Disclosing the Value of Makovecz's Work.

The Value of the Contribution of Architecture to Cohesion and Social Engagement: Imre Makovecz's Work within the Faluházak Project During the 1970s and 1980s.

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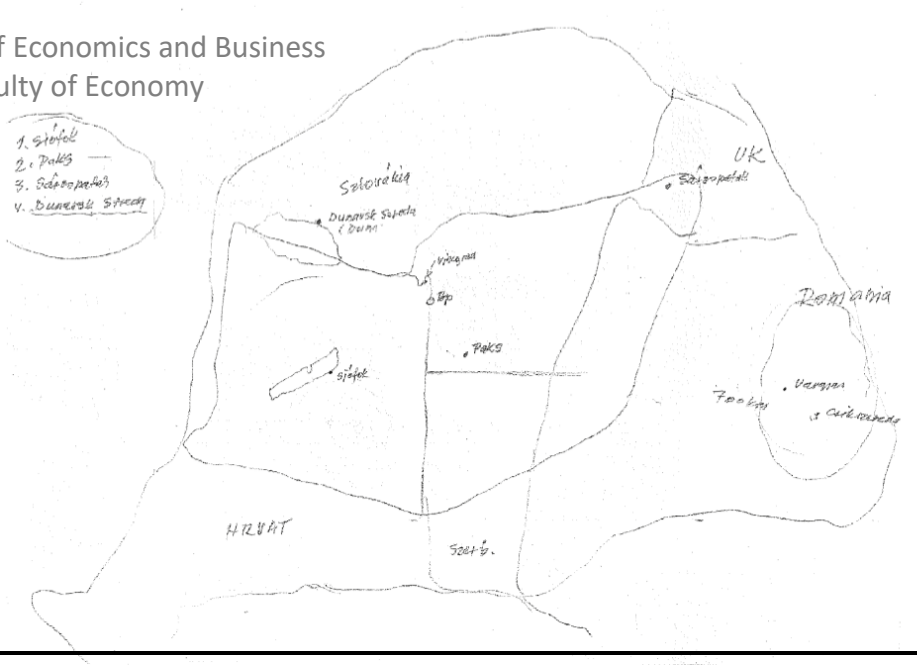

Appendix 1.

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On the first page:
Imre Makovecz's freehand drawings.
The first time I met Makovecz, he drew me a map of Hungary, marking the most significant places through which I could get closer to his work. With the promise that I would return, we said goodbye.
From this map, my research began (Giustra, M., 2014).

Appendix 1.

Projects 1969 – 2011:

Public and Cultural Buildings

The most conspicuous architectural production of the architect Imre Makovecz is the one with a public and cultural address. In this category can be included the buildings for entertaining, cultural and education purposes such as theaters, school buildings and the numerous buildings for communities, houses of culture and houses of village. The construction type and the planimetric system lend themselves to the declared function. Especially in buildings such as House of Culture and House of Village, the large spaces of the free plans, or part of them, expedients made possible by a mixed structure of reinforced concrete, bricks and wood, guarantee large, fluid spaces, which can be the places for socializing and that can be adapted to the needs of users and the cultural offer.

Cultural Centre, Sárospatak 1972-76
(*Művelődés háza, Sárospatak, 1972-76*)

The elaboration of a project for the Cultural Centre of Sárospatak was assigned to Makovecz in 1972. A few years later, in 1977, the same project led to Makovecz's dismissal from the VÁTI office, where he had been working, and the suspension of his licence to practise architecture. In fact, the project was considered too complex from a structural point of view in respect to the possibilities and technologies of the time and not compliant with the directives of the regime. The House of Culture of Sárospatak develops symmetrically with a U-shaped structure. The building's central body and the lateral wings form a court, closed on three sides, once divided by a road from the court of the building located opposite, characterised by a similar structure. In 2013, following an intervention concerning this area of the city, the two courts were transformed into a single, large space. The intervention considered Makovecz's original project, which aimed at favouring a dialogue between the two buildings, located one in front of the other.

The court is completed by two tall sentinel towers located in front of the entrance. On top of the first one is the symbol of darkness and evil: the eagle *Turul*, which, having kidnapped a man, is holding him in its claws. On the left column, instead, a "miraculous deer", belonging to Hungarian mythology, stretches toward the sky: its horns fork in such a way as to form a flamboyant sun, representing light and the right.

The environments and functions, as well as the structure of the building, are organised according to a precise hierarchy. The central body hosts the function and main rooms (the hall, the theatre and the other rooms designed for the most important activities), whereas the wings were designed for secondary functions (restroom and classrooms). The basement is made of reinforced concrete and develops upwards thanks to columns on which the ligneous structure of the covering inserts itself. The joints are analogies of the metamorphosis that occurs in the development of plants. Columns grow out of the earth, like tree trunks. The upper structure, as the trees branch into an increasingly smaller elements, mimics life’s “love affair” with the sun Gerle, J., Makovecz, I., 2005). Along the main façade, the curves of the roof and of the platform roof, which sticks out onto the balconies on the first floor above the entrance, are a clear reference to *yin* and *yang*, central figure in Makovecz's philosophy, and are reminiscent of the shape of two big eyes, biomorphic elements, also traceable in other buildings that the architect designed in the following years, such as the Junior High of Sárospatak, the Church of Siófok and many more.

Cultural Centre, Sárospatak 1972-76, photo Martina Giustra

Cultural Centre, Sárospatak 1972-76, photo Martina Giustra

Funerary Chapel, Farkasrét Cemetery Budapest 1975 (*Ravatalozó, Farkasrét, Budapest 1975*)

The building, containing the Funerary Chapel in the Farkasrét cemetery in Budapest, rises as the replacement of a pre-existing construction, which hosted five funeral parlours and got destroyed during World War II. The Chapel is accessible through a big door, whose shutters, realised by means of wooden planks drawn close and partially superimposed one to the other, resemble two big plumed wings. The spatial organisation and the internal fitting made of wooden panels recall the image of a human rib cage. The ribs, that is the wooden panels drawn close and placed at regular intervals, support the seats in correspondence to the entrance, and are linked one to the other on the ceiling, along the symmetry axis according to which the whole hall is organised. Originally, the interior of the chapel was characterised by a ligneous sculpture symbolising the tree of life, which however was removed in the course of time.

Funerary Chapel, Farkasrét Cemetery Budapest 1975, courtesy of Imre Makovecz Foundation for research purpose

Funerary Chapel, Farkasrét Cemetery Budapest 1975, courtesy of Imre Makovecz Foundation for research purpose

Community House, Tokaj 1977
(*Közösségi ház, Tokaj 1977*)

The Community House in Tokaj is a circle-shaped pavilion, similar to a chapel, entirely built in wood. The pillar-tree is located in the centre, and is surmounted by a wooden bird, placed on top of the roof, externally. A fireplace stands at the base of the main pillar-tree. The gallery that runs along the internal perimeter of the building is supported by pillars, represented by peeled and cut trunks placed in circle. The entrance to the pavilion is facing south and on both sides of the opening is a wooden pole, carved according to the features of a human face, which plays the symbolic function of the guardian. Another wooden pole divides the entrance and supports the roofing in correspondence to the opening. The pavilion is entirely covered by wooden axes.

Community House, Tokaj 1977, photo Martina Giustra

Centre for Environmental Education, Mogyoróhegy, Visegrád 1984-88
(*Erdei Művelődés Háza, Mogyoróhegy, Visegrád 1984-88*)

The Centre for Environmental Education is located up the hill of Mogyórohegy, in Visegrád, within the natural reserve of the Mounts Pilis. The function of this building is to get people closer to nature, strengthening the awareness of the connection between man and nature. Several are the activities oriented towards the consciousness of local nature and flora, in which children are mainly involved during the summer and winter. The symmetrical structure of the building is formed by a big, circle-shaped, central hall and two smaller spaces, located on the sides, whose volumes penetrate the first room. The entire construction and the roofing appear to rise from the soil. The central volume is covered by bronze-coloured shingles and is surmounted by a metal sculpture, similar to a crown, surrounding the *opeion*. The two shortest lateral bodies are covered in a grassy coat, and open with small windows characterised by a ligneous frame. The building is constructed in a way so that the two main entrances are placed along the axis pointing at the sun rising on the 21st of March, which corresponds to the axis of symmetry of the entire building (Gerle. J., Makovecz, I., 2005). Several structural and decorative elements take inspiration from Magyar vernacular architecture: the trunks carved at the peak and placed on the sides of the entrance represent the head of the *Turul*, Hungarian mythological figure and symbol of protection, the doors, built with superimposed wooden axes, resemble the thick plumage of a bird and symbolise two open wings, sign of welcome and hospitality.

Inside the building, twelve pillars, represented by peeled trunks placed in circle, symbolise the hours and are surmounted by some big discs on which the signs of the zodiac are depicted. The *opeion* lets the light come through and functions as a meridian.

Centre for Environmental Education, Mogyoróhegy, Visegrád 1984-88, photo Martina Giustra

Cultural Centre, Szigetvár 1985
(*Vigadó, Szigetvár 1985*)

The project for the Cultural Centre in Szigetvár dates back to 1985. Its constructions, uncompleted for decades due to the lack of funds, was finally terminated in 2013. Such building represents one of Makovecz's most symbolic works, thanks to its elaboration and complexity. As previously realised for other cultural centres designed for the Hungarian community, Makovecz planned a building characterised by a U-shaped symmetrical structure, and concentrated the main activities in the central bodies and the secondary ones and other commercial businesses to the lateral spaces. The central volumes and the wings embrace a court, closed on three sides, and the building's main façade is located rearward in comparison to the street. As well as in other works by Makovecz, the intersecting circumferences typical of Steiner's architecture are present in this project too. The central part of the building consists of three volumes, whose domes are interpenetrated, flowing one into the other. Two tall towers in reinforced concrete, overlooking the street, are placed at the entrance of the court and contain spiral staircases.

Cultural Centre, Szigetvár 1985, photo Martina Giustra

Cultural Centre, Szigetvár 1985, photo Martina Giustra

Cultural Centre, Szigetvár 1985, photo Martina Giustra

Village House, Bak 1985
(*Faluház, Bak 1985*)

The Village Centre of Bak is a multi-functional building, designed for a small village in Western Hungary. The construction hosts a small library, a reading room, a bar and a stage designed for folkloristic shows. The building is characterised by a symmetrical structure, resembling the image of a bird with open wings. The wooden axes covering the entire building, which almost touch the ground, recall the bird's thick plumage. The building is a tribute to the legendary winged figure of the *Turul*, ancient, zoomorphic symbol that, according to tradition, represents the Hungarian peoples. That of Bak is not the only House in the village built by Makovecz. In fact, several are the *faluházak*[1] scattered throughout the entire Hungarian territory bearing the architect's signature. Such buildings, designed for local communities and often commissioned by the *főépítészek*[2] on charge at the time, are often located in small villages in the Hungarian countryside, far away from the centres of political power; they were built to help people cultivate and keep alive the local historical and artistic memory, and are considered nowadays as out-and-out meeting points for the entire community. The House in the village of Bak develops on two floors and its entrance is located along the axis of symmetry of the building. The roofing, as in several buildings by Imre Makovecz, is supported by masonry walls, marking the perimeter of the building, and by ligneous lintels, which are inserted into the pillars in reinforced concrete, surmounted by decorated capital according to motifs typical of Hungarian traditional culture. The ligneous lintels and the shelf which covers the roofing from within are painted in green, in contrast with the white plaster used for the external walls and the pillars realised in concrete. Natural elements are perfectly inserted within the building, such as for instance the peeled tree of the spiral staircase, connecting the two floors.

Village House, Bak 1985, photo Martina Giustra

Village House, Bak 1985, photo Martina Giustra

Village House, Bak 1985, photo Martina Giustra

Gym of the Junior High, Visegrád 1985 (*Iskola tornaterme, Visegrád 1985*)

The building for the Gym of the Junior High in Visegrád is a tribute to the history of the Hungarian town. The building's stone basement is a clear reference to the city's Renaissance castle, whose ruins can still be visited today. On top of the basement, the typical structure known as *fachwerk* is a tribute to the architecture of the *Schwäbisch* communities, which settled in this area during the period of Ottoman domination (Gerle, J., Makovecz, I., 2005). Such elements, related to the zone and to local traditions, is combined with the skilful work that Makovecz carried out by means of wood. In the façade, the ligneous structures are organically organised and fork until becoming trees. Inside the Gym are a handball court, also used for other sports, the terraces for the audience and the restroom (Fig. 3.1.7.1; Fig. 3.1.7.2).

Gym of the Junior High, Visegrád 1985, photo Martina Giustra

Gym of the Junior High, Visegrád 1985, photo Martina Giustra

Village House, Kakasd 1986
(*Faluház, Kakasd 1986*)

The project for the Village Centre of Kakasd involved the entire local community, which participated in the construction by gathering funds and materials. The L-shaped building evolves on two sides of a small square, today used as parking lot. In the lowest part of the building are the offices, restroom and a large venue for meetings, the theatre and the most important events. The two bell towers of the building symbolise the town's history and are a tribute to the origins of the community, resulted by the encounter of two ethnic groups, that known as *Székely*, originating from the area of Transylvania, once part of the Hungarian territory, whose members were forced to scatter into different places as a consequence of the massacre conducted by the Austrian army in 1764, and that of the *Schwäbisch*, belonging to the Germanic lineage, which chose Kakasd as the ideal place to settle, following the religious persecutions during Ottoman domination.

The Swabian tower is an interpretation of the typical Baroque bell towers which can be recognised in many Hungarian villages, built under Austrian influence. The *Székely* is an abstraction of the wooden bell towers typical of Transylvania […] The entrance to this tower is highlighted by five "*Székely* gates", typical Transylvanian doors carved out of wood, which are in this case realised in a much bigger scale and displayed one behind the other in decreasing order, creating in this way a false prospective (Priori, G., Scatena, D., 2001). The covering of the meeting room is supported by a ligneous structure, including the *tree-pillars*, without their bark, gift of the families of the community. Square panels, painted with figurative and floral motifs belonging to the Transylvanian tradition, are secured to the chains of the ligneous trusses and recall the image of a panelled ceiling. A loft goes around two sides of the room, supported again by a wooden structure.

Village House, Kakasd 1986, photo Martina Giustra

Village House, Kakasd 1986, photo Martina Giustra

Árpád Vezér Secondary School, Sárospatak 1988 (*Árpád Vezér Gimnázium, Sárospatak 1988*)

For this project, Makovecz reflected upon and brought into question the common characteristics of many scholastic buildings: long corridors which are barely illuminated, onto which the classrooms open from one or both sides. For the *Gimnasium* of Sároszpatak, Makovecz designed a symmetrical, rectangular building, characterised by an empty, vast central space, useful for living and for social exchange, which can be assimilated to a big covered square, and placed the classrooms and the restroom along the perimeter. To provide the entire structure with extra light, he cut the roofing longitudinally by means of a big skylight. Four towers, located at the angles of the building, look like gigantic masks of armoured warriors, and are a tribute to the towers of the town's castle. Wooden lintels, characterised by a curvilinear longitudinal section, open up into the shape of a fan and help support the large pitched roof. The ligneous lintels fork from the pillars in reinforced concrete located along the perimeter of the vast central space and the ornaments of the capitals recall the features of human faces. At the back, a staircase is located in correspondence to the building's longitudinal axis of symmetry, and links the ground floor to the galleries of the first and second floor, which on one side face the vast central space, with parapets made out of iron and concrete respectively, and on the other represent the access to the classrooms, as well as to other areas. Annexed to the school is the gym, which is a public building open to the entire community.

Árpád Vezér Secondary School, Sárospatak 1988, photo Martina Giustra

Árpád Vezér Secondary School, Sárospatak 1988, photo Martina Giustra

Árpád Vezér Secondary School, Sárospatak 1988, photo Martina Giustra

Hungarian Pavilion for the Expo, Seville 1990 (*Magyar Pavilon, Expo, Sevilla 1990*)

The Hungarian Pavilion for the Expo in Seville in 1990 represents a moment of international exposure for Makovecz, who interpreted the theme provided for by the Expo "The era of discoveries" by designing a building telling the world about Hungary and its history. The Pavilion, entirely built with Hungarian materials and manpower with the purpose of reducing construction costs, considered to be too high by the organisation, is divided on the inside into different sectors, each of which represents a period of Hungarian history. A long corridor divides the building diagonally and represents the condition of Hungary, which has always been squeezed between the East and the West. In correspondence to the corridor, seven towers stand out against the roofing and symbolise the seven ethnic groups that merged together in the Carpathian basin and generated the Magyar people. The western sector of the Pavilion shows Westernised Hungary according to the point of view of Eastern populations. The eastern sector commemorates the traditions of Hungarian culture, originating from Eastern cultures. At the end of the corridor is a vast hall where a tree is located, an oak extracted from a forest along the Danube and transported all the way to Spain. Through the glazed pavement of the hall it is possible to notice the roots of the tree too, which in this case appears in a different way than in reality in its symmetrical structure, and it is a universal and primitive symbol. Traditional music accompanies the visitors to the bottom of the bell tower symbolising the Hungarian resistance towards the Turkish attack in 1456, and Makovecz commemorates how Hungary was going through one of the most bloodthirsty phases of its history at the same time as the Americas were discovered. Having crossed the corridor obliquely, another hall opens up, designed as a big nave where projections, documents, paintings and photos show twentieth-century Hungary, marked by the Great Wars and territorial losses caused by the Treaty of Trianon. Another tower, inside of which natural light goes into, leads to the exit. The building is externally covered by means of slate shingles and the main façade is characterised by a big mask with two holes, recalling two eyes, and by wooden unfolded wings, as in the case of the Lutheran Church of Siófok.

Hungarian Pavilion for the Expo, Seville 1990, courtesy of Imre Makovecz Foundation for research purpose

Hungarian Pavilion for the Expo, Seville 1990, courtesy of Imre Makovecz Foundation for research purpose

Theatre, Lendva 1991-93
(*Színház, Lendva 1991-93*)

Various projects came in succession in the early Nineties for the Theatre of Lendva, desired to satisfy the needs of the local population. First designed in order to go harmoniously with the pre-existing buildings, that is between a typical construction which used to host a school, later demolished, and a building erected a few years before, it was eventually realised in an empty lot. The theatre was designed planimetrically in the shape of a big rectangle containing the *foyer*, stalls area and stage in the central area, along the axis of symmetry. On the sides and in the spaces on the ground floor underneath the stalls area are the classrooms and the restroom. The towers contain the staircases linking the ground floor to the first level, allowing to access the theatre hall. To the sides of this area are the balconies. The main façade, completely glazed, is divided into five parts by four pillars made of reinforced concrete which fork through wooden lintels until reaching the roof. On the inside of the theatre, a single roofing develops according to two different heights, the highest one allowing to change scenes in correspondence to the stage, which opens onto the back of the building too, so as to make it possible to perform theatrical pieces in the open air during the summer. Both on the inside and on the outside, the contours of traditional houses are a clear reference to the pre-existing architectural realities of the area.

Theatre, Lendva 1991-93, courtesy of Imre Makovecz Foundation for research purpose

Theatre, Lendva 1991-93, courtesy of Imre Makovecz Foundation for research purpose

Theatre, Lendva 1991-93, courtesy of Imre Makovecz Foundation for research purpose

Municipal Swimming Pool, Eger 1993
(*Sportuszoda, Eger 1993*)

In the case of the project of the swimming pool of Eger, the architects at Makona and the engineers who contributed to it designed a structure made of laminated timber, which at the time was the biggest ever used by the Hungarian architect. Such technology is useful to cover over 40 meters worth of light, necessary in order to host the Olympic pool and the lateral bleachers. A big skylight cuts the roofing longitudinally and illuminates the interior spaces. The main façade of the building and one of the lateral façades are characterised by the theme of the *tree-pillar*, presented in this case in smaller scale: pillars made of reinforced concrete opens up like an umbrella and naked branches made of wood support the platform roof. The building is symbolically surrounded by small edifices, in order to go more harmoniously with the context around it, constituted by small one- or two-storey houses. Along the western façade, a small court develops and a tower stands out against the sky, symbolically freeing itself from the casing in concrete around it. Such architectural element constitutes for Makovecz the symbol of liberation from political oppression, which also limited expressive freedom.

Stephaneum, Catholic University Audutorium, Piliscsaba 1995

(*Stephaneum, Auditorium Pázmány Péter Katolikus Egyetem, Piliscsaba 1995*)

Various professional studios, previously founded by Makovecz's students, take part in the construction of the buildings for the Pázmány Péter Catholic University of Piliscsaba. Each studio deals with recovering and absorbing within the new project one of the old pre-existing, now abandoned, buildings within the area, which used to host the barracks of the Soviet army. Together with his staff, Makovecz takes care of the project for the Auditorium Stephaneum, centrally located within the campus. Each building is dedicated to a saint, bearing their name too. The space of the Auditorium is organised in a pecking order and the theme of intersecting circumferences by Steiner is present in this project too. Makovecz distributes the main spaces under two main cupolas along the axis of symmetry of the building, and allocates the restroom and smaller rooms to the lateral bodies. The volume of the Auditorium and that of the stage, both characterised by a circular shape and covered by cupolas, cross as they lean one toward the other, as if they were lifted from the ground by two huge clods. In the *foyer*, trees in reinforced concrete are placed along a semicircle and support the glazed roofing. On the ceiling, wooden panels, modelled so as to recall the luxuriant foliage of the trees, and a structure, shaped on the pillar around the staircase, evoke the present of a forest. A big, hollow column, whose base is broken, is located on the side in the *foyer*, and contains a spiral staircase leading to the first floor: this is a clear reference to the process of magnification of architecture for which Makovecz takes inspiration from the oeuvre of Giovanni Battista Piranesi.

Stephaneum, Catholic University Audutorium, Piliscsaba 1995, photo Martina Giustra

Stephaneum, Catholic University Audutorium, Piliscsaba 1995, photo Martina Giustra

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Stephaneum, Catholic University Audutorium, Piliscsaba 1995, photo Martina Giustra

Theatre, Makó 1996
(*Hagymaház, Makó 1996*)

The Theatre of Makó is the first project elaborated by Makovecz for this town in South-East Hungary. In the following years, Makovecz would design more projects, such as the one of the School, the Bus Station and the Thermal Building of the city, completed posthumously. The building for the Theatre of Makó develops symmetrically. The entrance is located along the axis of symmetry. In the central area, the building contains the theatre hall and the stage, whereas in the lateral spaces are small rooms and the restroom. Four towers are placed at the corners of the building, two along the main façade and two at the back, and simulate constructions in ruins, recalling the pre-existing architectural realities of the area. The towers contain the staircases which lead to the various levels of the building. The staircases are illuminated by big glass walls which close and complete the fronts of the lateral towers. At the entrance, in the *foyer*, pillars made out of reinforced concrete are gathered to the sides and fork until reaching the ceiling. Like the case of Lendva, in the summer months, the stage opens onto the back of the buildings, allowing to play theatrical pieces in the open air.

Theatre, Makó 1996, photo Martina Giustra

Theatre, Makó 1996, photo Martina Giustra

Theatre, Makó 1996, photo Martina Giustra

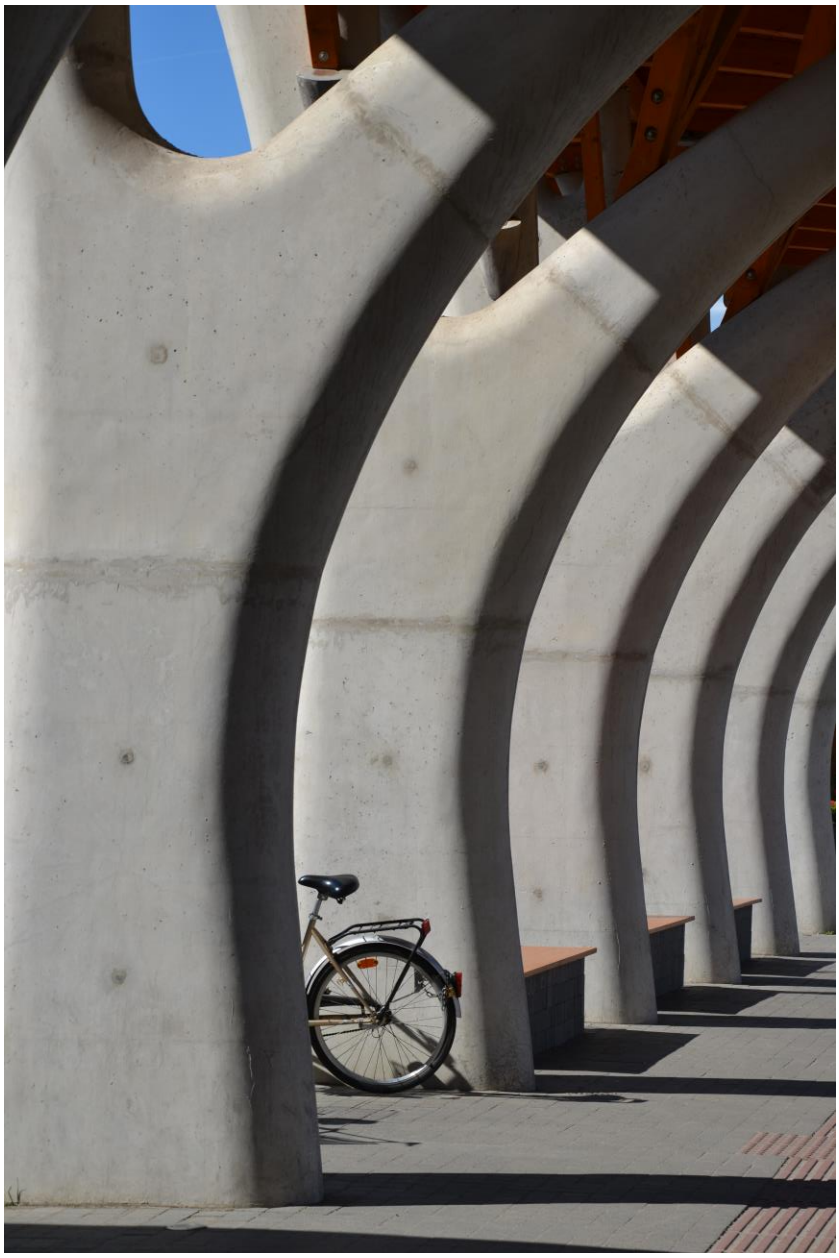
Bus Station, Makó 2008
(*Buszpályaudvar, Makó 2008*)

The bus station of Makó rises up just outside the residential zone, on a lot that divides the large boulevard leading to the entrance to the town. The edifice, symmetrical in terms of the longitudinal and transversal axes and characterised by a rectangular plan, contains some offices, ticket offices and restroom along the northern and southern façades. The central space, completely free, hosts the waiting room and is illuminated by means of wide glass walls and by a central skylight. On the outside, two rows of *trees* run parallel to the street along the eastern and western façades of the building, and support the roofing and the bus shelters, which repair the passengers waiting at the platform from sun and rain. The *tree-pillars* were assembled at the construction site and are constituted by prebuilt module in reinforced concrete. The edifice recalls the image of a small oasis in shelter amongst the trees. The zinc-coated plates that close the outlines of the bus shelters, shaped in order to suggest the image of the luxuriant foliage of trees, contributed to underline the references to the natural environment.

Bus Station, Makó 2008, photo Martina Giustra

Bus Station, Makó 2008, photo Martina Giustra

Bus Station, Makó 2008, photo Martina Giustra



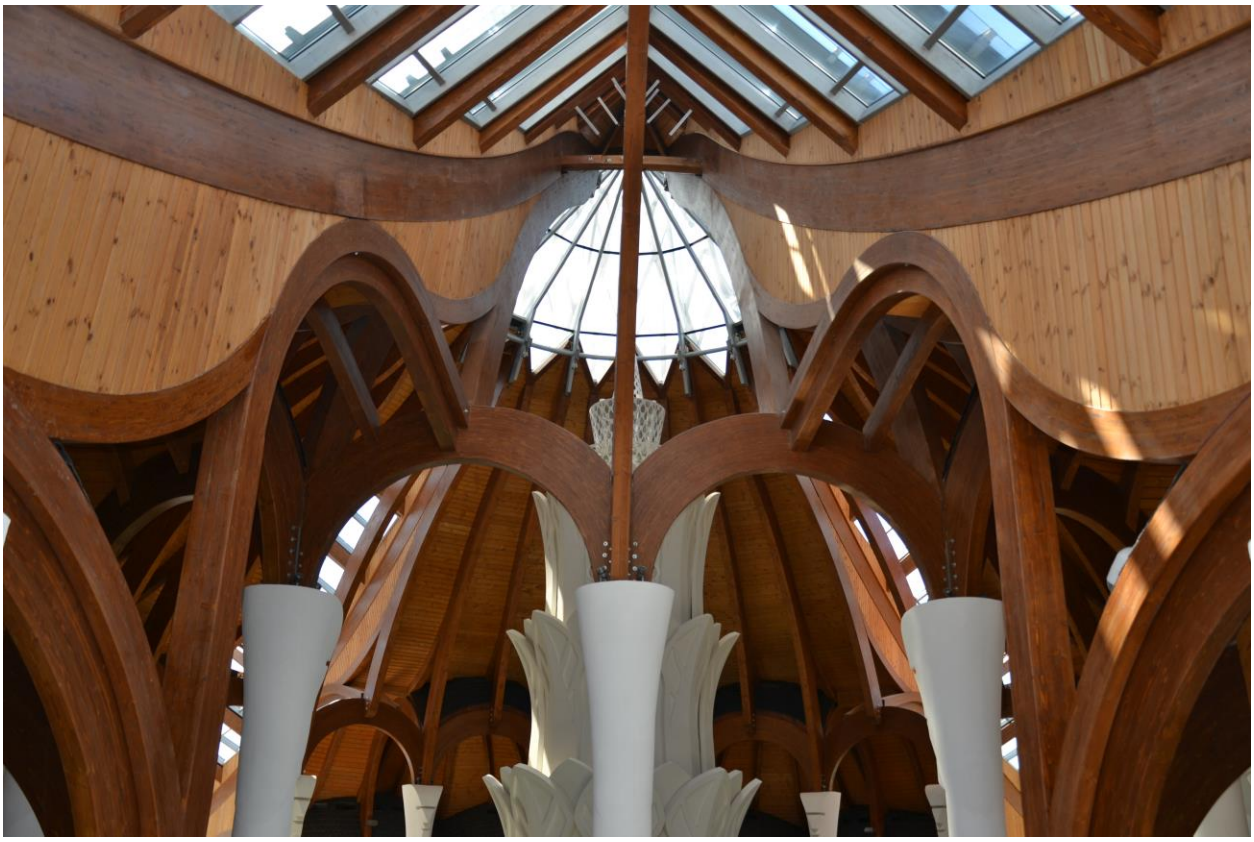
Bus Station, Makó 2008, photo Martina Giustra

Thermal Baths for the City, Makó 2009
(*Városi fürdő, Makó 2009*)

Amongst the last buildings designed by Makovecz, the thermal compound for the city of Makó in South-East Hungary, at the border with Transylvania in Romania, was completed posthumously. It is a building containing the characteristics typical of all edifices realised by Makovecz, but it is special in terms of size and structural complexity, as well as in regard to the planning of the planimetrical structure, which is different from all previous projects. Each building, individually symmetrical, intersects and connects to the others, forming in this way an asymmetrical plan. The realisationn of such compound saw the picking and choosing of skilled workers, who were already familiar with Makovecz's architecture as they had collaborated with him in the past and worked at the construction sites of his projects. Designers and companies worked closely for months in order to guarantee the perfect realisation of such building. In regard to the imposing structure, a special ventilation system was designed, so as to be able to protect the structures and the lintels made of laminated timber, constantly exposed to the thermal smoke and fumes. Various edifices and pavilions devoted to the diverse treatments available at the structure, connected one to the others, develop around the main building, monumental in terms of size. The roofing of the main edifice is formed of two order of cupolas, placed around the great central cupola, surmounted by a vast skylight, which cuts the slate shingles laterally in correspondence to the main entrances and the staircases. On the inside, in correspondence to the central skylight, the fountain dedicated to life soars upwards. The interior of the main building is divided into two levels: on the ground floor are the pools, located all around the fountain, whereas on the first floor, constituted by deep balconies facing the centre and therefore the underlying pools, are some beach chairs and further equipment. The capitals of the internal pillars in reinforced concrete present some ornaments that are reminiscent of the image of the faces of living beings. On the outside, the square named after Makovecz and other pavilions, used to perform pieces in the open air, surround the thermal compound.

Thermal Baths for the City, Makó 2009, photo Martina Giustra

Thermal Baths for the City, Makó 2009, photo Martina Giustra



Thermal Baths for the City, Makó 2009, photo Martina Giustra

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Thermal Baths for the City, Makó 2009, photo Martina Giustra

Religious Buildings

Numerous religious architectures were commissioned to Imre Makovecz during his long and productive career. Catholic, Evangelical, Lutheran, Ecumenical churches and chapels have been built following bureaucratic vicissitudes and often direct involvement of local communities. These buildings conceived for the profession of the Creed are also lived and perceived as a place of aggregation and sociality by local communities. The mixed structure typical of Makovecz architecture allows in most of the religious buildings one spacious and large central nave. Think for example of the church of Siofok, Paks, Szaszalombatta. Perimeter walls in reinforced concrete or bricks surmounted by wooden beams covering large spans often complemented by large skylights.

Particularly the religious buildings represent the figurative repertoire and the thought of the Master. Decorative and structural elements are shaped to become wings, eyes, trees, angels, sun, moon, and interpret the *genius loci*.

Lutheran Church, Siófok 1986
(*Evangélikus Templom, Siófok 1986*)

The Lutheran Church of Siófok rises on the small square dedicated to the Finnish town of Oulu, located a few hundred meters for the iron lines running along the Southern coast of Lake Balaton. The project dates back to 1985, the year in which the local Lutheran community, represented by clergyman Márton Józsa, assigned the project for the church of the congregation to Imre Makovecz.

Imre Makovecz, who was given full independence for the elaboration of the entire building, took the job and completed the preparatory drawings within few days. The construction site for the *Templom* of Siófok, however, could not start due to lack of financial sources of the few members of the Lutheran community of the time. The construction works of the church finally began in 1990, thanks to the precious help of the Finnish town of Oulu, twinned with Siófok, which donated the red firs and timber necessary to complete the site. Siófok is one of the major centres along the Southern coasts of Lake Balaton, and today the church is open during the summer months, when the town fills up with Hungarians and tourists, and during main celebration and on Sundays during the whole year. There will always be some members of the local community willing to open the door of the church and tell the history of the building. The church is placed on a base, which is few centimetres higher than the surrounding ground, and the artificial hill around it amplifies such effect. Imre Makovecz often used this device, especially in the case of religious buildings, conferring upon the entrance a sense of elevation to a holy dimension (Tischhauser, A., 2001; Portoghesi, P., 2001).

The *Templom*, whose façade is characterised by anthropomorphic forms, the ligneous sculpture suggesting the image of two wide open eyes framed by two open wings, develops in a sole aisle. The main entrance is placed laterally in comparison to the altar. The ligneous sculptures on the altar, clear reference to the parable of Isaac, were realised by Hungarian sculptor László Péterffy. The internal details and furniture were instead assigned to architect Gábor Mezei. The entire covering of the building is supported both by the Finnish red firs, peeled and used as pillars along the internal perimeter of the nave, and by the masonry walls of the building, marking its external perimeter.

The ligneous ship's keel ceiling is a tribute to the local community of fishermen, and resembles an overturned boat. The entire building is covered by brick shingles, as well as the coverings of the sacristy and the house of the minister, which are located in the lot behind the church, again designed by Imre Makovecz.

Lutheran Church, Siófok 1986, photo Martina Giustra

Lutheran Church, Siófok 1986, photo Martina Giustra

Lutheran Church, Siófok 1986, photo Martina Giustra

Catholic Church, Paks 1987
(*Szentlélek Templom, Paks 1987*)

This building is a spatial expression of an ancient symbol (S). This is one of the basic symbol found in Hungarian folk art, but it can also be seen in countless areas of Eurasia, places once inhabited by Celts and Scythians. The structure's floor plan consists of two, symmetrically placed S symbols, lying along the east-west axis. The two symbols, while related to one another, are representing the dynamic balance of opposites as found in light/dark, male/female, Sun/Moon, in other words, the *yin* and *yang*. This is why the tower displays the Moon and the Sun, and also why the angel of lightness and the angel of darkness stand on either side. The Christian idea of the Androgynous Being, Jesus Christ, must be born out of these pairs of opposites. His statue therefore stands in the centre, above the altar (Gerle, J., Makovecz, I., 2005).

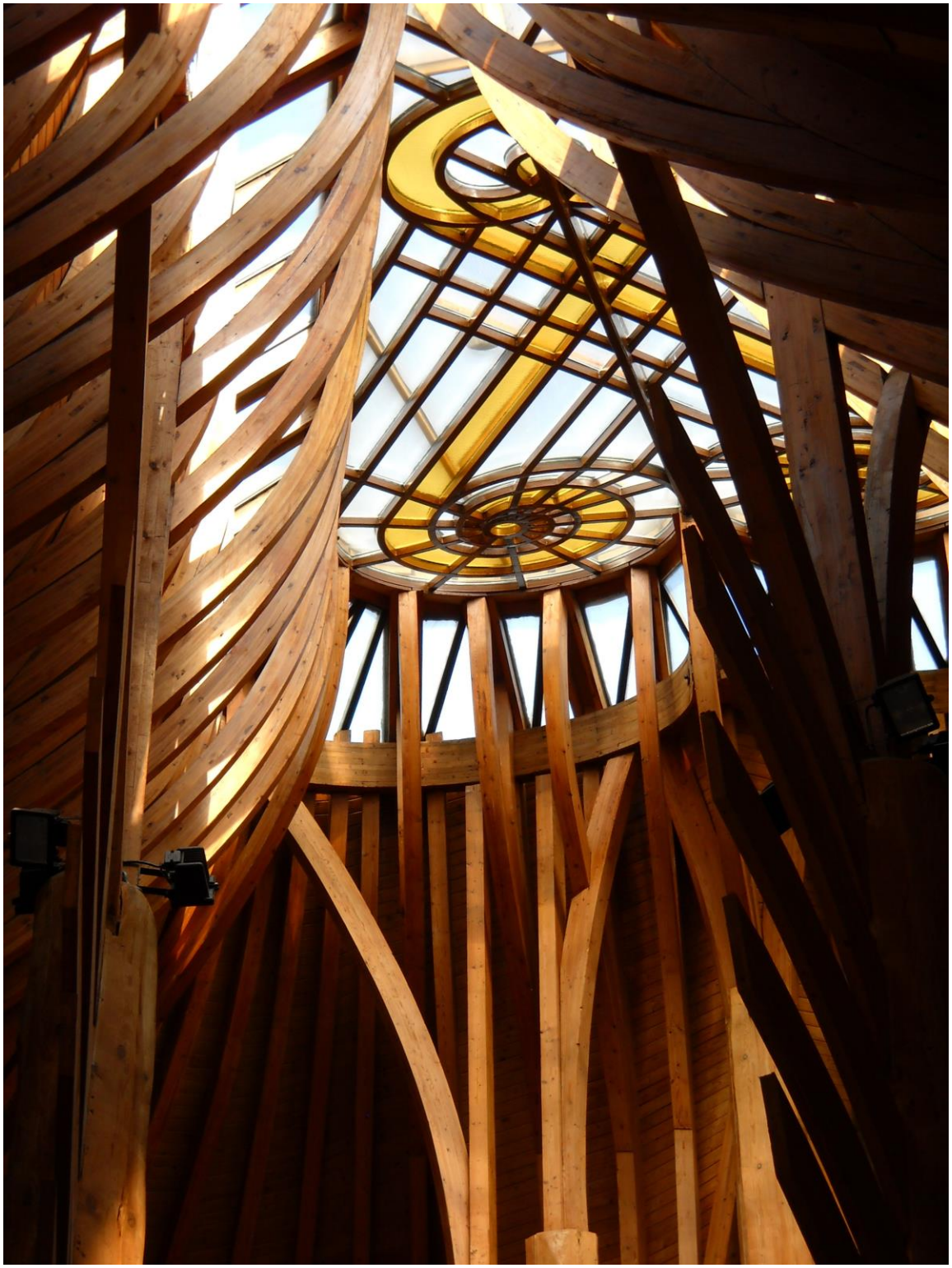
The Catholic Church of Paks, a city that develops along the Danube in Central-South Hungary, which is where nowadays is the one and only nuclear power plant in the whole country, was erected in the same place where an altar for the celebration of the Holy Mass was built, on the occasion of the 34th International Eucharistic Congress that was held in Budapest in 1938. During such event, which the town's elderly, at the time still very young, remember due to the huge crowd that gathered for the occasion, a priest arrived from a nearby village and, having noted the enthusiasm of the inhabitants of Paks, wished for the construction of a church that could become a place for shelter and prayer. The idea of erecting a religious building appeared again some years later, when Imre Makovecz, *főépítész*[2] of the town, took care of the project of a new church for Paks, with the intent of creating a physical and spiritual centre where the local community could gather. Initially designed for the city centre, the project was obstructed for a long time and finally approved to be built in the suburbs.
The communities of the cities in the surrounding area, such as Pécs, Sopron, Csurgo and Dunabogdány, took part in the construction of the building by gathering the funds, materials and wood needed. The church, inaugurated in 1988 by bishop József Cserháti and blessed on Easter Sunday in 1990 by archbishop Mihály Mayer, was definitely completed at Christmas 1991 with the positioning of the last statues on the altar, representing two angels realised by sculptor Gizella Péterffy. The building is formed by two autonomous bodies- the bell tower and the church itself- located progressively along the same axis of symmetry. The bell tower constitutes the way through the entrance to the sacred area of the church, separating it from the profane space around the building. The central peak of the bell tower supports a cross, whereas the lateral peaks, lower than the central one, support a moon to the right and a sun to the left, both facing the cross. Realised by sculptor Lajos Csertő, these symbols, belonging to the Hungarian folkloristic tradition, represent the feminine principle on the right-hand side and the male principle on the left-hand side respectively. Since Hungary became Christian, the cross stands in between the sun and moon and unites them.
In the *Templom* of Paks, as Makovecz points out, the plan and section are characterised by a decorative motif typical of the Magyar repertoire of Celtic origin, two S's set one next to the

other in a symmetrical way, and the whole lot where the building stands is organised according to such symbolism (Heathcote, E., 1997). The two S's develop planimetrically on the outside, at the sides of the entrance, in spirals at the centre of which the statues of two angels are located- symbols of darkness and light respectively, typical contrast in the symbolism according to which such church was built. On the inside, at the back of the building, the two S's hug two pavilions, situated to the right and to the left of the altar, used as baptistery and small chapel. The two pavilions are linked to the hall of the church and to the small corridor at the back, which opens onto the rear garden. Inside the church, the lintels made of stratified wood, characterise by a curvilinear longitudinal section, are secured with metallic joints onto the perimetral wall of the church and represent a single nave. In the corridor leading to the back of the building, a big tree without its bark hides amongst the pitched roofs giving the impression that it has always been there and that the church was subsequently built around it (Priori, G., Scatena, D., 2001). The building is surrounded by an artificial hillock made of soil, covered by a grassy mantle. Imre Makovecz was using this expedient especially for the construction of religious buildings: in this way, a sense of elevation to a holy dimension was attributed to the act of entering the place of worship. On top of the upholstery, a heart-shaped skylight realised by Nyíri Sándor was placed in correspondence to the altar and let the light seep in. The whole building is covered by slate shingles, an out-and-out upholstery of scales which perfectly follows the curvilinear structures of the building and which during rainy days lends gloss and even more expressivity to the church. The statues of the angels on the outside of the building and that of Christ on the altar are all works by sculptor László Péterffy. The design of the internal fitting and furniture is to be attributed to architect Gábor Mezei.

Catholic Church, Paks 1987, photo Martina Giustra

Catholic Church, Paks 1987, photo Martina Giustra

Catholic Church, Paks 1987, photo Martina Giustra



Catholic Church, Paks 1987, photo Martina Giustra

Catholic Church, Paks 1987, photo Martina Giustra

Catholic Church II, Százhalombatta 1995
(*Római Katolikus Templom II, Százhalombatta 1995*)

Quoting the characteristic history of the town of Százhalombatta, whose name can be literally translated into "a hundred hills", probably referring to the graves which have almost disappeared, Makovecz designs the Catholic church by modelling three new sacred hills. In Százhalombatta, the bodies of the church, oratory and house of the vicar, individually symmetrical, cross and from an asymmetrical plan (Priori, G., Scatena, D., 2001). Once again, the theme of intersecting circumferences by Steiner is present in the planimetrical structure of the building. The church develops in a single, vast hall, inside of which trees in reinforced concrete, placed in circle, fork until reaching the roofing. Along the main façade, in correspondence to the entrance, the bell tower stands out again the sky and is characterised by a big golden disk at the top, surrounded by two horns and by a pair of unfolded wings, all elements which recall the archaic Egyptian symbols of Isis and of the solar deity Ra. Two big retaining walls cross the church and envelope the building from the outside. The house of the vicar and the oratory, distributed in lower buildings, camouflage on the outside under the artificial hill, covered by a grassy mantle.

Catholic Church II, Százhalombatta 1995, photo Martina Giustra

Catholic Church II, Százhalombatta 1995, photo Martina Giustra

Catholic Church, Csíkszereda 2001 (*Millenniumi Római Katolikus Templom, Csíkszereda 2001*)

Csíkszereda rised up in the area of western Romania known as Transylvania which, before the Treaty of Trianon, after which Hungary lost two thirds of its territories, used to be included within Hungarian borders. The communities of these areas did not forget the sprain suffered, which caused deep pain in the memory of many families. Amongst the buildings of worship realised in this area after the fall of Ceausescu's regime, the project was initially considering the extension of the pre-existing church, no longer enough to host the entire congregation. It was then decided to build a new church, on the same lot, right next to the old building. The great towers of the façades are a clear reference to the ancient headstones located along the surrounding wall of the courtyard of the old church. Makovecz often uses this expedient in order to evoke familiar images in the memory of the local community and to connect the building to the context and history of the place. At the back, along the surrounding wall of the new building, a *Székely* door allows to access the courtyard, where the parish church overlooks. The building develops symmetrically in a single, vast room. Pillars in reinforced concrete are placed in circle and support the balconies of the first floor, overlooking the central hall. Wooden lintels characterised by a curvilinear longitudinal section fork in the shape of an umbrella from the capitals of the pillars, decorated with motifs recalling ancient cultures, and help support the structure of the roofing, covered by a ligneous shelf internally and by brick shingles externally. A large, square skylight, placed on the roofing in correspondence to the altar, illuminates the interior of the church. Four statues of angles, half-earthly and half-celestial figures, much beloved by Makovecz, covered with copper and placed on the external perimeter of the skylight, lean over toward the interior of the building in order to participate in religious functions and to check on the gathered community.

Catholic Church, Csíkszereda 2001, photo Martina Giustra

Catholic Church, Csíkszereda 2001, photo Martina Giustra

Ecumenical Chapel, Devecser 2011
(*Ökumenikus Kápolna, Devecser 2011*)

The Ecumenical Chapel is the last project in temporal order, elaborated by Makovecz in 2011, following the industrial disaster of the flow of red mud, which in October 2010 hit the towns of Devecser and Kolontár, in North-West Hungary. The project, strongly desired by Makovecz and realised posthumously between August and October 2012 in Devecser, rises up on a central lot, in the new residential area intended for the construction of houses for the families hit by the catastrophe, process in which Makovecz participated by designing some one-family housing units. The realisations of the chapel marked the end of all reconstruction operations and the building constitutes a place of remembrance and, above all, a centre for social and spiritual exchange for the entire local community. The edifice develops symmetrically in regard to the axis along which the entrance is located. Three passages placed in succession allow to access the hall of the chapel. The structure in solid wood of the bell tower and the mixed structure of the chapel, realised in reinforced concrete and laminated timber, connect in correspondence to the archway to access the chapel, forming a single body. Sixteen lintels in laminated timber, characterised by a curvilinear longitudinal section, secured by means of metallic joints to the perimetral wall of the chapel, support the dome-like roof of the hall and merge into, and support, a ring in laminated timber, surmounted by a skylight. Various professionals and artists took care of the internal fitting of the hall: the small ligneous altar and the entrance gate were realised by sculptor Lajos Csertő; sculptor Éva Kun realised the work in enamelled ceramic in relief at the back of the hall; artist Anna Makovecz realised the pictorial decorations at the entrance and the *leaves* made out of concrete which were used for the pavement, which were carefully positioned in order to symbolically form the structure of a tree. On the outside, the skylight, the wings made of solid wood and the pinnacle of the bell tower were again realised by sculptor Lajos Csertő. The building was covered with hand-cut slate shingles externally and by a ligneous shelf internally, and is surrounded by an artificial hillock made of soil up to the storey characterised by the structures supporting the roofing, covered by a grassy mantle. The *leaves* of the pavement, which are scattered at the entrance of the chapel, are symbolically linked to those located in the gardens of the surrounding houses, a gift donated to the inhabitants during the reconstruction process.

Ecumenical Chapel, Devecser 2011, photo Martina Giustra

Ecumenical Chapel, Devecser 2011, photo Martina Giustra

Commercial and Touristic Buildings

The large buildings for commercial and touristic pourposes, designed by Imre Makovecz, have survived the passage of time, others, of small scale, have often been destroyed, dismantled or transformed.

Department Store, Sárospatak 1969 (*Bodrog áruház, Sárospatak 1969*)

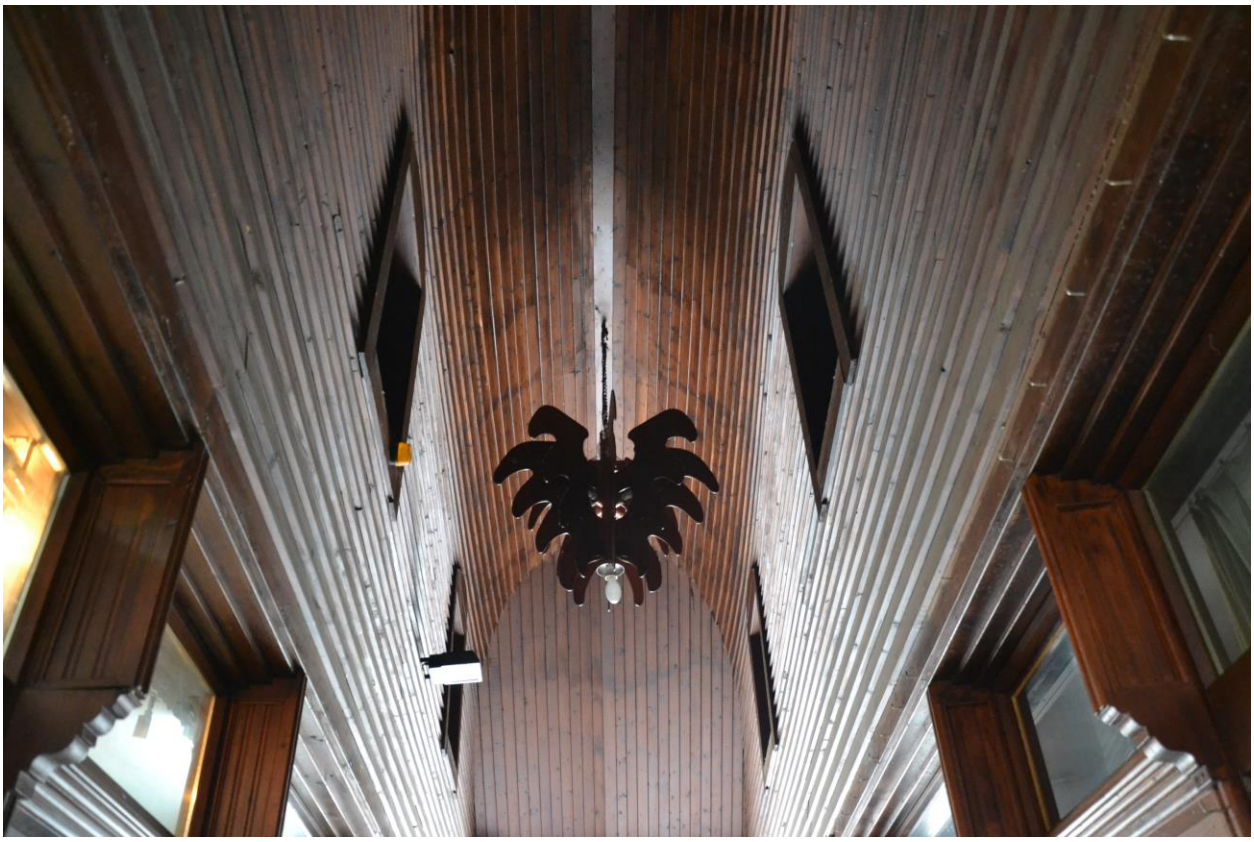
In the course of the years, the Department Store of Sárospatak has kept its original function and still hosts a supermarket and various commercial businesses. The rectangular building, clearly inspired by the architecture of Wright and Steiner, is presented as a monolith in reinforced concrete, whose casing is irregularly cut only in correspondence to the ribbon windows placed along the perimeter. The ground floor is a completely open space, where the commercial businesses are concentrated in the middle. The galleries at the first and second floors, characterised by parapets in reinforced concrete, open up onto the big central space on one side and host the shops on the other side, along the building's perimeter. Structurally speaking, the department store is formed of rings in reinforced concrete, supported by *Vierendeel* trusses. On both sides, the thickness and multiplication of the partitions in reinforced concrete correspond to major solicitations to which the structure is subject.

Department Store, Sárospatak 1969, photo Martina Giustra

Restroom and Shops, Szentendre 1973 (*Szolgáltatóház, Szentendre 1973*)

The building is located at the corner between Péter-Pal Street and Dumtsa Jenő Street; the ground floor hosts some shops and the restroom. The covered gallery was supposed to be the connection to the street that runs parallel at the back of the building, but the project was interrupted in the course of construction and nowadays the gallery remains a dead-end street, to which some shop windows open. The façade resembles the image of a living being: the ligneous structure of the covering generates a curve, highlighted by brick shingles, suggesting the image of the back of an animal, while the traditional skylights look like eyes. On the façade and in correspondence to the openings, it is possible to notice some decorated elements made of stone, such as capitals and parts of architraves, recalling the history of the territory and its architectural past.

Restroom and Shops, Szentendre 1973, photo Martina Giustra



Restroom and Shops, Szentendre 1973, photo Martina Giustra

Bungalows and Camping Site in Mogyórohegy, Visegrád 1976-77
(*Szállásépületek és kemping*)

The structures of the camping site up the hill of Mogyórohegy, in Visegrád, were realised starting from 1976. The project considered a main building, that is a centre devoted to the reception of tourists, and a series of two-storey bungalows, characterised by a hexagonal shape and a pavilion-like covering, for overnight stays, toilets, kitchen, dining room, laundry room, boiler room and storage. All the structures were covered by a ligneous shelf, and the minimal furniture matched with the natural context. The reception building and the bungalows were designed with mixed structures made of solid wood and lintels made of wooden axes stuck one to the other. A central pillar stands in the middle, and from its peak depart the struts that bend towards the ground. Lateral pillars stiffen and support the structure. Makovecz related this structure to that of a willow, and spoke of a house within another house, rather larger and represented by the surrounding woods. In the course of time, some bungalows were replaced by more modern and better caulked buildings; however, it is still possible to sojourn in the original buildings of the camping site during the summer months. In the years following the construction of the camping site, the area of the hill of Mogyórohegy witnessed other interventions at the hand of architect Imre Makovecz, amongst which are the Restaurant and the House for Environmental Education built in 1982-88, only a few hundred meters one from the other.

Bungalows and Camping Site in Mogyórohegy, Visegrád 1976-77, photo Martina Giustra

Ski Lift House, Dobogókő 1979
(*Síház, Dobogókő 1979*)

A small building amongst the trees camouflages in the surrounding environment, in harmony with each season: the Ski lift House in Dobogókő develops symmetrically, resembling the shape of a living being, and contains the engine station of the ski-lift, the toilets and a bar, the meeting point for skiers and local tourists. Such building rises on a stone basement and is entirely built in wood. Totally covered by wooden axes, it only opens to the street by means of two big windows, which allow the light to come through, and on both sides the building can be accessed by two small doors. The glass walls, divided by the fireplace and slightly bending one towards the other, embrace the external space, where tourists and visitors can take a break during the summer months. Once placed diagonally and on several layers, the ligneous axes of the roofing, which were replaced over time and nailed according to regular rows, contributed to amply the biomorphic features of the building, resembling the thick plumages typical of certain animals. The Ski lift House of Dobogókő was built in the years during which Makovecz was re-discovering wood as building material and during which the architect held the position of *főépítész* at the Reserve of Pilis (*Pilisi Parkerdő*). These years were also characterised by the studies, researches and reflexions that Makovecz undertook in regard to vernacular architecture, archetype, and the use of certain archaic Hungarian terms, describing the structural parts forming a building, relating them to those of a living being.

Ski Lift House, Dobogókő 1979, photo Martina Giustra

Private Houses

Imre Makovecz also worked for private clients, designing mainly single-family houses.
Even the private projects were opportunities for confrontation with the clients, called to illustrate the way of living inside the home. Dialogue was the basis of the project, and helped to identify the central spaces. These private buildings appear often with a round-shaped plan, hierarchically arranged and connected with the services and minor spaces.

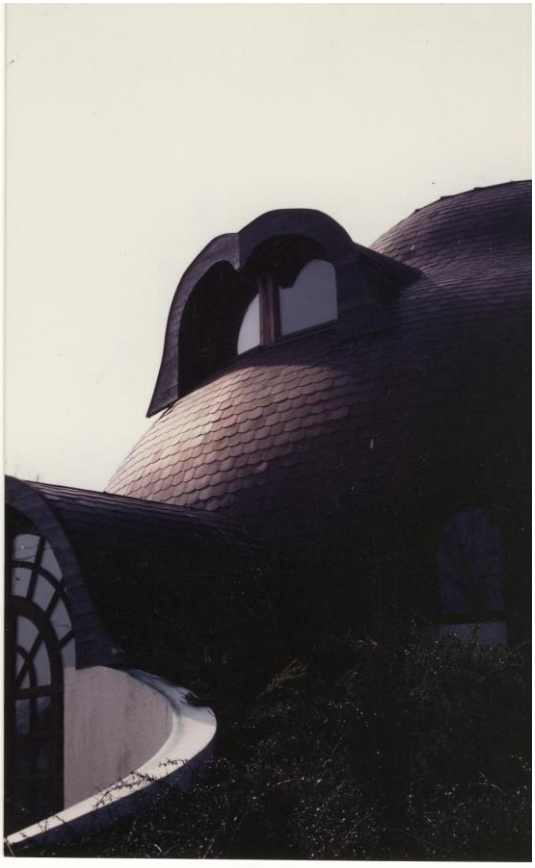
In 2011, Imre Makovecz took part in the reconstruction of the residential areas of Devecser, partly destroyed by the industrial disaster of red mud, designing some of the family houses.
The speed of execution and the technologies chosen to cope with the housing emergency also took into account the Master's approach to the project.

Richter House, Budapest 1983
(*Richter-ház*)

In the course of his long, productive career, Makovecz also worked for private clients, designing and planning residential buildings and one-family villas. The relationship with the customers was based on dialogue, and it was Makovecz's habit to ask to represent on a piece of paper the life style within the house - this was usually asked to the woman. The projects for residences were therefore developed thanks to these small drawings and the elements gathered through the continuous dialogue and confrontation with the clients. Amongst all the works for the construction of residences, two were the most appreciated and recognised: the *Gubcsi-ház* and the *Richter-ház*, both built up the hills of Buda, which are nowadays very hard to visit. The *Richter-ház* was designed according to bio-architecture principles. In fact, one of the façades is entirely made of glass surfaces, allowing the exploitation of passive solar energy.

Richter House, Budapest 1983, courtesy of Imre Makovecz Foundation for research purpose

Richter House, Budapest 1983, courtesy of Imre Makovecz Foundation for research purpose



Richter House, Budapest 1983, courtesy of Imre Makovecz Foundation for research purpose

Imre Makovecz Foundation House, Budapest 2010
(Makovecz Központ és Archívum)

The Building of The Makovecz Centre and Archives in Budapest was originally intended to be a home. Imre Makovecz built it for his wife and himself. He did not live to move in there, but the building can finally fulfil its purpose by accommodating the late master's intellectual greatness instead of his physical presence.

The house had perhaps suspected what its role would be: not to be a witness of everyday life, but to safeguard the works, the intellect, and even the spirit of a true genius. When entering from the street, the building seems secluded. You step into the house in between two stiles and you find yourself inside a shell-shaped structure. The glazed veranda embraces a walnut tree in the middle, leaving room for a patio and the trail of sunlight during the day. Imre Makovecz planned to plant several native fruit trees there to complement the symmetrically curved veranda.

The building is home to the Imre Makovecz Public benefit Foundation. The community space is at the centre of the house, with a furnace being its beating heart. This is the place for larger events, lectures, concerts, discussions and celebrations. The House also accommodates Imre Makovecz's study that has been moved here by the Foundation and late master's family from the Kecske utca office building. Next to the study is a small exhibition room, hosting themed exhibitions from time to time, with items arranged around a specific thought in each exhibition project. The loft accomodates the Archives: designs and drawings, nearly the entire oeuvre of Imre Makovecz.

„My architecture is humanised architecture; it is focused on man. I always concentrate on the structure, the physiognomy of the human face, for I find in it not only the place but the form of expression as well. What makes the world so interesting to me is that I see in it everything that the Lord God exited from. The human face is an imaginary geography. That is why my buildings resemble the human face and the head, and the roofs resemble the skull. […] I call my buildings houses with vision. They have eyes, eyebrows, a nose-like thing, too; with all that, I want to express the inner meaning, the fact that the building is a creature…".

The Makovecz Centre and Archives considers it a mission to safeguard and sustain the spirit of Imre Makovecz – not only in the tangible form of an archive available for research, but also in cultural life. (www.makovecz.hu)

Imre Makovecz Foundation House, Budapest 2010, courtesy of Imre Makovecz Foundation

Imre Makovecz Foundation House, Budapest 2010, courtesy of Imre Makovecz Foundation

Imre Makovecz Foundation House, Budapest 2010, courtesy of Imre Makovecz Foundation

Imre Makovecz Foundation House, Budapest 2010, courtesy of Imre Makovecz Foundation

Special Acknowledgments

My deepest THANK YOU goes to my lovely Parents and closest ones who supported me during this long, thrilling and growth path. Love you All.

I THANK YOU my Tutors and Reviewers, I could not have wished for better guides than you.

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An architect since 2007, she carries out research on the thought and oeuvre of the Master Imre Makovecz and on Hungarian Organic Architecture. She is conducting research activity at the Department of Residential Design at the Faculty of Architecture of BME University and at the Balassi Institute, both in Budapest (2012-2014 and 2016-2017). Currently she works as an architect and is a Ph.D. candidate at Marcell Breuer Doctoral School – PTE University of Pécs.