as memorial into Hungarian, is derived from the Latin *opus memoriae*. The slightly more accurate word *historic monument* is also used, which means historic memorial in mirror translation.

In Hungarian literature, monument is a mirror translation of the German word *kunstdenkmal*. Here, *monument* is used more in the sense of *artistic monument*, i.e. in the Latin *opus artis*, notwithstanding the fact that many monuments do not necessarily have *artistic value* in addition to their *historical value*.

The concept of monument has changed over the years, with many different definitions appearing over the last almost one hundred and fifty years, and new meanings being added to the various definitions from time to time, according to the approach to monument protection of the time. One of the oldest definitions of monument appears in the first Hungarian law on the protection of monuments, passed in 1881:

*"The term 'monument' means any structure and its appurtenances in the ground or on the surface of the ground which has the value of a historical or artistic monument."*

(Law article on the maintenance of monuments, passed in 1881)

The 1964 Venice Charter and the 1967 Hungarian Ministry of Construction Decree use different, more complex definitions of monuments, which have been extended to include not only obviously valuable and serious works, but also vernacular architecture and more modest works of cultural importance that have acquired cultural significance over time.

*„The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time.”*

(Definition of monument in the Venice Charter, 1964)

*"A monument is a distinctive, irreplaceable relic of our country's historical past (a building or other work of art, its accessories, and related works of fine and applied art) that serves as material evidence of the country's socio-economic and cultural development and is of outstanding architectural, historical, archaeological, fine art, applied art or ethnographic significance."*

(Translation of the Article 2 of Decree 1/1967. Hungarian Ministry of Construction)

The Cultural Heritage Protection Act of 2001 (Act LXIV of 2001 on the Protection of Cultural Heritage) introduced new concepts and definitions. The concept of monumental value was introduced, and with it the concept of historic monument changed.

*"**Monument value:** any building, historic garden, historic burial place or monument site, as well as their remains, and their functionally coherent ensemble or system, which is of national importance for the past of our country and the sense of belonging of the Hungarian nation or other community, together with its components, accessories and built-in furnishings, or in relation to its individual named value, as a historical, artistic, scientific and technical monument."*

*"**Registered monument value:** monument value registered in a public register and under general protection pursuant to the Cultural Heritage Protection Act."*

*"**Historic monument:** a historic monument registered in a public register which has been declared protected by a ministerial decision, resolution or ministerial decree under the Cultural Heritage Protection Act."*

*Thus, in the first step, the monumental value is first registered and only in the second step can it become a monument. The declaration of a registered monumental value as a monument may be initiated either ex officio or by the Prime Minister's Office, in the manner provided for by law.*

## **I.2. Criteria of a historic monument**

Regardless of the change in definitions, there are three main characteristics of historic monuments, which together are necessary to be considered a historic monument:

- A historic monument is **a monument of outstanding importance, of great sentimental value, which is irreplaceable.**
- A historic monument is a building, a site or an area, but in any case **an object of a real estate nature.**
- A historic monument is **a registered national treasure under institutional protection.**

If a building has no value worthy of protection, it does not, by definition, fall into this category. The second criterion is also clear. Even a very valuable and irreplaceable vase from the Ming Dynasty in China cannot be a monument, as it is not a real estate object. The vase is, of course, a cultural heritage object, falling within the category of protected movable cultural property. Likewise, the third criterion is also evident. Even if a building has clearly and universally recognised monumental value, as long as it is not registered, i.e. it is not under institutional protection, it cannot be considered a historic monument.

### I.3. National and local protection

As can be seen from the definitions, historic monuments are irreplaceable monuments important to a country, a nation, and are therefore under **national** (monumental) **protection**. However, there are also buildings that are not monuments of national importance, but are important in the life of a town or a municipality and play a decisive role in its townscape.

These buildings were originally classified under the category of townscape significance (buildings). Since 1997, with the entry into force of Act LIV of 1997 on the Protection of Historic Monuments, the protection of buildings of townscape value has been the responsibility of local authorities. The municipalities drew up an inventory of municipalities, which included a list of local protected buildings. This protection at municipal level is called **local protection**.

The task of local protection is in particular:

- a) to enumerate and define, record, document and make known to the public the range of buildings, ensembles of buildings, built environments and local natural assets (hereinafter together referred to as 'protected assets') which are worthy of special protection from the point of view of architecture, architectural history or urban history,
- b) the prevention, elimination, reduction or elimination of damage to protected values, and, in the case of tree stands, the replacement, conservation and planned maintenance of missing specimens.

From 1999, the professional rules for the local protection of built heritage were regulated by Ministry of Agriculture and Rural Development Decree 66/1999. From 2016, Act LXXIV of 2016 on the Protection of the Settlement Image came into force, which provided for the creation of the Settlement Image Manuals and the Settlement Image Regulations of settlements. The municipal inventories are annexed to the Settlement Image Ordinances in all municipalities.

### I.4. Categories of protected buildings

Until recently, nationally protected monuments and locally protected buildings, which are protected at municipal level, were classified in different categories. The concepts still in the public domain are, in addition to the monument category, the monumental character (building) and, in addition to the locally protected category, the townscape significance (building), which are designated as value categories according to Article 2 of Decree 1/1967 of the Hungarian Ministry of Construction.

*"Monument" category: a distinctive and irreplaceable relic of the historical past of our country (buildings and other works of art, their accessories and related works of fine and applied art) which serves as material evidence of the socio-economic and cultural development of the country and which is of outstanding architectural, historical, archaeological, fine art, applied art or ethnographic significance."*

*"Monument nature" category: a building or other work of architectural, historical, archaeological, artistic, applied or ethnographic interest, its accessories and related works of fine or applied art. It is similar to a monument with the difference in the degree of value that it is "only" a significant monument, economics and zoning limits its maintenance."*



*"Townscape significance: in both towns and villages, a building and its externally visible accessories which cannot be classified as a monument or a monument of monumental character on account of its historical or artistic value, but which, by virtue of its external appearance (location, mass, construction, façade, etc.), plays an essential role in the development of the townscape (settlement image)." It is a significant monument, but its maintenance is limited by economic considerations and its integration into the zoning plan.*

The last two categories of value were abolished with the entry into force of Act LIV of 1997 on the Protection of Monuments, after which all objects protected under the three categories of value above are considered monuments (Act LXIV of 2001 on the Protection of Cultural Heritage, which replaced the above Act, does not establish different categories of monument value).

### I.5. Local individual and territorial protection

Local protection can cover all or part of a settlement and its surroundings, known as local territorial protection, or individual buildings or parts of buildings in a settlement and its surroundings, known as local individual protection.

### I.6. The heritage 'family tree'

Heritage protection is a very broad term. We can consider as heritage all the assets bequeathed to us by our predecessors, which we have a duty to protect, preserve and pass on to future generations. This heritage can be divided in many ways. We can talk about *natural heritage* and *cultural heritage*, *tangible* and *intangible heritage*, *movable* and *immovable cultural heritage*, etc. These concepts and the relationship between heritage protection and heritage conservation are illustrated by the **heritage 'family tree'**. (Fig. 1)

Heritage can basically be divided into two parts, **natural heritage** and **cultural heritage**. UNESCO's World Heritage List still includes a large number of monuments of importance not only for human culture, but also natural habitats and natural formations (Galapagos Islands, caves of the Gömör-Tarna Karst Region, etc.)

The cultural heritage elements can be further subdivided into **tangible** and **intangible assets**. Intangible heritage assets include intellectual and artistic heritage elements. **Intellectual heritage** includes, for example, the so-called Kodály method of music education, the Lipizzaner horse breeding, the Hungarian dance house movement or even the Rubik's cube, while **artistic heritage** includes valuable works of art (literary, musical or fine arts).

**Monuments** are only part of the tangible heritage, which also includes **archaeological heritage** and **movable cultural goods**. Referring back to the characteristics of monuments, tangible heritage items that cannot be classified as monuments (e.g. a Chinese vase from the Ming dynasty, the Hungarian Holy Crown, etc.) can be classified as *movable cultural heritage* or *archaeological heritage* (monuments excavated from the ground before 1711).

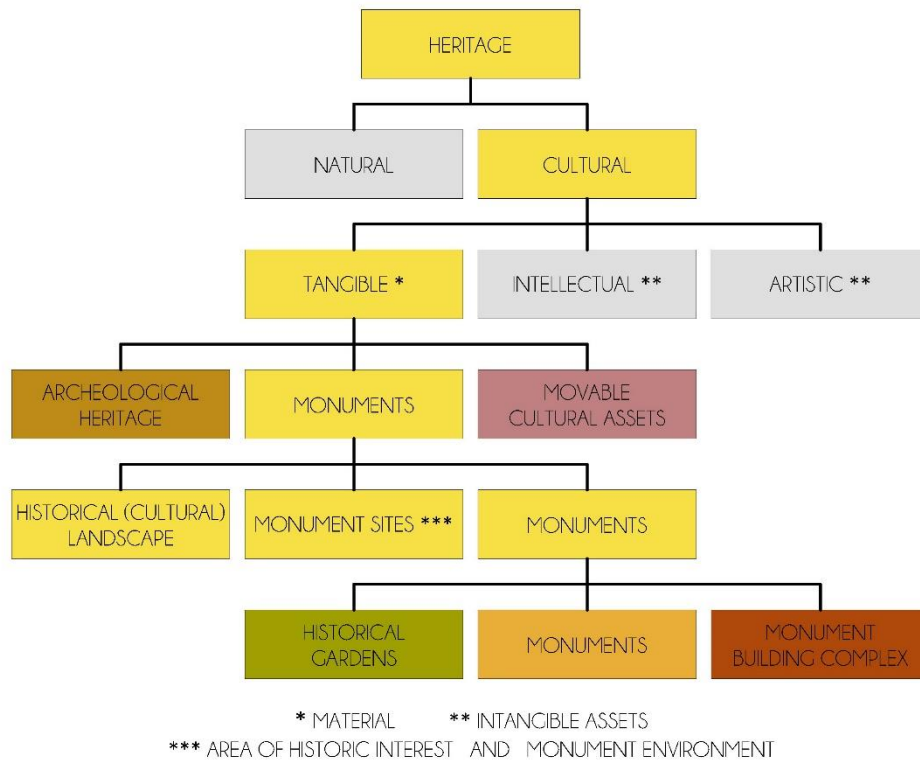


Fig. 1 - The heritage 'family tree'

Among the material heritage assets, there are **historic landscapes**, there are **heritage sites** and there are the **monuments** themselves, which are not protected by territorial but by individual protection. Historic landscapes are also known as **cultural landscapes** (transformed by human culture).

**Historic landscapes, cultural landscapes:** „An area of cultural (historic, monumental, artistic, scientific, technical, etc.) importance, resulting from the combined action of man and nature, which is partially built up and which, by virtue of its character and unity, forms a topographically definable unit, should be protected as a historic landscape.” Historical landscapes and cultural landscapes are the result of the joint work of nature and man and culture. In Hungary, such historic landscapes and cultural landscapes include the *Tokaj Wine Region*, the *Balaton Highlands* and the *Hortobágy*.

**Monument sites** include areas of historic interest and monument environments.

**Areas of historic interest:** „An area of historic interest is that part of a settlement whose characteristic structure, built form, overall appearance, relationship with the landscape, squares and streetscapes, and buildings form a coherent system and are of historical importance and therefore deserve protection as a monument.”

An area of historic interest is a group of buildings, works of art (e.g. public sculptures) and any associated properties that have been deemed worthy of preservation and therefore declared protected. This area may also include elements (e.g. buildings) which are not individually monuments.

An *area of historical interest* may be a public square, industrial or transport area, and its delimitation is determined by the history of the area, the structure of the settlement, its overall appearance and its relationship with the landscape. These are also protected by the designation of an *area of historic interest*. Examples of such areas of historic interest include the entire central area of the town of Visegrád or the historic city centre of Pécs, which is bordered by a medieval city wall and has been the largest contiguous area of historical interest in Hungary since 1966.

The same name is given to the part of the land surface or of the settlement under which there are remains of a building, structure or settlement that have been destroyed but are of monumental importance, which are worth exploring and exhibiting and which have been declared protected.

**Monument environment:** The legally defined setting of a *historic monument* is considered to be a *monument environment*. A *monument environment* is the immediate surroundings of a monument and of an area of historic interest that has been declared protected. All architectural and urban planning in its area must be subordinated to the urban design of the monument, and is regulated by law.

Monuments under individual protection can be further subdivided into **historic gardens**, **monuments** and **monument ensembles** (*monument building complexes*). Our historic gardens are a collection of natural, artistic, monumental and historic environmental values that preserve a unique, centuries-old heritage of garden culture. Hundreds of historic gardens once existed in the Carpathian Basin, many of them designed by renowned landscape gardeners from Germany, Austria, France or England. Unfortunately, some of these gardens have suffered irreversible damage and some have been destroyed.

**Monument ensembles** are protected complexes of several buildings that have been placed under common protection. The individual buildings do not appear as separate elements on the protection list, but are listed under a common identification number. Such a monument complex is the *Kamalduli Hermitage Monument Ensemble in Majk* (Pic. 2) or the *Őrség Folk Monument Ensemble in Szalafő-Pityerszer* (Pic. 3)



Pic. 2 - Kamalduli Hermitage Monument Ensemble in Oroszlány-Majk, Hungary





*Pic. 3 - The Őrség Folk Monument Ensemble in Szalafő-Pityerszer, Hungary*

## **I.7 Hierarchy of built heritage**

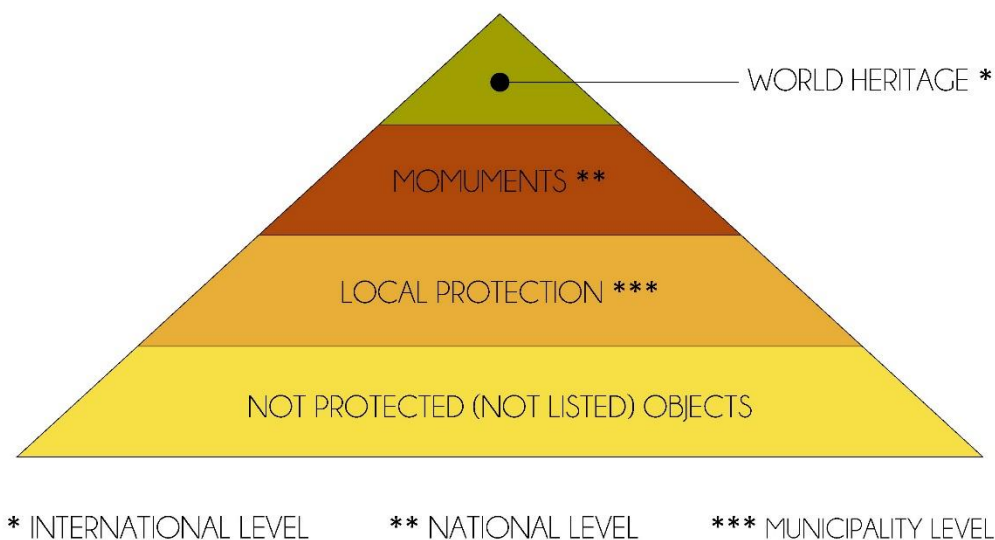
Built objects can also be ranked according to their protection level. According to the Building Act, elements of outstanding value of the architectural heritage must be designated, declared protected, maintained, preserved, used and presented as part of the international (universal), national (national) and local (municipal) architectural heritage. The hierarchy of built heritage values can be illustrated by a so-called '*built heritage pyramid*'. (Fig. 2)

Today there are approximately four million built heritage objects in Hungary. The majority of these are not protected buildings, so they form the lower level of the 'built heritage pyramid'.

There are between 50,000 and 60,000 locally protected buildings in the country (unfortunately, this is only about one fifth of what would be expected on the basis of the value of the buildings).

There are about 13,500 protected historic buildings in Hungary. These buildings of national importance form the third level of the pyramid.

Of course, built structures with World Heritage status are the smallest in number and typically do not appear as individual buildings but as part of World Heritage sites. Eight Hungarian sites are currently on the UNESCO World Heritage List. These are only partly built properties, as Hungarian sites have been inscribed on the World Heritage List both as natural heritage and as cultural sites.



*Fig. 2 - Hierarchy of built heritage values*

### **I.8 Monument protection and monument maintenance**

*Monument protection* is often confused with *monument restoration*, as if monument protection is only about the physical renewal and preservation of a building. If we look only at the temporal dimension, it would be more appropriate to talk about "*monument protection and monument maintenance*" rather than *monument protection*, since the work with monuments does not end with the restoration of the monument, but also with the problems of **presentation, maintenance, operation** and **upkeep**, which are all part of the tasks of historic preservation. For World Heritage sites, such as the World Heritage Site of Pécs, long-term plans are being prepared for the maintenance and operation of the sites. In order, firstly, a *Groundwork Document* is prepared, and then a *Treatment Plan* is drawn up, which is now a mandatory element of the management and long-term maintenance of World Heritage sites.

However, the scope of heritage conservation activities should be broadened not only because of the time dimension. The scope of heritage protection also includes a range of activities which, although less spectacular than the physical regeneration of the listed building, are essential for complex heritage protection. Such activities include, for example, **value research** and **registration**, the legal act of **designation** or the **drafting of legislation** on the protection of historic monuments. It also includes the **dissemination of information** and **education** in the field of heritage protection, and the organisation of international cooperation, agreements and conferences between countries, which also contribute to the common cause of heritage protection, i.e. the preservation and maintenance of the built heritage of humanity.

**Monument renewal** is only one part of heritage protection and maintenance activities, but the complex *monument renewal* activity also consisting of several parts and steps. These are:

**- Architectural history and art history research**

A preliminary architectural history and art history research should be carried out with the appropriate professionals, who will try to obtain as much detailed information as possible about the monument based on archival information.

**- Archaeological research**

In some cases, archaeologists are also needed if the work involves renovation work below a depth of 30 cm, for example at the foundations, or if the building is an archaeological heritage site.

**- Restoration research**

Conservators are required for each type of material found in the listed building, for which each conservator must apply for a separate research permit. That is, for stone, wood, silicate, glass, metal, etc., a suitable conservator must be hired for each material.

**- Restoration plan**

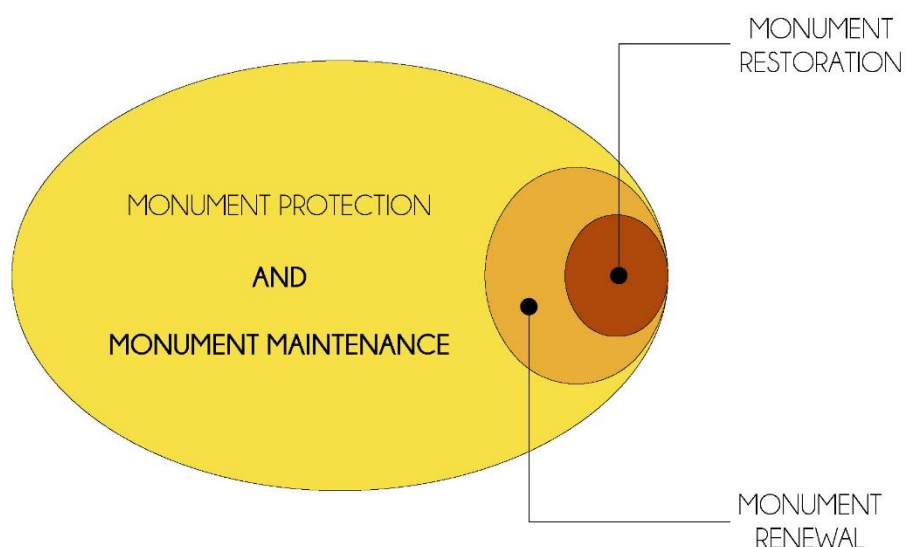
A restoration plan must always be drawn up for the restorer's work, on the basis of which only the necessary restoration work can be carried out.

**- Building permission**

Once the architectural, archaeological and restoration plans have been drawn up, the building permission is issued by the Department of Construction and Heritage Protection of the County Government Office as the authorising authority.

**- Start of monument restoration works**

Only then can the actual monument renovation and restoration work begin. (Fig.3)



*Fig. 3 – Relationship among monument protection (and care), renewal and restoration*

## II. FACTORS AFFECTING MONUMENTS

The protection of monuments and heritage is necessary because there are many damaging factors that cause the destruction of built heritage. These factors can be grouped in many different ways. The present classification examines the different factors from the point of view of the object of damage (objective causes) or from the point of view of the subject or cause (subjective factors), and from the point of view of whether they have natural or social causes.

### II.1. Objective natural causes

The most obvious problem is the objective natural causes, the destructive factors of our environment and nature that have had and continue to have an impact today, independently of human activity. These natural destructive factors have been present throughout human history, irrespective of the level of civilisation of a given society.

**Natural disasters:** The most obvious problem for the built heritage was and is still today the natural disaster. Such elementary disasters are the **earthquakes** that destroyed the *Church of Zsámbék* in Hungary at the end of the 18th century, or the collapse of the Roman-built *Celsus Library* in Ephesus in 262 AD. (Pic. 4) Among the disasters are **floods**, such as the great Szeged flood of 1879, but also the floods in the Upper Tisza region, which caused serious damage. Historically, tsunamis have also caused great devastation, and more recently the 2004 tsunami in Thailand or the 2011-ES tragedy at the Fukushima power plant may be familiar. Among the **fires**, the *Great Fire of London* in 1666 was the most notable, when the majority of the city's building stock - largely timber-framed - burned down, including more than 13,200 dwellings, 87 churches and the old St Paul's Cathedral. It is estimated that 70,000 of the 80,000 inhabitants of the inner city had their homes destroyed, and this event became the trigger for the brick building that is still a feature of the island nation today. Serious **volcanic eruptions** have also occurred several times throughout history, perhaps most famously the eruption of *Mount Vesuvius* in 79 AD, which completely buried and wiped out the cities of *Pompeii* and *Herculaneum*.

**Meteorological effects:** Meteorological effects include **heat fluctuation** and **thermal expansion**, as well as **precipitation** (rain, stormy rain, hail, snow) and **frost**. Frequent changes in temperature cause materials to contract and expand, creating stresses and mechanically destroying building materials. The volume of precipitation seeping into the cracks caused by thermal fluctuations increases by about 10% when frozen, and the tensile force of frost further deteriorates building materials.

*Stormy rain* is said to occur when high intensity rain is accompanied by high wind pressure. Due to the prevailing wind direction in our country, precipitation mainly affects the northern side of buildings. Precipitation creates a continuous layer of water on the façade surface, which is pressed onto the surface by air turbulence and water enters the structure through small cracks and unsealed joints. This can be up to 20-30 litres/m<sup>2</sup>.

*Hailstorms* are dangerous mainly because of their kinetic energy. Hailstones are formed in rain clouds from condensation water that has cooled below freezing. Grain sizes are usually between 1 and 50 mm, mostly pea or walnut sized, but rarely larger than 100 mm, which can cause serious damage to vehicles and even buildings, in addition to agriculture.





Pic. 4 – Ruins of the Celsus Library in Ephesus, built in 117 AD, Turkey

**Mechano-physico-chemical effects:** these include **oxidation**, **corrosion**, **abrasion** or **deflation**, abrasive effects of wind-borne sand or other hard particles. These cause most problems in *arid* or *semi-arid* regions. Their best-known victims are the *Memnon Colossuses*, two large seated statues of *Pharaoh Amenhotep III*, which have stood for 3,400 years in the Theban necropolis in the floodplain of the Nile, opposite the modern city of Luxor. Originally standing at the entrance to the Pharaoh's mortuary temple, the statues have lost their features completely over the centuries due to the abrasive effect of wind-borne quartz sand.

**Geophysical-geochemical effects:** geophysical-geochemical effects include, for example, **landslides**, which are a typical problem in loess areas. These include **groundwater**, **aggressive groundwater** and the **destructive effects of salts** that are superior to those from soil moisture. The most common problem of our historic buildings and monuments is the leaching of salts from the soil into the structure and the resulting damage, due to the lack of waterproofing of the walls.

**Biophysical-biochemical effects:** biophysical-biochemical factors include damage caused by living organisms, from the simplest **micro-organisms** to higher plant and animal pathogens. These include damage caused by **wood-rotting fungi** (e.g. *serpula lacrimans*), **insects** (various species of mosquitoes, termites), small **rodents**, or the mechanical destruction of roots of **higher plants, shrubs and trees**. The best known example is perhaps the ruins of the city of *Angkor* in Cambodia in South-East Asia. (Pic. 5)





*Pic. 5 - The ruins of the Ta Prohm temple, Angkor, Cambodia*

## **II.2. Objective social causes**

The objective social causes of the deterioration of historic monuments include civilisational activities brought about by mankind, which are not intentional acts of damage or destruction of the building, but are the "side-effects" of certain civilisational activities, which nevertheless lead to the destruction of the buildings.

**Moral decay:** This includes *functional inadequacy or loss of function due to changes in lifestyle*. Good examples are old buildings that have lost their function, windmills, watermills, water towers, which, unless they are given a new function to sustain them, are doomed to destruction. Many of these buildings are still standing, converted into residential housing or museums.

**Civilisational corrosion:** This category includes *industrial and transport air pollution*, emissions from factories and vehicles. The main air pollutants are carbon monoxide from car exhausts and sulphur dioxide from factory chimneys, which is also responsible for acid rain. Another form of civilisational corrosion is *the winter salting of roads*, which primarily releases harmful salts and chlorides into the soil, which then migrate through groundwater into the walls of buildings, where they crystallise and destroy them. *Vibrations from vehicle traffic* are also destructive, causing problems in busy cities and small towns with high through-traffic.

**Urbanisation consequences:** the planned *redevelopment of urban areas* has caused very serious damage to the built heritage. One need only think of the large housing estates built during the socialist era, which were not always greenfield projects but often involved the demolition of old buildings or entire blocks. However, similar major interventions have also taken place in the past. The construction of St. Peter's Square in Rome, designed by Giovanni Lorenzo Bernini and completed in 1667, required the demolition of several blocks of the dense urban fabric that had previously stood there. Urbanisation also resulted in the destruction of buildings damaged or destroyed by the *construction of metros and underground railways* in the city.

### II.3. Subjective factors

Subjective is the term used to describe factors that are examined from the point of view of the subject or cause of the damage, which are largely intentional acts of destruction, regardless of whether the destruction was caused with good or bad intentions.

**War damage:** Throughout history, the greatest destruction to built heritage has been caused by war. The two great wars of the 20th century destroyed most monuments at a time when they were already officially protected by law everywhere.

**Indolent demolition:** *Indolent demolition* was a common practice throughout history until the advent of official heritage protection in the 19th century. Indolent demolition is the dismantling and use of stones from old buildings for new construction. An example is the Wenckheim manor house in Póstelek near Békéscsaba, which was abandoned after the Second World War and every moveable element of which was dismantled by the inhabitants of the area. Some of the ornate stove tiles, stone ornaments and marble railings can still be found in the buildings and outbuildings of the farms in the area. Another example of the use of materials from old buildings is the monumental colonnade of *La Mezquita* in Córdoba, once the largest mosque in the Islamic world and Europe, where the individual columns are not uniform in size, shape or material. The Moors gathered the large number of more than 900 columns that make up the *columns hall* from the Iberian Peninsula and the Mediterranean by demolishing various existing buildings. (Pic. 6)

**Deliberate vandalism:** vandalism, intentional damage or graffiti are unfortunately common problems today. They can be combated (camera systems, graffiti-proof paintings, etc.), but the long-term solution is to educate people and raise cultural standards.

**Misguided scientific views and trends:** one such trend that has now been superseded was the so-called purism of the 19th and early 20th centuries, the practice of *building in style*, which emphasised one of the styles of the period piled on top of a building and destroyed the others in favour of a unity of style. The modern approach to heritage conservation is that all periods of a building are of equal value and should be protected.

**Addendum:** This includes structural defects, poor choice of materials or damage to the building caused by unprofessional, shoddy workmanship.

**Science lagging behind:** This includes problems that have yet to be solved or new, undeveloped technologies, such as Gyula Hajnóczy's didactic strip for the protection of the corona of the Roman villa in Kővágószőlős. (Pic. 7)





*Pic. 6 – The columns of the Cordoba mosque (La Mezquita) in different materials and sizes*



*Pic. 7 – The wall crown protection of the roman villa in Kővágószőlősi (Gyula Hajnóczy, 1985)*

### III. HISTORY OF HISTORIC MONUMENT PROTECTION (brief overview)

The historical development of modern heritage protection is only briefly described in the next chapter. Of course, it is important to note the way in which the modern practice of heritage conservation has evolved, but it is also important to note that this evolution is not yet complete, and that we are not talking about a mature science, but about an evolving discipline with changing principles and methods. Although heritage conservation is fundamentally linked to cultural development, the culture of societies and, in a broad sense, to general and dominant ideology, this chapter is really limited to the issues of heritage conservation and its historical changes. Many heritage conservation textbooks attempt to give a broad overview of cultural history in this chapter, but it is best left to cultural historians to describe the development of arts and culture. The development and current state of conservation is only partly the result of cultural-historical developments, since research techniques, i.e. the applied natural sciences, social conditions and the technical level of architecture, are as much a determining factor in conservation as the cultural-intellectual factor. Of course, this chapter also makes reference to the most important general cultural-historical contexts where this is necessary for an understanding of the material.

#### III.1. General history of monument protection

##### *Monument protection up to the Renaissance*

In the ancient world, we cannot really talk about monument protection in the modern sense. Although the damage to buildings became a problem of awareness relatively quickly, and with it, of course, the restoration of the damage, the indolent destruction of decaying buildings, the use of their materials for the continuous construction of new ones, was a natural part of history. Most of the destruction was man-made and seems to have been simply accepted by ancient cultures as an inevitable consequence of war and conquest. Measures to preserve or repair structures are known only in areas where the culture remained autochthonous and unchanged over a relatively long period. Thus, in fact, in antiquity, we know of only two civilised areas where there were genuinely systematic attempts to preserve existing, important buildings: Egypt and the Roman Empire.

**In Egypt**, any renewal of state life, for example at the beginning of the reign of the new pharaohs, began with the restoration of ruined architectural monuments. It was obviously in this architectural heritage that they saw the roots of their power and culture, and witnesses to these roots. Thus, for example, *Ramses II*, after some two thousand years of destruction, restored the pyramids and their associated temple structures, the granite belt of the pyramid of Pharaoh Mykerinos (Menkaure) in Aswan<sup>11</sup>, etc. (*Pic. 8*)

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<sup>11</sup> The pyramid of Mykerinos is the smallest of the three pyramids of Giza, Kheops, Khephren and Mykerinos (Hufu, Hafré and Menkaure).





*Pic. 8 - The pyramids of Giza. The remaining enclosure at the top of the pyramid of Khephren the restoration work of the New Kingdom*

It is noteworthy that at this time, the old buildings were not yet considered quarries by the powers that be. Even the rulers of the Hellenistic House of *Ptolemy* sought to preserve what the old dynasties had created, and even the Roman emperors (who considered themselves the successors of the Pharaohs) sought to preserve the great buildings of Egypt's historical past.

Egypt was, in fact, the empire of antiquity where conservation was most consistently practised, which naturally had an impact on the attitudes of the surrounding states. The obvious reason for this was that the social and intellectual stability that this empire maintained for nearly 3,000 years in an autochthonous way is hard to match.

The **Roman Empire's** so-called defensive measures were clearly aimed at countering destructive human interventions. Several imperial decrees and edicts (*Claudius*, *Vespasian*, *Hadrian*) deal with the "shameless plundering" of ancient public buildings. The *Emperor Constantine* **ordered the registration of old buildings**. Unfortunately, these regulations were not effective enough, as more and more old buildings were being used for new construction. In particular, expensive building and cladding materials (marble, alabaster, polished granite, etc.) and metals were dismantled for recycling. The turbulent, even chaotic, social and political conditions in the era of the military emperors (after *Septimius Severus*) encouraged this development. The Emperor Theodosius the Great had already imposed severe penalties (a fine of 6 pounds of gold) on those who demolished or damaged such public buildings. **He was the first in Europe to decree that buildings of the past should be protected** and to demand in his decree that new buildings should respect the style of their surroundings.

The relatively orderly conditions of the Roman Empire were completely disrupted during the turbulent period of the **early Middle Ages**, leaving the fate of monuments vulnerable to the vicissitudes of power. Almost all the buildings of the Carolingian period were built from the demolished remains of Roman civilisation. One need only look at the magnificent pulpit of the Duomo in Aachen, made entirely of demolished buildings. Of course, the spread and exclusivity of Christianity played a large part in this, since much of the demolished architecture was once used to glorify pagan deities.

Islam treats old buildings no differently: the more than 900 columns of the *Cordoba mosque* were all made in ancient workshops. In the same way, the *Turks* used the material of the *Church of St. Bartholomew* in the main square of Pécs to build the *Mosque of Gazi Qasim Pasha*. (The Turkish building, restored and enlarged in the 1930s by *Nándor Körmeny*, is now a Christian church in downtown Pécs.)

This indolent demolition-based construction lasted until the 11th century, the heyday of **Romanesque**, when the practice of stone carving, bricklaying and masonry was revived, mainly by masters who had fled the *Byzantine Empire* to Western Europe. Nevertheless, the demolition of ancient monuments continued for a very long time. One only has to look at the mediaeval *lapidarium* of the *Cathedral of Pécs*, where there is more than one Roman carving among the stones of the original gateway of the cathedral or the altar. Of course, the new style that was emerging soon required the right material and the right decorative treatment, so they slowly stopped demolishing and recycling the old. Soon, the forgotten ruins went underground, which in many cases ensured their survival.

The triumph of **Gothic** in Europe has suddenly ended the interest in exploiting old buildings. The new style demanded new building materials. Freshly carved, high-strength stones were needed, which allowed the construction of bold frame structures. The Gothic period therefore saw the rise of limestone as a building material. The thick-walled, solid churches of the Middle Ages, which were also used for defence, were built mainly of hard volcanic stones, while the thin frame structures, walls with huge glass windows and ornaments of the Gothic period required well-carved but strong stones. The old churches have been demolished or significantly altered. The preservation of the old building was only of interest where a specific historical or ecclesiastical event was associated with the building.

A special form of monument protection developed in relation to the maintenance of cathedrals during the Middle Ages. These large churches exceeded the size of any known building and could only be preserved if their deterioration was constantly prevented, weathering was reduced by countermeasures, surfaces were cleaned and, above all, damaged parts were replaced one by one. This is how the large *maintenance workshops* were set up, which were soon organised into guild-like associations. There are cathedrals in Europe where these workshops still operate today, of course with more modern equipment and world-famous research institutes, such as in Cologne, Amiens, Paris or Milan. It was a privilege to belong to these guilds, their occupations were passed down from father to son, e.g. stonemason, mason, conservator, etc., and the social safety net ensured that orphaned families were provided with adequate care and development opportunities. (There were relatively many accidents in these structures). Of course, these workshops, where a diverse range of professionals lived together, were also culturally significant, and represented the highest level of technical development, especially in the Gothic period.

## ***Monument protection from the Renaissance to the French Revolution***

The recognition of the importance of monuments began to revive in the **Renaissance**, but even then only selectively, mainly in relation to works of antiquity. **Large-scale excavations** began, but often with the aim of pillaging and plundering and of adorning the collections of the powerful of the time with the finest antiquities possible.

The first true advocates of true heritage protection were the **popes**, who reinterpreted the works of pagan predecessors and valued them as the forerunners of Christian Europe. The Vatican's collections began to professionally organise, manage and conserve the objects collected. Ancient churches and buildings were restored (e.g. the Pantheon) and eminent artists were commissioned to protect and restore old buildings, or to destroy them if necessary. *Pope Leo X*, for example, appointed Raphael (1483-1520) to lead the papal excavations in 1516. He was also responsible for the **registration of monuments**. Pope Paul III had **already set up a central office for the care and maintenance of ancient buildings**. These measures were essentially the beginnings of a modern protection of monuments, but it was only in the ecclesiastical state and at most it was still being implemented in the Italian states (Florence, Siena, Milan, Naples). In the meantime, unfortunately, the trade in antiquities had also begun. Above all, the Austrian, Bavarian and Spanish prelates wanted to establish 'small Vatican collections' in their residences. (Suffice it to mention the collections of the Archbishops of Salzburg and Würzburg.)

The easiest place to obtain such material was in Italy, which is why *Pope Urban VIII* banned the export of artworks by decree in 1624. It is true that it was the same Pope who had the bronze covering of the Pantheon dome cast for the columns of the altar of the new St Peter's Basilica. (Hence the saying that what the 'barbarians' failed to destroy, the *Barberini* did, because *Barberini* was the Pope's surname.) The great European states had not yet tackled such issues, and only in England was a kind of orderly conservation of monuments started by private initiative in the early 18th century. (The Adams brothers, who had a passionate respect for the ancient world, were at the forefront of this. They were the originators of a particular English classicism, see the style named after them: the 'Adam style'.)

The **age of the Reformation** brought nothing but destruction to the historic architectural heritage. In most places, Catholic churches, convents and monasteries were taken over by the Protestant churches, and often with ruthless consistency, all that the new faith considered to be part of idolatry was removed. The first great destruction of European culture was then completed by the ravages of the *Thirty Years' War* (1618-1648). There is hardly a church or ecclesiastical institution in Europe that has not fallen victim to some form of fanatical zealotry. In many cases, a building was razed to the ground because the other denomination had 'desecrated' it. And Catholicism, 'victorious' in the *Counter-Reformation*, no longer wanted to restore or renovate, but as a sign of victory, built Baroque buildings on old foundations or sites (Würzburg Cathedral, Melk Abbey, etc.) (*Fig. 9*). The modest *Romanesque* or *Gothic* buildings, 'desecrated' and mostly damaged, were given over to the followers of heretical religions, who in most cases severely whitewashed all frescoes. It is true that in many cases, against their will, they managed to save the frescoes for posterity.





Pic. 9 - Baroque building complex of Melk Abbey (Melk, Austria)

Since the end of the 17th century, the attitude towards cultural heritage has slowly changed. The discovery of Pompeii and Herculaneum, two Roman cities destroyed by the eruption of Mount Vesuvius in 79 AD, and the systematic excavations that began there from the 1750s onwards, played a major role in this. French and English scholars have published expert descriptions of the *Acropolis*, the ancient cities of the *Middle East*, especially *Syria*. *Richard Pococke* (1704-1765) published his book on Egypt and Cyprus, in which he presented for the first time scientifically correct illustrations, engravings and plans of the Egyptian pyramids and the temples of Karnak. The discovery, exploration and preservation of the ancient world became popular, and the spread of drawings and engravings by *Giovanni Battista Piranesi* (1720-1788) played a major role in this. This romantic-idyllic representation of ancient ruins and the depiction of elements of ancient architecture in a new spatial concept became a major contemporary - in today's terms - PR action to save ancient buildings. It was in this spirit that *Johann Joachim Winckelmann* (1717-1768) published his seminal work<sup>2</sup> on Greco-Roman art in 1755, the first scholarly analysis of Greek art, which sparked a veritable enthusiasm for ancient art, especially in the German-speaking world. The nature of excavations and excavations changed more and more, there was less and less destruction and the idea of preserving the ancient built heritage became more and more prominent.

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<sup>2</sup> WINCKELMANN, J. J.: *Reflections on the imitation of Greek works of art in painting and sculpture*. Dresden, 1755.



## ***Monument protection from the French Revolution to the early 20th century***

The **French Revolution** (1789-1799) was undoubtedly the most important turning point in the history of monument conservation in Europe. The new power that emerged as a result of social change understandably wanted to destroy everything that reminded it of the past or, in the sense of the new liberal ideology, had once been in the service of oppression, of the old order, of the *ancien régime*. The built historical heritage was covered by an immense wave of destruction and decay. The rooms in the royal and episcopal galleries of cathedrals were decapitated, the furnishings smashed, the wall paintings scraped or whitewashed. The furnishings of monasteries were thrown out, sacred buildings were turned into stables or warehouses (e.g. the *St. Chapelle* in Paris), important building complexes were simply turned into quarries for the construction of forts and other secular buildings and dwellings (e.g. the *Abbey of Cluny*). In France in particular, this first phase of the revolution caused untold damage, but German secularisation was no more gentle on the historical heritage (e.g. the complete demolition of the *Franciscan church in Munich*).

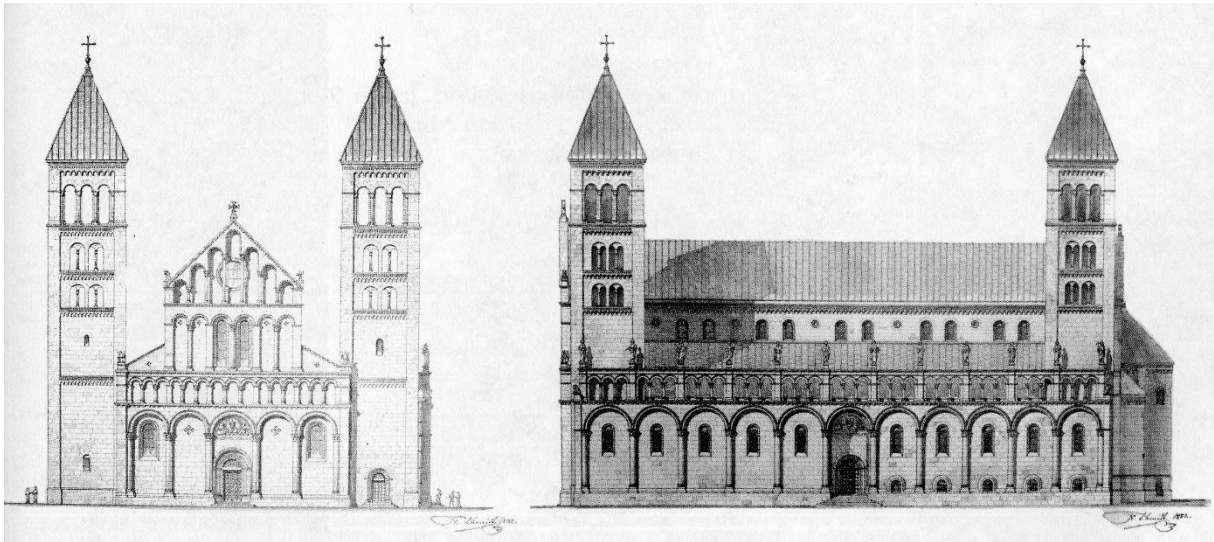
In fact, the massive destruction was halted by the resurgence of nationalism everywhere. Intellectual leaders quickly realised that destroying heritage could mean destroying roots. Already during *Napoleon's* reign, a census of damaged or destroyed monuments was begun, and in 1816 France published the first comprehensive list of architectural heritage (*de Laborde*). In 1830, the first *commissioner for the protection of monuments* was appointed, and in 1837 the *Commission supérieure des monuments historique* (Supreme Commission for Historical Monuments) was created. The most important and exemplary activity of the Commission was **the survey and inventory of the monuments of France**. This archiving and subsequent restoration work was above all the work of the great French architect **Eugène Viollet-Le-Duc** (1814-1879). No other person in the history of heritage conservation has had such a decisive influence on the management of monuments, not only in his country, but throughout Europe. No one has known and embraced the spirit, architecture and art of the Middle Ages like the French architect. His 19-volume *Dictionnaire raisonné de l'architecture française du XI. au XVI siècle* (*Dictionnaire raisonné de l'architecture française du XI. au XVI siècle*) was published between 1854 and 1869, followed by a six-volume *Dictionary of Interior Architecture* in 1875. These books remain the definitive and authoritative works in the field of monument conservation to this day. *Viollet-Le-Duc* restored the most famous French cathedrals, such as *Notre Dame in Paris*, *St. Chapelle*, *Amiens*, *Chartres* and *Reims*. (Pic. 10)

*Viollet-Le-Duc's* work was based on two essential principles: absolute respect for the monument and strict adherence to architectural style. Unfortunately, this latter principle has often resulted in stylistic purges, despite his theoretical opposition to such changes. This convulsive adherence to style also led to the purist excesses of *Viollet-Le-Duc's* restorations, and it is to his name and work that the movement for the protection of monuments, *purism*, is today attributed. Although he is still regarded as the *father of purism*, in reality it was the Romantic approach of German architects, notably *Karl Friedrich Schinkel* (1781-1841), that gave rise to the overflowing, true *purism*. *Schinkel* was a great admirer of Gothic architecture, and advocated the notion that the restoration of a monument should be carried out in the ideal state imagined, which the medieval architect could not complete.



*Pic. 10 - Reims Cathedral restored by Viollet-Le-Duc (Reims, France)*

This purist approach is reflected in many neo-Romanesque and neo-Gothic buildings, where you really have to look for the historical condition with a magnifying glass. In Hungary, the current state of the *Cathedral of Pécs*, designed by *Friedrich von Schmidt* (1825-1891), an Austrian architect of German origin and an internationally recognised representative of the purist movement, is a textbook example of this 'restoration'. In fact, it is safe to say that today it is not the Romanesque roots of the cathedral but the reconstructed building by *Friedrich von Schmidt* that is the monument that needs to be protected. (Pic. 11)



Pic. 11 - Friedrich von Schmidt's plan of the western and southern facades of the Cathedral of Pécs (1882)

*Purism* is a method of monument conservation in the 19th century that strives for stylistic purity and unity. Purism took little or no account of the historicity of the monument's past and sought to restore it to its original or most dominant state. In order to do this, it banished all other periods of the monument's life and removed traces of its elements, in other words, it 'purified' the monument. And, in the interests of stylistic unity, he added parts of the building that were never there. *Stylistic unity* was more important than *authenticity* (e.g. the Church of Lébény).

The main characteristics of purism is the

- creation of *stylistic unity*, removal of other styles that have been superimposed over time,
- addition of a "pure" style to the building, and
- *correcting* and *adding* to the original style (which is often based on hypotheses)

The most prominent representatives of purism are *Eugène Viollet-Le-Duc* in France, *Karl Friedrich Schinkel* in Germany, *Friedrich von Schmidt*, restorer of the *Cathedral of Pécs* in Austria and in the Habsburg Empire. In Hungary, the name of *Imre Henszlmann* is most notable, but the great architects of the time, such as *Frigyes Schulek* and *Imre Steindl*, also carried out a number of purist restorations.



The *purist* approach of the 19th century determined the international development of heritage conservation until the first half of the 20th century, when modern principles emerged. From today's perspective, purism has caused a great deal of damage and destruction. However, the work of *Eugène Viollet-Le-Duc* cannot be judged by what the *Purists* did, which is now considered senseless destruction. The French architect has saved many French monuments and his research has contributed greatly to the attention paid to the conservation of monuments.

### ***Monument protection from the early 20th century to the Second World War***

The change of approach to monuments began in England in the second half of the 19th century with *John Ruskin* (1819-1900). Ruskin was above all an opponent of the great English purist architect *Scott Gilbert*, the most important exponent of English neo-Gothic architecture, and his works had a decisive influence in Britain. In particular, his two books, *The Stones of Venice* (1843) and *The Seven Lamps of Architecture* (1849), laid the foundations for a new understanding. The *Arts and Crafts* movement, which was influential in Britain and the United States, was also inspired by Ruskin's writings. Ruskin was only interested in *conservation*, and he introduced *drawing representation* as the most important tool for documentation. The illustrations in his book *The Seven Lamps of Architecture* are still a gem not only for monument documentation but also for architectural drawing.

On the continent, the arrival of *Georg Dehio* (1850-1932), a German art historian born in Tallinn, started a process of great change. Dehio's slogan ("*Conserve and not restore*") soon became a recognised principle of conservation. The great theoretician of the new approach was the Viennese art historian *Alois Riegl* (1858-1905), who took the architectural heritage out of its national character and argued that the monument was an elementary artistic value that should be preserved and cherished regardless of national affiliation. Finally, his disciple *Max Dvořák* (1874-1921) wrote his work *Catechism of Monument Conservation* (1916), the first simple, clear and practical methodological work on *modern monument protection*.

Of course, the old ways and perceptions could not be replaced overnight. Even after the First World War, there were "restorations" that were specifically reconstructive or that sought to imitate the style of a bygone era. These late manifestations of *eclecticism* can be found mainly in German-speaking areas, but also in Hungary.

The *First World War* was the first serious air war, with regular bombing. Large cathedrals were protected from explosions by sandbags. ( *Pic. 12* ) After the war, there was a conviction that there would be no more wars of such devastation. This period brought a kind of renaissance in the protection of monuments.

The political changes and the resurgence of nationalism were not without their impact on the protection of monuments, but the new approach of *Dehio-Riegl-Dvořák* seemed to have finally won the battle. In 1931, the *Athens Charter* was established, which essentially paved the way for the later *Venice Charter* in 1964. The legal foundations and preconditions for heritage protection were established in all civilised countries. It was recognised that monuments should be understood in a much wider sense. In particular, the protection of so-called *folk monuments* became important, as this also became a question of identity in post-war, divided Europe.



*Pic. 12 - Amiens Cathedral protected by sandbags during the bombing of the First World War*

It is no coincidence that it was in the former *Austro-Hungarian Monarchy* and the former *German Empire* that this systematic approach to the protection of monuments was launched, since it is precisely in these areas that the issue of identity and the revaluation of built heritage has become most topical. So we could say that it is indeed here, in *Central Europe* and *Italy*, where the modern and still today valid heritage protection was born.

### ***Monument protection from the Second World War to the present day***

The *Second World War*, which wreaked enormous devastation on all continents, did not spare the heritage of cultures, regardless of their ideological significance. The shock is still felt today, more than half a century later, as the global conflagration has called into question and relativised all intellectual values, including the value of cultural works. Societies recovering from the devastation of the world war radically changed their values, often excluding works that were old or different from their conception or ideology.

After the *World War II*, during the *Cold War*, cultural heritage also became a political tool, especially in the ***countries of the Eastern Bloc***. The protection of monuments was also put at the service of propaganda, with each new restoration proclaiming the glory of the party. Spectacular restorations had to bear witness to the regime's care for its history and so-called progressive traditions.

A good example of this is the restoration of the *Castle of Marienburg* in what was once *East Prussia*, now *Poland*. The castle of the *Teutonic Knights*, which was completely destroyed, has been restored in exemplary fashion. It is a typical example of the spectacular restorations of the *communist bloc*. (Pic. 13)



Pic. 13 - The restored Marienburg Castle (Malbork, Poland)

Of course, the communist cultural policy had its own ideas: for decades, for example, *Art Nouveau* buildings were considered worthless, decadent, and destined for demolition, and only the unexpected death of *Stalin* prevented the destruction of monuments of this style in *Art Nouveau* cities such as Vilnius or Szeged.

In the East, too, the period of *soft socialism* saw the start of the great demolition, with the construction of gigantic housing estates and panel districts. *Prague*, *Magdeburg*, *Chemnitz*, *Dresden*, etc. lost their famous historic appearance. This damage is, of course, irreparable.

While the *Eastern Bloc* shamelessly exploited and politicised the protection of monuments, the **Western countries** demolished hundreds of old buildings and uninhibitedly interfered with the appearance of historic ensembles. In this period, more historical heritage was destroyed under the heading of post-war reconstruction than by wartime bombing. This is how the characterless city centres of many of today's German cities were created. Only very few restorations have been carried out, such as in *Münster*, where the city has truly regained its Gothic-Renaissance character without any reconstructive interventions.

So there was a systematic protection of monuments in the East, in the service of politics, and a protection of monuments in the West, subordinated to economic interests. In this sense, the West owes a lot to the East, because a great deal of restoration has been done in competition with the East. In the countries of the Eastern bloc, the possibilities were more limited and the quality was often poor, in the capitalist countries the possibilities were better and the quality was higher, but the preservation of monuments there had to constantly fight with the market economy.

In the former communist countries, the collapse of the system after the regime change has led to a certain consolidation, but these countries seem to fall into the same trap as their Western counterparts. Although the financial possibilities are now better, professional considerations are often overridden by economic considerations.

Nevertheless, a uniform and systematic protection of monuments has also been launched worldwide, which can now be seen increasingly as global heritage protection. In most civilised countries, the appropriate legal instruments have been created to protect the surviving monuments of our historic past to an extent that has not been known or applied before. Unfortunately, any law is only as good as its enforcement. The central problem of heritage conservation today is the fight against corruption and evasion of the law, which we will certainly not win through simple policing measures.

As in some *Western countries* (e.g. *France*), it would be important to include financial incentives to support monument owners to properly maintain their protected heritage. In addition, education of society, sensitisation to the cultural and natural heritage, and the adoption of a general set of civilisational values could give new impetus to efforts to save our decaying heritage.

### ***III.2. A brief history of monument protection in Hungary***

In our country, the protection of monuments has had to take a particular path, since the continuity of cultural development has been broken in many respects, several times in our history. Hungarian art, integrated into the pan-European culture, almost disappeared after the *disaster of Mohács* and - apart from folk art - only began to revive in the reform era. The development of the country, which was divided into three parts, was not unified in the 16th and 17th centuries, and after 150 years of Turkish rule, Austrian influence and influence became dominant. Thus, unlike the great Western European countries with a long history, we cannot look back on a continuous millennial tradition of cultural cultivation, even if the brief heyday of the reigns of *King Matthias* or *Gábor Bethlen* suggests that our country had the intellectual potential for development.

The most important characteristic of Hungarian heritage protection remains to this day its search for its place and its way within European civilisation. The emergence of heritage protection in Hungary was not only a struggle against wars or environmental impacts, but also a question of preserving our identity in a way that has not been seen in the life of almost any other European nation. The protection of Hungarian monuments is not just a tourist or business issue, but also one of the most important factors in our national survival.

### ***The beginnings of Hungarian monument protection (1840-1872)***

Before the 19th century, there was no organised protection of monuments, but even then there were manifestations that could be considered as a serious act of monument protection. One of them was certainly the discovery and preservation of the *Peter and Paul burial chamber (Chamber No. 1.)* in the *early christian cemetery of Sopianae (Pécs)* at the end of the 18th century, which was the work of **József Koller**, the former bishop's chief architect. The tomb was discovered in 1782 during the demolition of the *Episcopal Archives* and the *Renaissance palace*. The bishop's chief architect, recognising the importance of the building, had the new archives building built further east in order to preserve the tomb for posterity.

If we divide Hungarian monument protection into eras, these eras can be linked to significant historical events or turns of events. The three major events that divide the history of monument protection in Hungary into four parts are the *Austro-Hungarian Reconciliation*, the *Treaty of Trianon* and the *Second World War*. The title of this chapter could also have been "The beginnings of monument protection up to the Kiegyezés". However, this historic event (1867) did not immediately bring about a reorganization, so **the birth of institutional Hungarian monument protection took place only five years later, in 1872.**

On 25 July 1840, on the initiative of the Faculty of Medicine of the *Royal Hungarian University*, the ***Hungarian Society of Physicians and Natural Scientists*** was founded, modelled on the German "*Gesellschaft Deutscher Naturforscher und Ärzte*". Of course, this German organisation was not entirely suited to Hungarian conditions, not least because its itinerant nature was mainly due to the political fragmentation in Hungary, and it was intended to counterbalance this. As far as its operation was concerned, the example of French and Italian organisations was more decisive. Every year, the *Hungarian Society of Physicians and Natural Scientists* held a professional meeting, the resolutions of which they wanted to implement mainly through social means, bearing in mind the country's need for balanced, modern, civil development. Among the leading figures of the society were **Ágoston Kubinyi**, **Ferenc Kubinyi**, **Imre Henszlmann**, **János Érdy**, **Flóris Rómer**, **József Eötvös**, etc., and later many prominent members of the Transylvanian aristocracy. In 1841, **Ferenc Pulszky** (1814-1897), politician, archaeologist and art collector, who was director of the *National Museum* for 25 years from 1869, drew public attention to the importance of protecting monuments.

Heritage protection issues were at the centre of professional discourse from 1844 onwards, from the time of the *Hungarian Society of Physicians and Natural Scientists*' general assembly in Kolozsvár (*Cluj*). In 1845, for example, the restoration of the cathedral was discussed at a meeting of the organisation in Pécs. In 1846, the fate of the *Cathedral of Kassa* was discussed in Kassa and Eperjes and several proposals were sent to the city authorities. At the time, the *Cathedral of Kassa* was undoubtedly the most valuable medieval monument in the country, but unfortunately important parts of it were dismantled and transported to Austria. Thus the so-called „*Kassa loggia*”, which was probably the most architecturally beautiful element of the original cathedral, was moved to the *Kreuzenstein Castle* north of Vienna. (Pic. 14)

In 1847, **Imre Henszlmann** initiated a national survey and evaluation of medieval historical buildings in Sopron, and **János Érdy** proposed the integration of archaeology into the protection of historical monuments. The first work on *natural heritage* was also carried out here: a professional description and documentation of the historic gardens of *Alcsút Castle*.





Pic. 14 - The "Kassa loggia" in the "fake castle" of Kurzstein (Leobendorf, Austria)

Unfortunately, the historical events of 1848-49 interrupted the activities that had been launched with great enthusiasm and momentum. The travelling assembly of the *Hungarian Society of Physicians and Natural Scientists* was banned, and only in 1863 was the society able to resume its activities. The following meetings and grand assemblies (1864 in *Marosvásárhely*, 1866 in *Pozsony*, 1867 in *Rimaszombat*, 1868 in *Eger*) were mainly concerned with the restoration of medieval buildings (*Vajdahunyad*, *Ják*, *Ócsa*, *Lébény*, *Lőcse*, *Kassa*, etc.), as well as with the issues of documentation and the publication of archaeological guides and descriptions. *Lajos Arányi*, *Imre Henszlmann* and *Flóris Rómer* played a particularly important role in this phase.

After the abolition of the Hungarian monument protection in 1849, the ***Central-Commission zur Erforschung und Erhaltung der Baudenkmale*** (Central Commission for the Research and Preservation of Architectural Monuments) was founded in **1850**, based in *Vienna*, which took over the management of the historical heritage between 1850 and 1860. This *monarchy-level authority*, modelled on the French one, was **the first organisation to deal institutionally with the protection of monuments in Hungary**. The organisation first managed the protection and care of monuments under the leadership of the art historian *Eduard Melly*. Its task was to preserve, inventory and, if necessary, repair historic buildings in order to „maintain the glory of the Empire and the Imperial House”. National considerations were not taken into account in the census. There is no doubt, however, that the Prussian-style inventories are still valid today and have provided a good basis for objective surveys.

In addition to scientific inventories, this committee also had a role in the care and preservation of monuments. For example, they ensured proper conservation work, which had been a serious deficiency in Hungarian organisations up to that time. An important role was played by the conservators appointed in the provinces, who were, of course, court specialists, and it was only in the later relaxation of the situation from 1858 that one could speak of a more intensive Hungarian influence. Nevertheless, the imperial distribution of conservators, which was primarily based on geographical monument density, is surprising:

Lower Austria	3
Tyrol	4
Habsburg hereditary provinces	1 / province
Bohemia	14 (!)
Moravia	1
Croatia	1
Dalmatia	1
Hungary	7
Serbian Vojvodina	2
Timisoara	2
Transylvania	11 (!)

This meant that 24 of the 52 conservators worked in the territory of the Hungarian Holy Crown, a relatively fair distribution for the time. Those in charge obviously recognised the importance of *Bohemia* and *Transylvania* for the history of art, which is remarkable even if we do not consider this distribution to be fair in every respect. In any case, important conservation works such as the survey of the *Church of the lower town of Szeged*, the inventory of the *Castle in Gyula* and the plan for the restoration of the *Church of Lébény* (*August Ottmar Essenwein*) and its execution from 1860 also fall into this period. (Pic. 15) The activities of the **Central-Commission** introduced to a certain extent scientific research and conservation of monuments in Hungary, and the scientifically based national heritage protection could later build on the basis they created.

During the *Bach Era* (1851-1858), the *Hungarian Academy of Sciences' Archeological Commission* (1858-1872) essentially took over the representation of Hungarian heritage affairs. Its role is seen today as the guardian of the idea of national heritage in the age of absolutism. Above all, four individuals are credited with activities that were recognised by the professional community abroad: *Arnold Ipolyi*, *Flóris Rómer*, *Imre Henszlmann* és *Ferenc Pulszky*. They created the professional continuity of Hungarian monument protection and the close connection of Hungarian research to Western European developments. It was through them that Hungarian scientific works were published in German and English journals and that the *institutionalisation* of monument protection in Hungary was prepared.

In 1869, *Imre Henszlmann* submitted the first proposed legislation on the protection of monuments to the *Hungarian Parliament*, which resulted in the **Act No. 5371 of 1872**, on the basis of which the **Provisional Committee for the Protection of Monuments in Hungary** was established to register monuments in Hungary. **This date (1872) can be considered the birth year of institutional Hungarian monument protection.** Our country caught up with the European cultural states.





*Pic. 15 - The Church of Lébény reconstructed by August Ottmar Essenwein (1831-1892),*

### ***From the Austro-Hungarian Reconciliation to Trianon (1867-1920)***

From 1872, we can undoubtedly speak of a scientifically founded, legally regulated, organised protection of monuments in our country. The great initiator, the bearer of ideas and an outstanding expert in this field was **Imre Henszlmann**, who is rightly called by many the *Hungarian Viollet le Duc*. Henszlmann was born in Kassa, in a German middle-class family, but was brought up in a patriotic Hungarian upbringing. He received his doctorate in medicine in Padua in 1837 and from the beginning became an active member of the *Society of Hungarian Physicians and Natural Scientists*. His appearance at the 1846 Grand Assembly in Kassa made him a leader in the defence of Hungarian monuments. After a short period of detention (1849-50), he went first to London and then, from 1853, to France, where he came into contact with *Viollet-le-Duc*, *Lenoir*, the great French art historian, *Leblanc* and *Reimbeau*, the famous architects. In 1860, he returned home and became a leading figure in the reorganisation of the Hungarian monument protection. In 1872, he was appointed rapporteur of the *Provisional Committee on Monuments in Hungary*. From then on, Henszlmann was the generally recognised leader of Hungarian monument protection. In **1881**, the **National Committee for Monuments** (NCM) was finally established, of which *Henszlmann* was again the rapporteur until his death in 1888. As a full member of the *Hungarian Academy of Sciences*, professor at the *Royal University of Pest* and later at the *University of Budapest*, Henszlmann was one of the most important leaders of Hungarian scientific development.

His friendship with *Ferenc Pulszky*, who became a sort of political mentor, played a major role in his career. Two other important personalities should be mentioned who, together with **Henszlmann**, formed a kind of triumvirate in the creation of Hungarian monument protection (the so-called "*great triad*"). **Arnold Ipolyi** (*Stummer*) (1823-1886), parish priest and later bishop, art historian, member of the *Academy of Sciences* and finally activist of the *Provisional Committee* and later of the *National Committee for Monuments*, who worked mainly in the field of folk traditions and the protection of ecclesiastical heritage. Another major figure in the "triad" was **Floris Rómer**, also a high priest, member of the *Archaeological Committee* of the *Academy of Sciences* and later head of the antiquities department of the *Hungarian National Museum*. *Ipolyi* and *Rómer* consistently supported practical monument protection and advocated the professional documentation of excavated objects in drawings.

The first chairman of the *Provisional Committee of Hungarian Monuments* was *Ágoston Szalay*, a bailiff, and after his early death, *Count Jenő Zichy* (1837-1906) was entrusted with this task. The *Committee* itself had no financial means, but it could urge and determine the restoration work. It was at this time that large-scale works were started on the so-called '*five most important monuments*': the *Matthias Church* in Buda Castle, *Visegrád Castle*, *Vajdahunyad Castle*, and the *Cathedrals of Pécs* and *Kassa*. This list alone shows that the focus of the registration and maintenance was on medieval buildings. In these works, the idea of rebuilding and reconstruction became more and more prominent, and *Henszlmann* became more and more an advocate of this, obviously influenced by *Friedrich von Schmidt* and *József Lippert* of Vienna and the '*super-purist*' young architects from their school.

Hungary was influenced by the purist approach, which came, like many other influences, through German and Austrian mediation, so this overheated, romantic purist approach was also prevalent in Hungary, which unfortunately - unlike French purism - caused a lot of damage. The important architects of the time, such as *Frigyes Schulek* (1841-1919) and *Imre Steindl* (1839-1902), were all active in this spirit. Both *Schulek* and *Steindl* studied at *Friedrich von Schmidt's* master school in Vienna and became extreme exponents of German purism. *Schulek* is credited, among other things, with the restoration of the *Church of Ják* and the *Solomon Tower in Visegrád*. One of the most outstanding works of his restoration work was the restoration of the *Matthias Church* in Buda Castle, completed in 1893. Of his individual works, the *Fisherman's Bastion* can be regarded as the most important work of his life. *Steindl* is also credited with the restoration of *Vajdahunyad Castle* and the rebuilding of the *Kassa Cathedral* between 1877 and 1896. The most important single work of his life is the neo-Gothic building of the *Parliament House*, which won an architectural competition.

In 1881, the first law on the protection of monuments was created, and with it the **National Committee for Monuments**, which could then continue to register monuments and organise restoration within the framework of the law. *Count Jenő Zichy* remained as chairman, with *Imre Henszlmann* and *Frigyes Schulek* as rapporteurs.

*Henszlmann* attempted to create a high-quality, comprehensive, *national list of monuments*, which in its first edition included 570 built objects. The purpose of the list was to compile a list of historic monuments that could be protected under all circumstances. The idea was that this list should have been ratified by the *Hungarian Parliament*, but unfortunately this never happened. It was only in 1905 that the first two volumes of a planned, large, *national list of monuments*, with a bibliography of 4,000 architectural monuments, were published, edited by *Péter Gerecze*.

One of the five most important monuments of the period was the *Cathedral of Pécs*. The cathedral underwent two major *purist reconstructions* in the 19th century, the first of which did not take place in this period, but it is appropriate to discuss and present these two reconstructions together in this place.

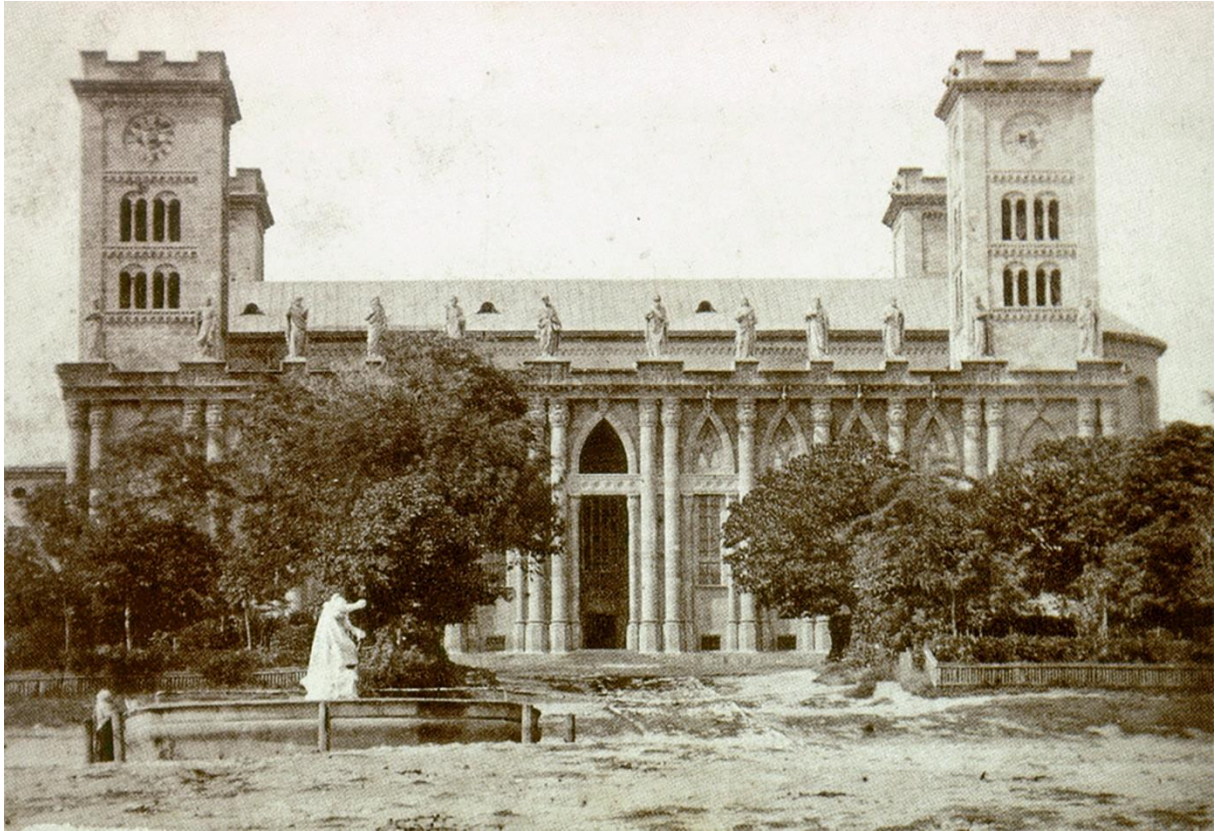
The medieval cathedral has suffered much damage over the centuries. After the conquest of the city in 1543, the Turks used the cathedral as a mosque, the rest as a food and ammunition store, and the south-western tower as a minaret. The south-west tower was struck by lightning in 1631, and was severely damaged by the cannons of *Miklós Zrínyi* in 1664 and by the imperial troops liberating the city in 1686. In 1704, it was cannonaded first by the soldiers of *Vak Bottyán* and then by the incited Serbs, which caused the main nave's vault to collapse. The damage was constantly repaired, but the situation became untenable. (Pic. 16)

The first reconstruction of the cathedral was necessary due to the poor structural condition of the building. During the reconstruction, which lasted from 1812 to 1831, unified, neoclassical and gothic elements were added to the façades, based on the plans of *Mihály Pollack* (1773-1855). The *neo-Gothic style cathedral* (Pic. 17) did not stand the test of time, at the end of the same century, the *Bishop of Pécs*, *Nándor Dulánszky* (1829-1896), asked *Friedrich von Schmidt* (1877-1896) to reconstruct the cathedral, this time in *neo-Romanesque style*. The aim was to 'restore' the *Árpád-era cathedral* for the millennium celebrations, freeing it from the additions of later periods. During the restoration, the Baroque altars, benches and chairs were dismantled and sold off. They destroyed treasures that were not only important for the history of the cathedral, but were irreplaceable links in the development of Hungarian art. The reconstructed building was modelled on the *Speyer Cathedral*, which impressed the Bishop during his visit to Germany. The reconstruction was carried out between 1882 and 1895, and the cathedral was rebuilt to its present state. (Pic. 18)



Pic. 16 - The Cathedral of St Peter and St Paul in Pécs in the late 18th century (3D reconstruction)





*Pic. 17 - Archival photo of Pollack's cathedral in Pécs (1881)*



*Pic. 18 – The Neo-Romanesque cathedral of Pécs after Schmidt's reconstruction, in its present state*

### ***From Trianon to the end of the Second World War (1920-1945)***

The *Treaty of Trianon* deprived Hungary of almost 80% of its medieval monuments. This separation was implemented so radically that in many cases even the most important documents could not be transferred to the mother country, ignoring the fact that the care of the monuments, whether initiated or ongoing, could not be ensured. In many cases, the new regimes also sought to change the nature of the monuments, so that any remaining references to the Hungarian past disappeared. The *National Committee for Monuments*, which was restored after the organised demolitions of the *Council Republic*, slowly resumed its work after the first years of regularisation, taking stock of the remaining medieval material, which was mainly ruins and archaeological heritage in the area of Turkish destruction. In 1922, at the suggestion of *Jenő Lechner*, the scope of monuments was extended to the mid-19th century, and *István Möller* (1860-1934) drew up rules for the restoration of monuments and a technical and artistic methodology for professionals. This step was of great significance in the development of our heritage protection, as the previous approach had ignored our rural Baroque, Gothic and Neoclassical churches and public buildings, which were of European value. It was at this time that *village research* and the 'discovery' of our *folk monuments* began.

It should be mentioned that in those years there was a serious struggle between the *restorers* and those who *supported the reconstruction*. In 1922, even *István Möller* argued that the *Church of Zsámbék* should be rebuilt in anastylosis. A prominent architect of this phase was *Kálmán Lux* (1880-1961), who researched a number of important medieval monuments and worked on numerous restoration plans. He is also responsible for the conservation of the ruined *Church in Zsámbék*, the *Royal Palace in Visegrád*. His main work was the restoration of *Esztergom Castle* (1935-38). His joint work with his son *Géza Lux* (1910-1945) was the archeological park of the *Basilica in Székesfehérvár* (1938). The excavations of 1936-37 were carried out by *Kálmán Lux* and *Tibor Gerevich*. *Kálmán Lux* designed the arrangement and presentation of the ruin area, and *Géza Lux* the beautiful *Neo-Romanesque* complex of buildings with brick architecture, the covered stone gallery and the mausoleum.

In 1934, *Tibor Gerevich* (1882-1954) became the head of the *National Committee for Monuments*, who can be rightly called the third outstanding and decisive figure of Hungarian monument protection. *Gerevich's* significance lay first and foremost in the fact that he uncompromisingly placed Hungarian heritage protection on a scientific basis and made it internationally recognised. He appointed his student *István Genthon* as his lecturer and *Kálmán Lux* as the architect of the NCM. Once again, a new true 'triad' was at the head of monument conservation, and their achievements were indeed a European benchmark. The collaboration with the Italian experts in monument restoration *Ettore Modigliani* and *Mauso Pellicoli*, especially in the restoration of the *Royal Chapel of Esztergom*, meant a great deal. *Gerevich* made it clear that the primary goal of heritage conservation is preservation, not renewal. Under his direction, restorations were carried out in *Esztergom*, *Visegrád (János Schulek)*, the *Calvinist Church of Nyírbátor*, the fresco excavations in *Ják*, *Feldebrő*, *Kőszeg*, *Velemér*, *Pécs*, etc.

This period was characterised by a multi-faceted and, above all, scientifically high quality professional work, so we could safely call it *the golden age of our heritage protection*.

## ***From the Second World War to the present day (1945-)***

After the *Second World War*, despite the immense suffering and national humiliation caused by the German occupation and Russian destruction, the desire for a new beginning was expressed, especially among the intellectuals. The *National Committee for Monuments* immediately began its work with renewed momentum. Its main task was being to assess the war damage. Until *Tibor Gerevich* was deposed in 1949, we fought desperately to preserve our rural monuments, above all our castles, but the increasingly Bolshevising government made these buildings, so to speak, the prey of free plunder. Despite of this, the excavation of *Buda Castle*, the restoration of the *Royal Castle of Esztergom*, the restoration of the *Cathedral of Vác* and other restorations in *Sopron* continued.

In 1957, with the dissolution of the The National Committee for Monuments, the **National Monument Inspectorate** was established, under the auspices of which a number of successful monument restorations were carried out even during the state party period. Despite political pressure, an enthusiastic and highly qualified group was formed, which can be considered the last great, active generation of Hungarian monument protection. *László Gerő*, *Dezső Dercsényi*, *Ferenc Mendöl* and *Béla Sisa*<sup>3</sup> were members of this group that revitalised Hungarian heritage protection. *Mihály Zádor* published the first technical work on monument conservation, unique in Europe, which focused on a thorough study of the material<sup>4</sup>. The last decades of the 20th century saw the emergence of promising examples of real conservation, especially in rural areas of the country. *Gyöngyöspata*, *Csempeszkopács*, the Early Christian Cemetery of Pécs (*Zoltán Bachman*) (Pic. 19), *Ó-Földeák*, *Ráczkeve*, *Balácapusztá* (*Gyula Gosztonyi*), etc., are examples of restorations that stand up to international standards.

Unfortunately, the change of regime did not bring a positive turn in the protection of Hungarian monuments. The transition to a market economy has created better financial opportunities, better quality materials and better technologies have appeared, but professional considerations are often overridden by economic considerations, which unfortunately has and still has affected many monuments. In many cases, purely touristic considerations prevail over professional ones when it comes to restoration. It often seems that Hungarian heritage protection is caught between cheap tourism and scientific heritage protection. (Pic. 20)

The current development and state of our heritage protection can hardly be called balanced. Today, Hungarian heritage protection has been restructured several times, but the institutions that existed continuously for 145 years have been abolished, and the issue of monument protection is being moved to newer and newer places, without an independent office. (See Chapter V.2. *The organisational structure of Hungarian heritage protection*.) The only way out of the present disorderly situation is to educate and instate a professionally trained generation of young architects again, who will bring with them not only the knowledge but also the humility necessary for heritage protection.

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<sup>3</sup> Béla Sisa is an important figure in our heritage protection today. In fact, he created the scientifically based protection of folk heritage.

<sup>4</sup> Dr. Mihály ZÁDOR: New methods of conservation of monuments. Műszaki Könyvkiadó, Budapest. 1983.





*Pic. 19 - Burial chamber No. V in the Early Christian Cemetery of Pécs (Zoltán Bachman)*



*Pic. 20 - The Castle of Füzér castle with the reconstructed palace wing (Mihály Rudolf)*



## IV. INTERNATIONAL HERITAGE PROTECTION CHARTERS

*"It is therefore essential to develop and formulate together at international level the general principles that should guide the conservation and restoration of monuments, while leaving to each nation the task of ensuring that they are applied in the context and according to the traditions of its own culture."*<sup>5</sup>

Between the two world wars, an international development in the field of heritage conservation was set in motion, which inevitably led to the establishment of generally accepted principles. The basic principles of modern conservation were defined at international meetings by well-known experts in the field. The international charters are conventions which lay down general principles for the protection of monuments. The **Athens Charter**<sup>6</sup> in 1931 was the first to formalise these principles and helped to develop a broad international movement. However, the *Athens Charter* was clearly seen by its creators as a temporary initiative. Among the experts who even then were trying to define the modern outlines of monument protection, Hungarian monument conservationists, above all internationally renowned personalities such as *Tibor Gerevich*, played a significant role.

### IV.1. The Athens Charter

The *Athens Charter on the Restoration of Historic Buildings* was the first to formulate and formalise the general, modern principles of international heritage protection. The main decisions of the Charter:

- The establishment of international organisations for the protection of monuments at the level of action and advice.
- The competent institutions of each State should publish a textual and photographic inventory of their monuments.
- To abandon total reconstruction, ensuring the preservation of buildings.
- Where possible, the original function of monuments should be maintained.
- New buildings should respect the character and image of the city, especially in the immediate vicinity of monuments
- Modern techniques and materials, especially reinforced concrete, can be used judiciously in restoration work.
- Attention should be paid to the protection of the areas around historic monuments (historic environment), prohibiting all advertising, telegraph poles and wires in these areas.
- Excavated monuments which prove impossible to conserve should be accurately surveyed and reburied rather than condemned to destruction.

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<sup>5</sup> Quote from the text of the Venice Charter

<sup>6</sup> The Athens Conference on the Restoration of Historic Buildings was convened by the International Museums Office in 1931. The convention drawn up there is called the Athens Charter, not to be confused with Corbusier's Athens Charter (for urbanism)!

## IV.2. The Venice Charter<sup>7</sup>

### ***International Charter for the Conservation and Restoration of Monuments and Sites<sup>8</sup>***

The significance of this document, which is just two pages long, goes far beyond its length. In the period since its publication, the *Venice Charter* has become the most important guiding document for monument restoration work. Its guidelines have been and continue to be debated and disputed by many, and interpreted in many different ways, but the conservation of historic monuments has remained faithful to it to this day. The international documents produced since then have all been based on the *Venice Charter*, supplementing it or making it more precise. It is now published here in its original, full text<sup>9</sup>:

#### ***Definitions***

**Article 1.** *The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time.*

**Article 2.** *The conservation and restoration of monuments must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage.*

**Article 3.** *The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence*

#### ***Conservation***

**Article 4.** *It is essential to the conservation of monuments that they be maintained on a permanent basis.*

**Article 5.** *The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted.*

**Article 6.** *The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and colour must be allowed.*

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<sup>7</sup> The Second Congress of Architects and Specialists of Historic Buildings, held in Venice in 1964, adopted 13 decisions. The first of these was "The International Restoration Charter", the Venice Charter.

<sup>8</sup> in previous translations: Monumental ensembles

<sup>9</sup> source: Dr. Tamás FEJÉRDY (ed.): Book of Charters - Collection of documents for the protection of historical monuments and heritage, 2nd extended edition, ICOMOS Hungarian National Committee, Budapest, 2011.

**Article 7.** *A monument is inseparable from the history to which it bears witness and from the setting in which it occurs. The moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it or where it is justified by national or international interest of paramount importance.*

**Article 8.** *Items of sculpture, painting or decoration which form an integral part of a monument may only be removed from it if this is the sole means of ensuring their preservation.*

### **Restoration**

**Article 9.** *The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument.*

**Article 10.** *Where traditional techniques prove inadequate, the consolidation of a monument can be achieved by the use of any modern technique for conservation and construction, the efficacy of which has been shown by scientific data and proved by experience.*

**Article 11.** *The valid contributions of all periods to the building of a monument must be respected, since unity of style is not the aim of a restoration. When a building includes the superimposed work of different periods, the revealing of the underlying state can only be justified in exceptional circumstances and when what is removed is of little interest and the material which is brought to light is of great historical, archaeological or aesthetic value, and its state of preservation good enough to justify the action. Evaluation of the importance of the elements involved and the decision as to what may be destroyed cannot rest solely on the individual in charge of the work.*

**Article 12.** *Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.*

**Article 13.** *Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.*

### **Historic Sites**

**Article 14.** *The sites of monuments must be the object of special care in order to safeguard their integrity and ensure that they are cleared and presented in a seemly manner. The work of conservation and restoration carried out in such places should be inspired by the principles set forth in the foregoing articles.*

## **Excavations**

**Article 15.** *Excavations should be carried out in accordance with scientific standards and the recommendation defining international principles to be applied in the case of archaeological excavation adopted by UNESCO in 1956.*

*Ruins must be maintained and measures necessary for the permanent conservation and protection of architectural features and of objects discovered must be taken. Furthermore, every means must be taken to facilitate the understanding of the monument and to reveal it without ever distorting its meaning.*

*All reconstruction work should however be ruled out "a priori". Only anastylosis, that is to say, the reassembling of existing but dismembered parts can be permitted. The material used for integration should always be recognizable and its use should be the least that will ensure the conservation of a monument and the reinstatement of its form.*

## **Publication**

**Article 16.** *In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs. Every stage of the work of clearing, consolidation, rearrangement and integration, as well as technical and formal features identified during the course of the work, should be included. This record should be placed in the archives of a public institution and made available to research workers. It is recommended that the report should be published.*

*[The following persons took part in the work of the Committee for drafting the International Charter for the Conservation and Restoration of Monuments: Piero Gazzola (Italy), Chairman Raymond Lemaire (Belgium), Reporter José Bassegoda-Nonell (Spain) Luis Benavente (Portugal) Djurdje Boskovic (Yugoslavia) Hiroshi Daifuku (UNESCO) P.L. de Vrieze (Netherlands) Harald Langberg (Denmark) Mario Matteucci (Italy) Jean Merlet (France) Carlos Flores Marini (Mexico) Roberto Pane (Italy) S.C.J. Pavel (Czechoslovakia) Paul Philippot (ICCROM) Victor Pimentel (Peru) Harold Plenderleith (ICCROM) Deoclecio Redig de Campos (Vatican) Jean Sonnier (France) Francois Sorlin (France) Eustathios Stikas (Greece) Gertrud Tripp (Austria) Jan Zachwatowicz (Poland). ]*

In contrast to the *Athens Charter*, Hungarian heritage professionals did not participate in the professional work of preparing and drafting the *Venice Charter*. Unfortunately, the narrow-minded post-war policy prevented the Hungarian monument protection profession from having the same influence in the *Venice Charter*, which was a further development of the *Athens Charter*, as it had had in the inter-war period.



### IV.3. Other charters and international conventions

The *Venice Charter* was followed by conventions which were essentially an addition to the Venice treaty. These international documents are all based on the *Venice Charter*, supplementing it or making it more precise. Some of the charters are thematic and deal with a specific aspect of heritage protection (e.g. the *Florence*, *Washington* or *Lausanne Charters*), while others reflect the slow change in the approach to heritage over decades (e.g. the *Krakow Charter*). Even today, negotiations are still ongoing on the wording of the charters' texts, including the revision and further supplementary agreements. The constant change and modernisation of technical standards and the slow change in society's attitudes will, sooner or later, lead to new versions of the texts.

#### ***Florence Charter on Historic Gardens (1981)***

The International Commission for Historic Gardens of ICOMOS-IFLA<sup>10</sup>, meeting in *Florence* in 1981, edited this charter with the aim of complementing the *Venice Charter* in this specific field. The *Florence Charter* places so-called historic gardens on an equal footing with monuments and requires that they be managed in accordance with the *Venice Charter*. This international convention perhaps puts authenticity at the heart of the matter even more emphatically and excludes the possibility of any kind of copying. If such copies were to be made, they should be considered 'new works' and any claims to historicity in their presentation should be excluded.<sup>11</sup> Incidentally, this convention is the first to address the problems of mass tourism and to state its consistent exclusion, and to name the responsible institutions.

#### ***Washington Charter on the Conservation of Historic Towns and Urban Areas (1987)***

The charter was also created to complement the *Venice Charter*, with the aim of defining methods and tools for preserving the characteristics of historic cities. The document's authors wanted to preserve the image of neighbourhoods that have developed in a homogeneous way throughout history. Of course, their preservation can only be effective if they become an integral part of the socio-economic development of the area. Unfortunately, the charter was drafted relatively late and is not taken very seriously. The charter is also the first to include, for example, the restriction of car traffic (*Article 12*), which is being attempted - at least symbolically - in almost all European cultural states. The convention states that every effort should be made to protect historic cities from natural disasters and various forms of damage (especially air pollution and vibration). (*Article 14*) And conservation requires the creation of special training in the relevant professions of conservation work. (*Article 16*)

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<sup>10</sup> IFLA: The International Federation of Landscapes Architects

<sup>11</sup> Thus, for example, the so-called Renaissance garden next to the Royal Palace in Visegrád should not actually bear this designation and is a flagrant violation of the Florence Charter.

### ***Lausanne Charter for the Protection and Management of Archaeological Heritage (1990)***

The *Lausanne Charter* provides for the full protection of archaeological finds, referring to the fact that archaeological monuments are unique and non-reproducible objects. The charter also deals in the most detailed way with the methods of exploration. It emphasises that archaeological research falls exclusively within the remit of professionals, and calls for scientific rigour, the use of modern research findings and the preference for non-destructive methods of investigation. The charter includes a specific paragraph on the presentation of the results of archaeological research. The need for reconstruction is recognised in the convention, but it also requires that reconstructed and original parts be separated beyond any doubt. In many respects, the *Lausanne Charter* also contains important aspects for heritage protection in general.

### ***Nara document on Authenticity (1994)***

The document, signed in Nara, Japan, in 1994, sought to lay down general principles on the question of values and credibility, with little success. There can be great differences in the way heritage values are perceived between and within cultures. Not so in the interpretation of the concept of authenticity.

*'The perception of heritage values, as well as the credibility of information sources about them, can vary from culture to culture, even within the same culture. The judgement of value and credibility cannot therefore be based on rigid criteria. On the contrary, respect for the multiplicity of cultures requires that heritage be defined and judged in the context of the culture to which it belongs.'* (Article 11)

The question of credibility can therefore only be considered in context. A good example is the *Great Shrine of Ise* in Japan which is still the most important *Shinto* shrine in Japan. Since the reign of *Empress Jito* (686-697), the complex has been rebuilt every 20 years. The buildings of the outer and inner shrines are completely demolished in a ceremony called *Shikinen Sengu*, and then rebuilt with new materials on the adjacent plot of land of the same size. (Pic. 21) The 62nd *relocation ritual* was in 2013, meaning that the complex of buildings currently visible is the 62nd complete reconstruction of the original *Grand Shrine*. In the Japanese *Shinto* religion, however, it is not the material but the spirit that is important, and the shrine buildings - still rebuilt using the same ancient techniques as in the Middle Ages - are seen as more than 1300 years old.

### ***Krakow Charter – Principles for Conservation and Restoration of Built Heritage (2000)***

The participants at the *ICOMOS-sponsored Krakow 2000* conference tried to work in the spirit of the *Venice Charter* while seeking answers to the questions that have arisen since then. The final document resulting from the deliberations became known as the *Krakow Charter*. The document stated that

*'To identify and preserve these values, a heritage protection plan and a series of decisions are needed. All of these must be embodied in a restoration plan that meets technical and structural standards.'*



Pic. 21 - The buildings of the Great Shrine of Ise are rebuilt every 20 years in Japan

*The charter, although it repeatedly refers to the fact that it was drawn up in the spirit of the Venice Charter, already shows a change of approach to the issue of reconstruction. It is symbolic that the document was adopted in Krakow, since Polish reconstruction practice in post-war reconstruction was already in conflict with the spirit of the Venice Charter when it was adopted. On the other hand, in 2000, when the document was signed, just a few years had passed since the complete reconstruction of the Kapellbrücke<sup>12</sup> in Lucerne (Pic. 22) and the Frauenkirche<sup>13</sup> in Dresden had been under reconstruction since 1993. (Pic. 23)*

**Reconstruction of very small parts of important architectural significance is *exceptionally acceptable*, but only if the reconstruction is based on indisputably accurate documentation. The reconstruction of an entire building that has been the victim of an armed or natural disaster is acceptable if it has an exceptional social or cultural motivation for the identity of the whole community.**

<sup>12</sup> Built in 1365, the Kapellbrücke is Europe's oldest covered wooden bridge, which burnt down in 1993 and was rebuilt.

<sup>13</sup> Frauenkirche is a landmark of Protestant church architecture, the 'St. Peter's Basilica of the Lutherans', which was destroyed during the bombing of Dresden by Allied troops. Its complete reconstruction began in 1993 and was consecrated in 2005.





*Pic. 22 – Kapellbrücke, the oldest covered wooden bridge in Europe, built in 1365 (Lucerne, Switzerland)*



*Pic. 23 - Frauenkirche in Dresden, the most important Lutheran church, rebuilt between 1993 and 2005*



### ***Riga Charter on Authenticity and Historical Reconstruction in Relationship to Cultural Heritage (2000)***

The *Riga Charter* was signed in *Riga, Latvia* by representatives of *Estonia, Latvia, Lithuania, Belarus, Ukraine* and *ICCROM*. The charter has further clarified the issue of *reconstruction* from the perspective of the nation states that emerged from the *former Soviet Union*. Adopting the anti-reconstruction stance of the *Venice Charter* and other conventions since then, the *Riga Charter* stated that **the reconstruction of a cultural heritage site could be carried out in exceptional circumstances:**

- *if it is necessary, either because of natural or human damage, or if the monument in question has exceptional artistic, symbolic or environmental significance (e.g. urban or rural environment) in the history or culture of the area (region) concerned;*
- *where appropriate and reliable survey and historical documentation (including pictorial, archival or physical documentation) is available. Reconstruction must not falsify the overall settlement or landscape context; it must not damage existing and valuable historic features;*
- *and in all cases, it must be ensured that the reconstruction, its necessity and justification are decided through a broad and open consultation process involving local and national authorities and the community concerned.*

### **Other charters and conventions (not exhaustive):**

Charter on the Built Vernacular Heritage (1999)

International Cultural Tourism Charter (1999)

The ICOMOS Charter for the Interpretation And Presentation of Cultural Heritage Sites (2008)



**International Council on  
Monuments and Sites**

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**Conseil International  
des Monuments et des Sites**

*Pic. 24 – Logo of the ICOMOS (International Council on Monuments and Sites)*

## V. THE ORGANISATION OF THE HERITAGE PROTECTION

The creation of national heritage organisations and, in addition, an international organisation has already been called by the *Athens Charter*, while the *Venice Charter* specifically set the goal of creating such an international institution, which was established the following year.

### V.1. International organisations of heritage protection

The **International Council on Monuments and Sites**, better known as **ICOMOS**, is the most important international organisation for the protection of historic monuments and sites. ICOMOS is a professional non-governmental organisation, founded in 1965, which has played a key role in the field of heritage protection. The guidelines developed by ICOMOS have been transposed by most countries into their own heritage conservation practices. Members who are also active in international platforms form national committees in their own countries. Their task is to harmonise international and national heritage conservation principles. ICOMOS National Committees delegate experts to international commissions and may call on international experts to solve their own problems. ICOMOS is the permanent expert institution for the protection of historic monuments and cultural heritage of the *UNESCO World Heritage Committee*, based on the 1972 *UNESCO World Heritage Convention*, with its Secretariat (the so-called *Bureau*) in Paris.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) was founded in 1946 and currently has 193 member countries. It is not specifically a monument protection organisation, but it has many links to heritage protection through the 1972 World Heritage Convention and the **UNESCO World Heritage Committee** based in Paris. The work of the World Heritage Committee is supported by professional advisory boards such as **ICOMOS**, the **International Union for Conservation of Nature (IUCN)** and the **International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)**, an intergovernmental organisation for the preservation of cultural heritage, founded in 1956 in New Delhi, India, and headquartered in Rome since 1959.

### V.2. The organisational structure of Hungarian heritage protection

The organised national heritage protection began in Hungary in the middle of the 19th century. The Vienna-based **Zentralkommission zur Erforschung und Erhaltung der Baudenkmale** (*Central-Commission for the Research and Conservation of Architectural Monuments*), founded in **1850**, took over the management of the historic heritage with full powers between 1850 and 1860. **It was the first organisation to deal institutionally with the protection of monuments in Hungary.**

The next step in the organisational development of monument protection took place after the *Austro-Hungarian Reconciliation*. The first truly Hungarian monument protection organisation was the **Hungarian Temporary Committee for Monuments (MMIB in Hungarian)**, which was founded in **1872**, so **this year can be considered the official birth of Hungarian monument protection.**

The **first Hungarian law on the protection of historical monuments** in **1881** established the **National Committee for Monuments** (*MOB* in Hungarian), which has been the guiding organisation for the protection of Hungarian monuments for more than 75 years. The existence of this cross-era organisation is the golden age of Hungarian heritage protection.

In **1957**, the *MOB* was dissolved and the **National Monument Inspectorate** (*OMF* in Hungarian) was established, a state-owned monument organisation under the Ministry of Construction, which had otherwise been doing a successful job of restoring monuments.

In **1992**, the *OMF* was reorganised as the **National Office for the Protection of Historic Monuments** (*OMvH* in Hungarian) and in time it was brought under the *Ministry of the Environment Protection*. In the 1998-2002 government cycle, the country's archaeological and heritage protection agencies were merged, and in **2001** a new, merged institution was created, called the **Cultural Heritage Protection Office** (*KÖH* in Hungarian).

In the following 10 years, the powers and possibilities of monument protection in the country have been steadily reduced. From **1 January 2011**, the field inspectors were transferred to the regionally competent **Government Offices**, which meant that the staff protecting the interests of monuments and archaeology on the basis of national criteria became employees of local leaders. From the **summer of 2012**, the authority of the national office was also withdrawn, and from September the *Cultural Heritage Protection Office* itself was also abolished. Later on, the role of heritage protection authority was transferred from the *Government Offices* to the competent **District Offices**.

The successor of the *Cultural Heritage Protection Office* is partly the **Gyula Forster National Heritage Protection and Management Centre (Forster Centre)** and partly the **Lechner Knowledge Centre**. Turbulent times followed, with management being transferred partly to the Ministry of the Interior and finally to the Prime Minister's Office in its entirety. The Forster Centre was finally dissolved by government decree on 1 January 2017. With the abolition of the Forster Centre, the last intact organisation for the protection of historical monuments disappeared. What remained of the professional staff ended up temporarily at the *Prime Minister's Office*. Certain tasks of the Forster Centre will be taken over by the *Prime Minister's Office* and according to the latest decision, by the **Hungarian Academy of Arts**.

While the above-mentioned organisations have been performing their official, state, public authority functions, the **Hungarian National Committee of ICOMOS** is a professional NGO whose aim is to promote and assist in every possible way the preservation, presentation and dignified - and sustainable and sustaining - use of monuments and sites. The *HNC of ICOMOS* is involved in the development, promotion, application and continuous improvement of international documents on historic restoration, historic buildings, ensembles and sites. The *HNC of ICOMOS* supports its mission in cooperation with national and international partner organisations by organising events, publishing publications, providing professional advice, etc. Every year, on *World Heritage Day*<sup>14</sup>, the *Hungarian National Committee of ICOMOS* awards the *ICOMOS prize* for the preservation of historic monuments to deserving restoration planners.

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<sup>14</sup> World Heritage Day - 18 April - has been celebrated worldwide since 1984, at the initiative of ICOMOS. Its aim is to raise awareness of the importance, potential and need for the protection of historic monuments, since all the natural and cultural treasures of the Earth are the common heritage of humanity, whose conservation and protection is a shared responsibility.

## VI. WORLD HERITAGE

**World Heritage Sites** are sites of natural or cultural interest that have been nominated by the **World Heritage Committee** of UNESCO for inclusion in the **World Heritage Programme**, which it manages. The programme aims to protect and register the cultural and natural heritage of humanity.



*Pic. 25 - Logo of the World Heritage*

### VI.1. Background

In 1959, the Egyptian government decided to build the Aswan Dam and its associated reservoir. This would have been disastrous for the ancient temples of Abu Simbel in the flooded area. **UNESCO** launched a worldwide campaign to save the sites, against the wishes of the Egyptian and Sudanese governments. As a result, the group of temples was finally rebuilt on a higher ground, with the original elements repositioned.

The total cost of the project was around \$80 million, half of which was donated by 50 countries. This has led to similar campaigns to save historic sites in Indonesia, Pakistan and even the Venetian lagoons. Finally, **UNESCO**, together with **ICOMOS**, took the initiative to draw up a convention for the protection of the values of humanity.

The **World Heritage Programme** was approved by UNESCO in Paris on 16 November 1972 under the name of the **World Heritage Convention**, or more precisely the Convention Concerning the Protection of World Cultural and Natural Heritage, and entered into force on 17 December 1975. Since then, more than 1,154 natural and cultural treasures from over 167 countries<sup>15</sup> have been inscribed on the **World Heritage List**. The international treaty was signed by representatives of 193 countries, the so-called *States Parties*. Hungary joined the Convention in 1986. Each site is first nominated by a State Party for the title. The nominated sites are put on a "*nominative*" or "*candidate list*", which is in effect a "prelude" to the award of the *World Heritage* designation. The *UNESCO World Heritage Committee* meets once a year to decide which of these sites will be inscribed on the *World Heritage List*. The evaluation is organised by the *World Heritage Centre*, which also seeks the opinion of the *Advisory Boards* (ICOMOS, IUCN, ICCROM).

The *World Heritage Committee*, which meets once a year, is always composed of 21 Member States and States Parties, but its composition changes every four years. Hungary has been a member of the Commission twice, in the 1993-2003 and 2017-2021 terms. The **Secretariat of the World Heritage Committee** (the so-called **Bureau**) is composed of the 7 States Parties elected annually by the Committee: a Chairperson, five Vice-Chairpersons and a Rapporteur. The *Bureau* coordinates the work of the *Committee* and sets the dates, working hours and agenda of its meetings. The election of the new *Bureau* always takes place at the end of the next meeting of the *World Heritage Committee*.

## VI.2. Definitions related to World Heritage

**World Heritage Site:** a site inscribed on the *World Heritage List* by a decision of the *World Heritage Committee of UNESCO*, with a World Heritage designation, as defined in Annex 1 to the World Heritage Act, which has been declared protected under the legislation on cultural heritage or nature conservation and is therefore a cultural heritage site or a protected natural area.

**World Heritage Site:** the *World Heritage Site* and its protection zone.

**World Heritage site protection zone:** the area surrounding a *World Heritage* site which, by decision of the *World Heritage Committee of UNESCO*, ensures the integrity or authenticity of the outstanding universal values of the World Heritage site and which has been declared or designated as protected under cultural heritage or nature conservation legislation and is therefore a cultural heritage site, a protected natural site or a protected natural area.

**World Heritage nominated site:** a site nominated to the *UNESCO World Heritage Centre* for its outstanding cultural heritage or natural value, as a *World Heritage nominated site*, in accordance with the criteria set out in Articles 1 and 2 of the *World Heritage Convention*, and declared protected under the legislation on cultural heritage or nature conservation, and thus a site with cultural heritage protection or a protected natural site.

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<sup>15</sup> October 2021 data from <http://whc.unesco.org/>



### VI.3. Five principles of World Heritage policy<sup>16</sup>

World Heritage policy is based on the following five principles:

- Strengthening the credibility of the *World Heritage List*
- Strengthening the effective conservation of *World Heritage sites*
- Enhancing the appreciation of the natural and cultural heritage among the peoples of the States Parties, promoting the development of knowledge and skills for *World Heritage*
- To enhance *World Heritage* communication to increase public interest, interest and support
- Increasing the role of communities in the implementation of the *World Heritage Convention*

### VI.4. Procedure for World Heritage nominations

*States Parties* first add the potential site to the ***national candidate list*** and then prepare the ***nomination documentation***. (A nominated site can remain on the candidate list for years or even decades. Hungary's two oldest *World Heritage site* nominations on the *candidate list* are the *Tihany Peninsula* and the *Medieval Fortress of Esztergom*, both on the nomination list since 1993. Since then, the *Medieval Fortress of Esztergom* has also been added to the nomination list as a *Danube Bend Cultural Landscape*, merged with the *Visegrád Royal Seat*, in the hope of greater success.)

The following criteria must be met in order to submit a ***nomination documentation***:

- Demonstration of the existence of an Overall Universal Value
- Verification of the existence of Integrity
- Proof of Authenticity
- Demonstration of uniqueness through Comparative Analysis
- Demonstration of Management Organization and Plan

Once the above criteria have been verified, the State Party submits the *nomination documentation* to the *World Heritage Committee*. (This can be done until 31 January each year.)

The *Bureau of the World Heritage Committee* receives the nomination on the basis of the formal criteria and sends the documentation to the international consultative organisations (ICOMOS, IUCN) for their comments on the documentation and the site and for their proposal for inscription. Based on the report and the proposal of the consultative organisations, the *World Heritage Committee* decides on inscription at its annual meeting.

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<sup>16</sup> In: Prof. Dr. Zsolt Visy: The Theoretical Background of the World Heritage Title (conference presentation at the conference on the Early Christian Cemetery of Sopiana - 20 years on the UNESCO World Heritage List) Pécs, 21 October 2021.

## **VI.5. Criteria for inscription on the World Heritage List**

To become part of the *World Heritage*, a site must meet the selection criteria. The criteria are laid down in the organisation's rules of procedure and are reviewed and amended by the *World Heritage Committee*. In total, there are 6 criteria for cultural sites and 4 criteria for natural sites. In 2005, the two sets of criteria, which were previously separate, were merged. To become a World Heritage Site, a nominated site must meet at least one of the ten criteria:

### *Cultural criteria*

- I. An outstanding expression of man's creative genius
- II. An important stage in the cultural development of mankind, in terms of a historical period or a cultural region of the world, in terms of architecture, technology, the arts, or the development of town and country planning
- III. A unique or at least outstanding testimony of a cultural tradition or of a civilisation that has disappeared or still exists
- IV. An outstanding example of a type of building, architectural or technical solution or landscape type which represents a significant stage in the history of mankind
- V. An outstanding example of a traditional settlement type or land-use pattern characteristic of a particular culture (or cultures), especially when it is threatened by irreversible changes in the environment
- VI. Relating directly or indirectly to events or living traditions, ideas or beliefs, works of art or literature of universal value.

### *Natural criteria*

- VII. Sites of outstanding natural beauty and outstanding aesthetic value, or sites of outstanding natural beauty and outstanding aesthetic value
- VIII. An outstanding example of the defining phases of our planet's history, including evidence of the formation and evolution of life, traces of significant geological processes that shaped the earth's surface and dominant geomorphological and physiographic formations
- IX. An outstanding example of the ecological and biological processes that determined the formation and evolution of terrestrial, freshwater, coastal and marine ecosystems and plant and animal communities
- X. Habitats of critical importance for the conservation of biological diversity in their natural habitat and environment, including habitats of endangered species or species of outstanding and universal value for the conservation of scientific or biological heritage.

## VI.6. The World Heritage Sites

UNESCO does not group sites by continent, but into 5 *geographical zones* with different configurations. These zones are Latin America and the Caribbean, Europe and North America, Asia and Oceania, Africa and the Arab States. (Fig. 4)

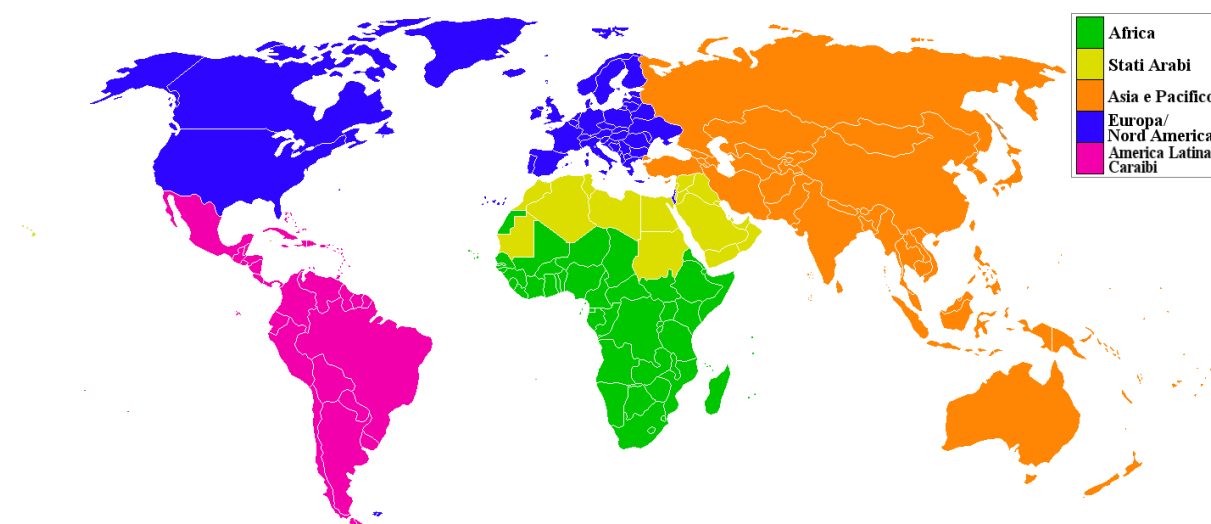


Fig. 4 - Geographical zones of World Heritage Sites

Az így kialakított zónákban az alábbiak szerint oszlanak meg a helyszínek (2021):

régió	cultural	natural	mixed	in total	%	State Parties
Latin America and the Caribbean	100	38	8	146	12,65	28
Europe and North America	468	66	11	545	47,23	50
Asia and Oceania	195	70	12	277	24,00	36
Arab States	80	5	3	88	7,63	18
Africa	54	39	5	98	8,49	35
<b>in total</b>	<b>869</b>	<b>213</b>	<b>39</b>	<b>1154</b>	<b>100</b>	<b>167</b>

This table shows the situation at the time of writing (October 2021). The most up-to-date information is available on the official World Heritage website <http://whc.unesco.org/>.

## VI.7. Threats to World Heritage Sites

World Heritage sites are threatened by both natural and civilisational hazards. The former include climatic and geological hazards, while the latter include the ravages of war, mining, industrial activity, urban sprawl or inland development, as well as neglect and inadequate management.

If World Heritage sites are endangered for the above-mentioned reasons, they may also be placed on the so-called **"World Heritage List in Danger"**. If the problem persists for a longer period of time, it may result in a removal from the *World Heritage List* (!). This has happened in three cases so far. The first is *Al Wusta, the habitat of the Arabian Oryx* in Oman (in 2007, due to the downgrading of the protected area), the second is the *Elbe Valley Cultural Landscape* near Dresden (in 2009, due to the construction of a four-lane motorway bridge) and the third is *Liverpool Maritime Mercantile City* (due to the implementation of the Liverpool Waters urban development programme). There are currently 53 sites listed as being in danger by the World Heritage Committee.

## VI.8. World Heritage Sites in Hungary

There are currently 8 World Heritage sites in Hungary. These are, in order of inscription on the *World Heritage List*:

1. Budapest: the Danube bank and the Buda Castle District (1987) and Andrásy Avenue and its historical surroundings (2002) - cultural
2. Hollókő-Ofalu and its landscape (1987) - cultural
3. Caves of the Gömör-Tornai karst (1995) – (joint Hungarian-Slovak) natural
4. The thousand-year-old Benedictine Abbey of Pannonhalma and its natural environment (1996) - cultural
5. Hortobágy National Park, the Puszta (1999) - cultural (cultural landscape)
6. The Early Christian cemetery of Pécs (Sopianae) (2000) - cultural
7. Fertő/Neusiedlersee cultural landscape (2001) - cultural (cultural landscape)
8. Historical wine region of Tokaj-Hegyalja (2002) - cultural (cultural landscape)

Hungary's candidate list of World Heritage Sites with the year of nomination:

- Medieval fortress of Esztergom (1993) - cultural
- Tihany peninsula (1993), the witness hills of the Tapolca basin and Lake Hévíz - cultural
- The wooden churches of the Carpathian Basin (2000) (joint Hungarian-Slovak) - cultural
- The Royal Seat of Visegrád (2000) - cultural
- Ipolytarnóc (2000) - natural
- Country house network in Hungary (2000) - cultural
- Ödön Lechner's independent pre-modern architecture (2008) - cultural
- Hungarian section of the Roman Limes - Ripa Pannonica (2009) (transnational) - cultural
- The Danube Bend Cultural Landscape (by merging the Medieval fortress of Esztergom and the Royal Seat of Visegrád (2017) – cultural



The *World Heritage Committee* generally supports *transnational* sites submitted jointly by several countries. Among the Hungarian nominated sites, the best chance of becoming a *World Heritage Site* was the Hungarian section of the *former Roman Limes - Western Segment (Danube Limes West)*, but unfortunately Hungary withdrew from the joint nomination in 2021. Germany, Austria and Slovakia, the so-called "*western segment*" countries, are supporting a separate joint application with Hungary. Hungary, on the other hand, would support a joint application by all the countries of the entire 1500 km Limes section (including the countries of the "*eastern segment*", Croatia, Romania, Serbia and Bulgaria).

## VI.9. The World Heritage Site of Pécs - The Early Christian Cemetery of Sopianae

### *The path to a World Heritage diploma*

The Early Christian cemetery of Pécs was awarded the *World Heritage title* in December 2000. Although no one questions the legitimacy of the World Heritage designation, the road to this status has not been smooth. The first nomination was submitted to the World Heritage Committee in 1998, under the title "*Historic Millenary Heritage of Pécs*". The application was about the combination of Roman, medieval and Turkish monuments of Pécs as an architectural and artistic imprint of overlapping cultures. The Committee did not support the application in this form, on the grounds that the site was not unique, as several similar sites are already on the *World Heritage List*. The nomination was therefore withdrawn at the 1999 *World Heritage Committee* meeting in Marakesh.



Pic. 26 - The painted bronze Christogram<sup>17</sup> (monogram of Christ) found on the northern wall of the Peter and Paul burial chamber and found in the cemetery, symbol of the World Heritage of Pécs

In the same year, a new application was submitted under the name of "*The Early Christian Cemetery of Pécs (Sopianae)*", which was not considered sufficiently substantiated by ICCROM, one of the advisory boards, and requested the submission of two additional evaluations (one domestic and one foreign). Following the submission of evaluations favourable to Pécs, the *Bureau*, at its extraordinary meeting in October 2000, accepted the application and recommended the site for inscription as a *World Heritage Site*.

<sup>17</sup> The bronze Christogram in the picture was found by archaeologist Gábor Kárpáti during the excavation works of the Burial chamber No. V in the year 2000

The inscription of the *Early Christian Cemetery of Pécs (Sopianae)* on the *World Heritage List* was finally approved by the *World Heritage Committee* at its meeting in Cairns, Australia, in December 2000.

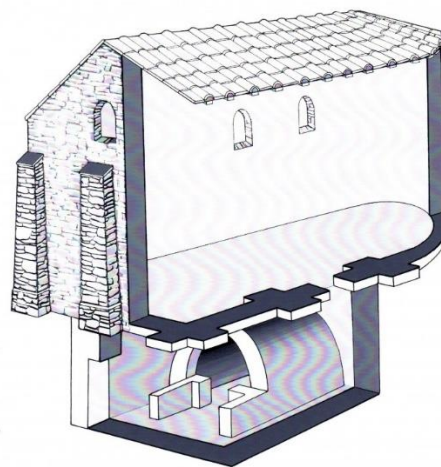
### ***The uniqueness of the World Heritage of Pécs***

The 16 buildings of the 4th century AD Early Christian cemetery in and around St. Stephen's Square form the *World Heritage Site* as a historical, architectural and artistic unit. The tomb buildings and the wall paintings within them bear witness to the birth of 3rd and 4th century Early Christian art. In addition, a unique combination of funerary customs, burial chambers and tomb chapels above them has developed here, unique in the history of architecture.

Among the World Heritage Criteria, the Early Christian Cemetery of Pécs met Cultural Criteria III and IV:

- I. The burial chambers and memorial chapels of the Sopianae cemetery bear outstanding testimony to the strength and faith of the Christian communities of the Late Roman Empire.
- II. The unique Early Christian sepulchral art and architecture of the northern and western Roman provinces is exceptionally well and fully illustrated by the Early Christian cemetery of Sopianae at Pécs.

In early Christian times, in the *western provinces* of the *Roman Empire* and in *Italy*, tomb chapels (*cella memoriae*) were typically built above ground, with the tombs placed under the chapel floor. In the *Balkans*, underground burial chambers without chapels were typical, and the tombs, if painted, were typically decorated with floral vines or geometric, mainly monochrome, wall paintings. In contrast, the burial chambers in the Early Christian cemetery of Pécs (Sopianae) include many painted ones, where the murals are colourful and figural, many of them with biblical themes and complex symbolism. In addition, there is a burial chapel (*cella memoriae*) above them. (Fig. 5)



*Fig. 5 – Reconstruction drawing of the Early Christian Mausoleum (Gyula Gosztonyi)*

### ***The development and historical role of Sopianae***

The province of **Pannonia** was established by the Romans, partly in what is now *Transdanubia* and partly in *Austria, Croatia and Slovenia*. (Fig. 6) The history and topography of the province are also fairly well known. The initially unified province first developed significantly along the *Amber Road* in the western border region, where the Romans founded the earliest towns (*Emona, Savaria, and Scarbantia*) and built good quality stone-paved roads. Later, not least for border and military reasons, the focus shifted to the *Danube* and the interior of the province underwent extensive development. The population became Romanised, the use of Latin became widespread and the indigenous population adopted Roman customs and Roman material culture.

Because of its geographical location, the small province has often played an important "role" at the imperial level. For a long time, it was burdened by the important *Danube* frontier, which was intended to hold back the barbarian attacks that were sporadic from the second century onwards and later became regular. Precisely because of this important strategic role and the not insignificant power struggles, the province was significantly reorganised in the late Roman period, first into two and then into four parts, *Pannonia prima, Pannonia secunda, Savia* and *Valeria*. (Fig. 7) The Roman city of *Sopianae*, a medium-sized town, played a significant role in the life of the province in the 4th century AD.



Fig. 6 - The Roman Empire in the 4th century AD



Fig. 7 - The four-devided province of Pannonia in late Roman times

The small town, which has been mentioned since the 2nd century, was founded at the crossroads of important trade routes through the province. Its favourable Mediterranean climate and its excellent geographical location have contributed to its development. The city of *Sopianae* was probably elevated to urban status in the 2nd century AD, when the *Emperor Hadrian* considered several provincial cities worthy of this status. The city developed considerably during the 3rd century AD and by the late Roman period it had become the dominant settlement of Pannonia, and was chosen as the administrative centre of Valeria, one of the four newly created provinces.

The city also played an important role in the religious life of the province. By the 4th century AD, the province was already home to a large number of Christians, mainly immigrants from the eastern provinces. After the persecutions of Christians (the most intense at the end of the 3rd century AD), the churches that had returned from illegality practised and preached their faith openly, and bishoprics were established in the larger cities. The life of these early Christians is known not only from written sources but also from a wealth of archaeological and architectural remains, mainly relating to burials. An interesting and still unanswered academic question is to what extent the Christians contributed to the late Roman revival of *Sopianae*. We do not know whether the early Christians moved here in large numbers because *Sopianae* was an important settlement or whether it was the strong Christian community that played a role in the strengthening of the town.

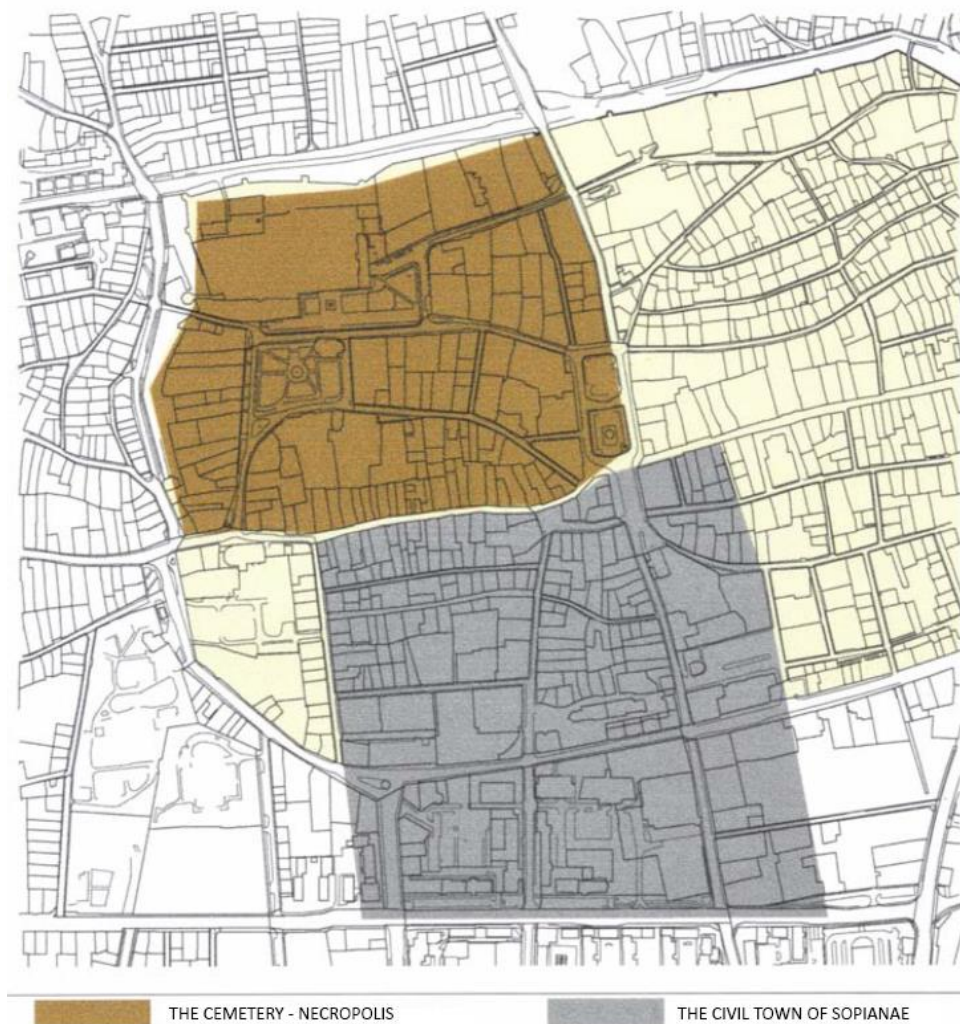
Apart from the very few written sources, the history of the town is mainly told by the results of archaeological research, inscribed stones, archaeological remains of the settlement and the cemetery.



The settlement was built on the lower slopes of the *Mecsek Hills* in an east-west direction (the prevailing wind direction may have played a role in this orientation). To the north of the settlement, the slightly steeper terrain seemed suitable for the construction of the cemetery. This is a slight departure from the classical Roman practice of cemeteries along the roads leading out of the city, but it is common in some late Roman provincial settlements.

Topographically, the city was divided into two parts (*Fig. 8*):

1. *Settlement*: a settlement built roughly on an east-west orientation at the foot of the *Mecsek*, on a gently sloping terrain.
2. *Cemetery*: to the north of the town, the slightly steeper terrain was suitable for the construction of a *necropolis*. This is a characteristic feature of the early Christian cemetery of *Sopianae*, in a slight departure from general Roman practice. Because of the geography of the city, the dead were buried and their tombs, chapels and other sacred buildings were built on the slopes of the hillsides rather than along the roads leading out of the city.



*Fig. 8 – The place of the civil town and the cemetery of Sopianae in the urban fabric today*

### ***The most important buildings of the Early Christian cemetery***

The first of Sopiana's early Christian *tomb buildings*, the **(Peter and Paul) Burial chamber No. I**, was discovered in the 18th century, and the latest, the **new Cella Trichora**, located in the *Episcopal Rose Garden* in the Janus Pannonius Street, was discovered in 2010-2011. Several tomb buildings were discovered during the construction of the **Cella Septichora Visitor Centre**. The remains of the *necropolis* (Pic. 27), once located on the surface, are now below the surface of the ground, below the present-day walkway of the city of Pécs.

Among the *tomb buildings*, the most beautiful and important are the richly painted burial chambers, such as the **(Peter and Paul) Burial chamber No. I**, the **(Wine Pitcher) Burial chamber No. II**, the **Early Christian Mausoleum** or the **Cella Trichora**. (Unfortunately, the latter is not open to the public.) Equally important is the **Cella Septichora**, the largest known building in the cemetery.



*Pic. 27 – Computer 3D reconstruction with the found buildings of the Early Christian cemetery*

#### ***The Peter and Paul burial chamber (Burial chamber No. I)***

The **Peter and Paul burial chamber** was discovered in 1782 by József Koller, the bishop's 'chief architect', during the demolition of the old building of the Episcopal Archives and the Renaissance palace, while preparing the construction of the future Archives. Recognising the importance of the finds, the new building was constructed 20 metres to the east of the planned site, one of the earliest acts of monument protection in Hungary.

At the **Peter and Paul burial chamber**, the walls of the northern apse and the buttressed sides of the upper chapel are still visible. In front of it there was once a *portico* resting on four columns, similar to the *Burial Chamber No. V*. In a rather rare way, the tomb also has a small vestibule. There were also some wall paintings, such as a fragment of a candelabrum, but unfortunately these could not be saved.

The first protective building of the burial chamber was designed by István Möller at the beginning of the 20th century. The double-skinned, ventilated reinforced concrete structure was a technical solution that was ahead of its time and protected the painted tomb and the remains of the chapel's foundation walls for almost a hundred years. As part of the protective structure, Möller also designed a corridor, also in reinforced concrete, through which the burial chamber could be visited.



The later presentation of the burial chamber was the work of Zoltán **Bachman**, who, realising that the intact wall paintings of the vault could only be viewed from below, designed a new, so-called "viewing level" under the tomb building, which was constructed using mining methods, by drilling a tunnel in the ground beneath the chamber. Through a glass ceiling in place of the already damaged floor of the burial chamber, the walls and the entire vault are revealed to the visitor. (*Pic. 28*)

The paintings in the burial chamber include the apostles *Peter and Paul*, *Mary*, *Joseph*, *Noah*, and *Adam and Eve*. The biblical scenes are outstanding examples of 4th century early Christian wall painting, even by international standards. The wall paintings were done using the *secco* technique on dried plaster and, unfortunately, only fragments have survived in some places. In the exhibition space, reconstructions of the fragmentary and incomplete paintings are presented on panels to help interpret them.

The foundation walls of the burial chapel (*cella memoriae*) above the burial chamber remain, and the apse on the north side is also visible. The difference in height in relation to the adjacent *Burial chamber No. IV* shows the former sloping terraced terrain.

Currently, the remains of the burial chamber and the chapel above it are housed in two independent, hermetically sealed spaces surrounded by a glass wall, where temperature and pressure are controlled by modern engineering. The pressure is regulated so that moisture always flows from the chamber to the space above, thus avoiding the condensation on the wall surface that would damage the precious paintings.



*Pic. 28 – Bottom view of the painted vault of the Peter and Paul burial chamber*

### *The Wine Pitcher burial chamber (Burial chamber No. II)*

It was first discovered in the 18th century, but its complete excavation was made thanks to **Ferenc Füle**p in 1964. An irregularly shaped *tomb chapel* (cella memoriae) with three buttresses on its sides was built over the chamber, similar to the one in *Peter and Paul Burial chamber*, which walls partially remained. Like the *Burial chamber No. I*, the entrance to this tomb was from the south. This north-south orientation, unusual in the Christian world, but was justified by the terrain.

The walls of the tomb were covered with limestone or covered with a vault made of bricks and then covered with mortar. The internal plaster was left to dry before being decorated with wall paintings (*secco technique*). The tomb originally contained a single stone coffin, covered with stone slabs and with a double floor, located under a niche with a curved enclosure on the north side of the chamber. In time, a second tomb was built on the south side of the chamber, completely covering the interior of the chamber.

The walls are divided into a lower and an upper part by red and blue stripes. In the northern part of the chamber, the lower part of the walls shows rectangular marble-like (*incrustation*) fields. In the southern half, a lattice-like fence with schematic arrow-shaped flowers can be observed, which can be identified as the *Garden of Paradise*, as seen in other tombs of the late Roman cemetery. The niche in the north wall has a representation of a wine pitcher and a glass with ears (*Pic. 29*) - hence the name '**Wine Pitcher burial chamber**' - which can be interpreted as a symbol of the feast of the dead (*epulum*) or the Christian commemoration of the dead (*refrigerium*), which can be traced back to ancient roots.

The presentation of the building is also the work of **Zoltán Bachman**. Unfortunately, the vault of the tomb has not survived intact, and may have collapsed over time. The interior of the chamber can be seen through a curved glass panel which reproduces the original shape of the vault. The foundation walls of the tomb chapel, built on top of the burial chamber, are also shown on the upper level, which can be accessed via an arched staircase. (*Pic. 30*)



*Pic. 29 – The northern wall of the tomb with the niche and the representation of the pitcher*





*Pic. 30 - The remaining walls of the tomb chapel and the glass vault*

#### *The Octagonal burial chamber (Burial chamber No. V)*

The **Octagonal Burial chamber** was discovered by *Ottó Szőnyi*, archaeologist, art historian and researcher of the Early Christian archaeological monuments of Pécs in 1913-14, during the construction of the protective building of the *Peter and Paul burial chamber*, but it was not fully excavated until the 20th century. It is the only octagonal building found in the area of the Early Christian cemetery, and initially it was assumed as a centrally arranged baptistery, which was common in the period. In the end, no other evidence was found, but there is a niche in the north wall, typical of the tombs of *Sopianae*.

The building had two main construction phases. The finds show that the walls of the original, regular octagonal building were cut back to a height of about 120 cm - the difference between the two types of masonry is particularly noticeable on the eastern wall, at the height of the starting arch. The two central columns supporting the three arches dividing the room into two parts were also built at this time, and the north and south walls were also added. The arch in the north wall partially covers the niche in the wall, which is also an indication of the later rebuilding. (*Pic. 31*)

It is possible that a porch-like portico resting on four columns was also built in the same phase, and later added to the southern part of the tomb. From the remaining walls, the researchers have established that the building was partly underground but also rose above the ground, as indicated by its window. What also makes the building unique is that it most likely did not have a tomb chapel. It is not known at present what it might have looked like in the first phase, and its function is difficult to determine. In its current state it appears to be a burial chamber, but the tomb is unusually small. It is unlikely that a child was buried here, more likely a reburial, which was not uncommon in the 4th century after the spread of Christianity. It was then that the remains of martyrs who had been venerated in previously hidden places were reinterred.



Pic. 31 – The northern wall of the Octagonal burial chamber with the niche

### *The Cella Trichora I*

The origin of the *three-apse cemetery building (Cella Trichora I)* has long divided researchers. The archaeologists who had previously excavated the site (*Ottó Szőnyi* in 1922 and *Ferenc Fülep* in 1955) were in agreement as to its Roman origin. The fact that the most recently excavated (2010-2011) cemetery building of the *Sopianae World Heritage Site*, the 'second' *Cella Trichora (Cella Trichora II)* in the *Episcopal Rose Garden*, which is undoubtedly Roman in date, is almost the same in plan and size, and even in its slight deviation from the north-south orientation, is another proof of its Roman origin. As far as we know at present, the three-apse building found in 1922, in front of the western side of the cathedral, is the longest-lived ancient monument from the *late Roman cemetery of Sopianae*. After the Roman period, there is evidence of its use in the Carolingian and late medieval periods. The walls are decorated with painted Arabic letter motifs in the 'pseudo-arabic' style. (*"That, of course, needs some explanation. This type of Arabic writing (no meaningful words here, just similar 'patterns' decorating the borders of the tapestry) was 'fashionable' in the Arabic regions in the 8th and 11th centuries. From there it came to Byzantium, where it was used only as a decorative motif. At that time Hungary was directly bordering Byzantium in the south, so Byzantine influence played a major role in the conversion of the Hungarians and in the conversion of Central Europe in general."*)<sup>18</sup> This proves that the building was repainted in the 8th-11th centuries, so it was still standing.

The *three-apse chapel* is well known from the late Roman period and was a popular form in later times. The apse was located on the east, north and west sides - unfortunately, only the height of the north walls, about 1-1.2 metres, has survived. A small *narthex* was attached to the south side - this was the entrance. Unfortunately, due to its location, the *Cella Trichora* is not open to the public, and its layout is shown in the enclosure at the south-west corner of the cathedral.

<sup>18</sup> Source: <https://septichora.hu/sirkamrak/cella-trichora-i/>

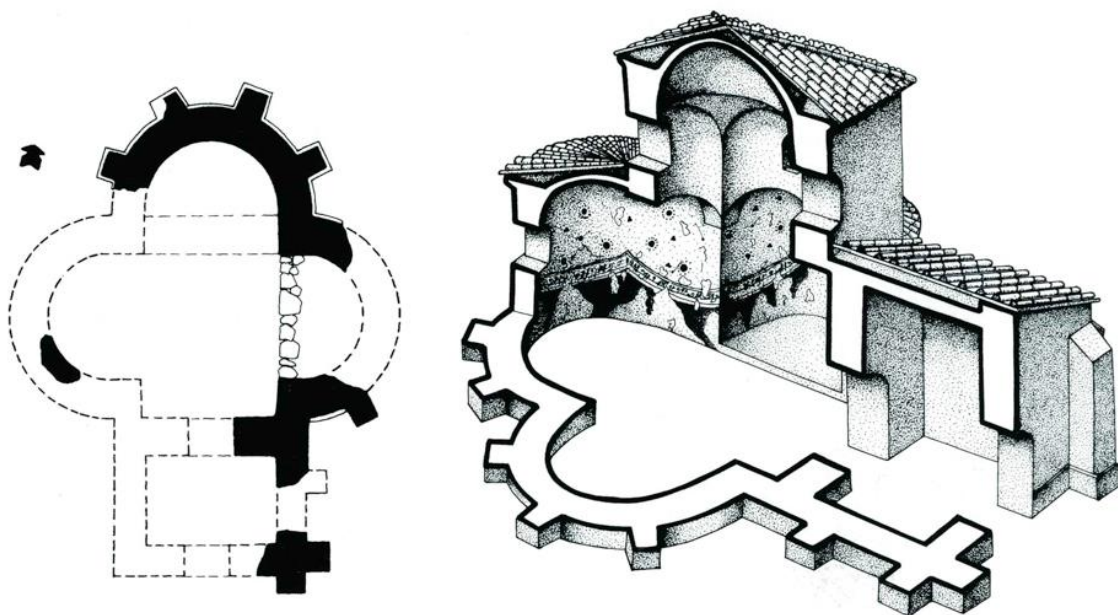


Fig. 9 – Floorplan and 3D section of Cella Trichora I (Gyula Gosztonyi)

### *The Early Christian Mausoleum*

The **Early Christian Mausoleum** was discovered in 1975, when the former waterstairs (*cascade*) was being repaired. (Pic. 32) The excavation was also carried out by archaeologist *Ferenc Fülep*. It is also a two-storey building, with a memorial chapel (*cella memoriae*) on top strengthened with pillars. The vaulted underground crypt was used to lay to rest the high officials of the governor's office and the settlement. The paintings in the tomb are partly surface filler decorations and partly figurative. The remaining mural series are basically in two parts; on the north wall we see the *Fall of Adam and Eve*, the *prophet Daniel in the lions' den*, and finally the *Tree of Life*. On the axis of the eastern wall, below the ceiling, is the symbol of Christ, the so-called *Christogram*. In the niche below is a torso of a red-robed figure seated on a throne with a wheat eagle and a palm branch. The crypt was enlarged at the end of the 4th century. Archaeologists have found a white marble sarcophagus and two sandstone sarcophagi. In the *Migration Period*, the building was used as a dwelling.

The restoration and presentation of the *Early Christian mausoleum* is the work of *Zoltán Bachman*. On the surface, in the open air, a didactic reconstruction of the ruins of the former burial chapel can be seen sunk into the current ground level, while the painted tomb is accessible via an arched staircase entrance on the west side. The underground space, covered by a reinforced concrete dome, has painted walls and a carved sarcophagus, which can be viewed through a glass wall. (Pic. 33) The original arched glass roof by *Zoltán Bachman* was replaced by a metal sliding roof during the 2005-2006 development of the *World Heritage Site*. Further renovation and upgrading of the building is currently underway.





*Pic. 32 – The former water stairs (cascade) in Szent István Square*





*Pic. 33 - The underground interior of the Early Christian Mausoleum*

### *The Cella Septichora*

The ***Cella Septichora*** is a long-known building of the *Early Christian cemetery of Sopianae*, one of the most significant sacred constructions in *Pannonia*, which was fully excavated only in the spring of 2005. It owed its fate to its unfavourable location. Its western closing wall is located under the building of the *Episcopal Archives*, and its remains are below the current ground level, at a depth of 6-7 metres. No other building in Hungarian archaeology has been the subject of so many plans, and its excavation has been the dream of generations of archaeologists for decades.

The fascinating history of its exploration began in the 1920s: the *Cella Septichora* was discovered in 1927 and, although its importance was suspected, it was never excavated. The sewerage works carried out in the city centre at the time uncovered many archaeological finds and building remains. In the cemetery area, a semicircular wall was discovered during the dewatering of the Káptalan Street, but its importance was not recognised at the time and therefore the need for scientific research was not even considered. This is quite surprising, since several buildings of the late Roman cemetery were already known.

Since the discovery of the semicircular wall was not followed by archaeological research, the whole *Septichora* was forgotten for a short time by archaeology. However, in 1938, it was decided to build a public toilet on the upper walking square, next to the Episcopal Archives building. This was never realised, because during excavations the *Cella Septichora* was unearthed again. In **1938-1940**, under the direction of the archaeologist *Gyula Török* and the architect *Gyula Gosztonyi*, this seven-apse cemetery building, unique not only in *Pannonia* but in the whole *Danube region*, was excavated with archaeological excavations of the standard of the time. (Pic. 34) Unfortunately, no complete archaeological documentation of the work has survived.



Pic. 34 - Gyula Gosztonyi's excavation works in 1938-39

The *Cella Septichora* was excavated with trenches, but not the whole building. The trenches followed the walls in order to clarify the layout, but also provided some information about the interior of the building. The work carried out over two excavation seasons resulted in information about the floorplan, structure and dimensions of the chapel. Financial difficulties put an end to the excavation of the seven-apse building in 1940, but the excavators reported their scientific findings in several publications. The structure is 22 m long and 17 m wide, the walls survive up to 1.5 m high in certain places and are about 90-120 cm wide. The seven equally sized apses are arranged symmetrically along an east-west axis. The basic type of apse architecture is not uncommon in early Christian and sacral architecture, with examples of hexagonal, octagonal and nine-apse structures.

During the excavation, a large amount of building lime was found in the fill of the *Cella Septichora*, leading researchers to conclude that the chapel was not completed in Roman times. Others believe that during the Middle Ages, the Septichora was used as a warehouse for building materials. Tombs have also been discovered in the fill above the building and not far from the south side wall. This was not a surprise, as it is typical in the *Early Christian cemetery of Sopianae* to find simple earth and stone tombs around a larger building.

However, no graves were found inside the building during the excavation, which led to the conclusion that the *Cella Septichora* was not a burial place and was not converted into one, like the cemetery chapel in Apáczai Street. The dating of the building is not clear, it was built at the very end of the 4th century AD at the earliest, but it may be even later, in the 6th century AD.

The discontinuation of the excavation of the Cella Septichora for financial reasons raised important unanswered questions, which meant that the issue of re-excavation was never really taken off the agenda, but was always pushed into the background, also for financial and conceptual reasons. The Septichora is one of the most important sacred monuments in Pannonia, and it has long been clear to researchers that it should be a priority in any comprehensive research and reconstruction plan for the *Late Roman cemetery*.

### ***The Cella Septichora Visitor Center***

The development of the *World Heritage Site* between 2004 and 2007 resulted in the creation of the ***Cella Sepctichora Visitor Centre***, which connected the isolated cemetery structures of the former necropolis underground, including the *Peter and Paul burial chamber*, the *Wine pitcher burial chamber*, the octagonal burial chamber and the eponymous Cella Septichora. Several tombs located further away from the visitor centre, such as the *Early Christian Mausoleum* or the tombs in Apáczsa Street, can still be visited separately.

The creation of the *Cella Septichora Visitor Centre* was not only about exploring and presenting the cemetery building, which is unique in Hungary. The aim was to create a building complex which, on the one hand, as a museum, connects the previously isolated burial chambers of the *Early Christian necropolis of Pécs*, and on the other hand, as an information, scientific and cultural centre, it fulfils the role of the *Centre of the World Heritage Site*.

The visitor centre was designed between 2003 and 2006. The concept plans, the authorization and construction plans were prepared by four doctoral students (*Krisztián Kovács-Andor, Antal Szentendrei, Magdolna Horváth and Mihály Schranz*) of the *Breuer Marcell Doctoral School of the Faculty of Engineering and Information Technology* of the *University of Pécs* under the supervision of the head of the doctoral school, *Professor Zoltán Bachman*.

The entrance to the building is from the south, from the *Promenade*, which is fortunate because the current level of the Promenade is barely higher than the perceived level of the *Cella Septichora* due to the morphology of the terrain, and because it is the busiest route for pedestrians and tourists. Thus, there are several reasons for locating the museum's entrance building next to the *Kiosk* building.

The main architectural concept was to give the visitor the feeling of entering an early Christian necropolis. Hence the two important conceptual elements, the underground linking of the tomb buildings and the construction of a large *glass ceiling* over the *Cella Septichora*. Looking up at the sky through the glass ceiling, it is easier for the visitor to imagine and experience that these structures once stood on the surface of the earth. On the other hand, the 220 m<sup>2</sup> glass ceiling is an architectural attraction that represents the *World Heritage Site* in a worthy way. During the day, it allows light to enter the underground space of the building, and at night, when it is dark outside, it gives a glimpse into the interior of the *Visitor Centre*. The glass ceiling is divided into four sections by an intersecting pedestrian and vehicular steel bridge, with glued security glass beams among the steel beams to give the structure an airy feel. (Pic. 35)





*Pic. 35 - Bottom view of the glass ceiling of the Cella Septichora*

The entrance building draws visitors into the early Christian necropolis like a funnel, and the long entrance corridor takes them on an imaginary journey through time. The fiberglass reinforced concrete gate weighing 2.5 tonnes is the invention of Hungarian architect *Áron Losonczi*. The curtain of water that flows through the glass slit skylight at the top of the building and then down the side of the entrance refers to water as an early *Christian symbol*.

On the northern side of the interior, the gallery level, created by the terrain morphology, provides an additional opportunity to make use of the space. The gallery functions as an exhibition space. From the higher position, which also shows the former ground level, we can see the *seven-apse shape* of the building, and from this level, due to the original terrain, the visitor route continues to the tombs under the *Cathedral Square*. The archaeological excavation of this square has revealed new tomb buildings. In addition to the already known *burial chamber No. III* and the *Roman tomb*, archaeologists have found the *burial chamber No. XIX and XX* and two medieval wall sections. In both tomb structures (burial chamber No. XIX and XX), a staircase leading to the entrance of the tomb was also found in its original state, clearly showing that the theory of ornate staircases, which had been assumed until then, was untenable. The stairway to *burial chamber No. XX*, which is outside the contour of the protecting building, can be seen through a small glass ceiling next to the wall of the *Episcopal Archives*.



After the excavation of the tomb buildings under the *Cathedral square*, a reinforced concrete slab on pillars was placed on the square level, which was necessary to restore the original ground conditions. The space thus created is an integral part of the *Peter and Paul burial chamber* and the protective building of the *Octagonal burial chamber*, using the existing features of the latter, i.e. it creates a transparent, accessible system in line with the didactically correct levels already established. An important part of the architectural concept was to give the visitor the feeling of discovering the tombs in this underground space. The visitor can walk among the ruins on the former Roman level and then, on reaching the top level, can look back at the tombs from the suspended bridge system. (Pic. 36) Two passenger lifts have also been installed in the interior to ensure that the visitor centre is accessible to all.



*Pic. 36 – Suspended steel bridges of the space under the Cathedral square<sup>19</sup>*

In designing the interior of the visitor centre, it was an important conceptual aspect to ensure that it could not only function as a protecting building, but also host other events and activities. The building fulfils this function and has been the venue for numerous exhibitions, lectures, small conferences and even weddings. With the inauguration of the building, the city of Pécs has gained a multifunctional, representative venue, which is also a favourite destination for diplomatic delegations visiting the city.

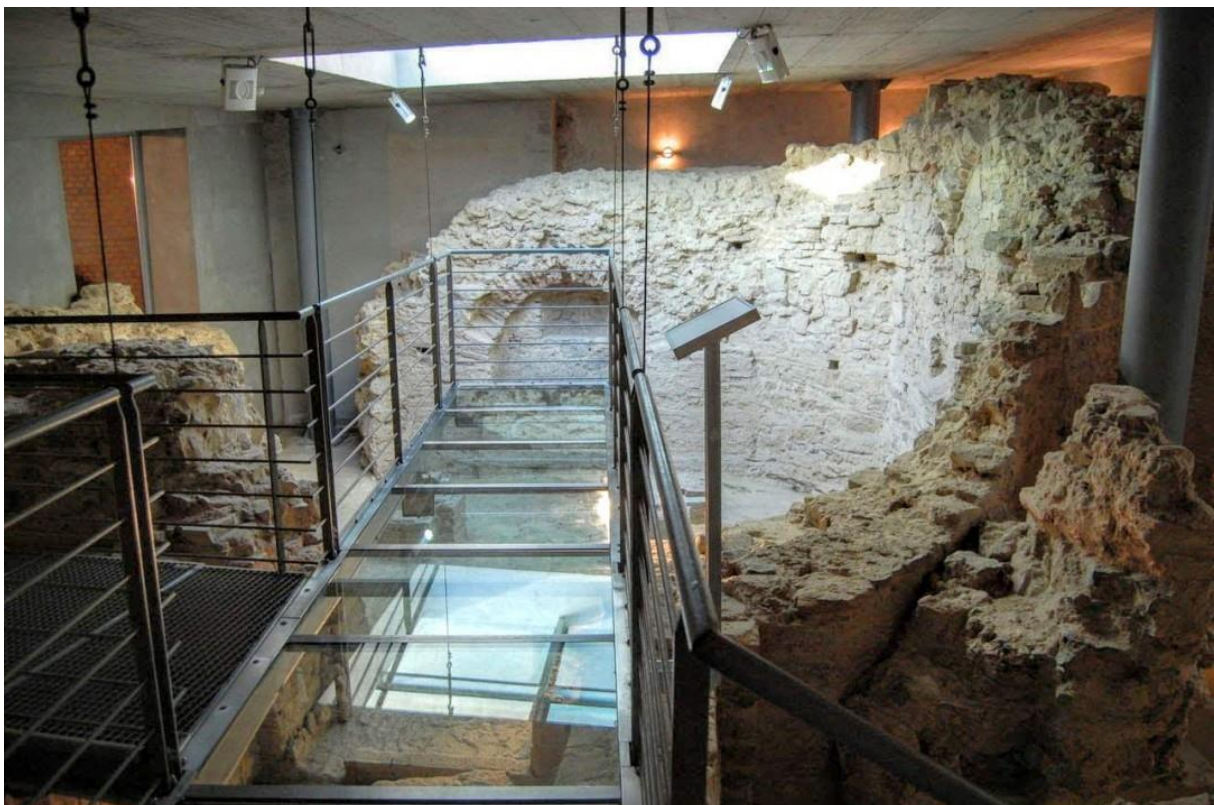
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<sup>19</sup> The suspended footbridge in the picture runs along the line of the demolished former so-called Möller corridor, with the end leading to the former entrance to the Peter and Paul burial chamber, which is now an emergency exit.

When the *Cella Septichora Visitor Centre* opened in 2007, limited financial resources meant that important elements of the architectural concept could only be realised with certain compromises. These included the suspended steel bridge walkways, which were originally to have been made of glass, but for cost-effectiveness reasons were eventually replaced by steel walkways. Unfortunately, the transparency of the steel grids is limited and they sometimes conceal important things, such as the remains of the covered vestibule, the *narthex*, in the *Octagonal burial chamber*. Likewise, the walkway grid in the *Cella Septichora's* space is also a problematic solution, because the steel walkway is not suitable for certain events, and ladies' high-heeled shoes are not compatible with the 2x2 cm holes of the walkway.

The building opened its doors in 2007, and since then it has attracted tens of thousands of visitors every year and is a worthy centre and showcase of the World Heritage of Pécs. Since then, several small tenders aimed at improving the tourist attraction of the building have been successfully implemented, including the modernisation of the exhibition material, the audiovisual equipment and some improvements to the original concept, such as the partial replacement of the suspended bridge steel grid covers to glass walkways. (Pic. 37)

Hopefully, the tenders and developments of the past and the coming years will enable the *Cella Septichora Visitor Centre* to present the *World Heritage Site of Pécs* in an even more spectacular and dignified way to visitors.



*Pic. 37 – Suspended pedestrian bridge of the Octagonal burial chamber with the new glass-tiled walkway replaced in the latest development*

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