

MATTHIAS REX — MEMORIAL TO KING MATTHIAS RAISED AT THE QUINCENTENNIAL ANNIVERSARY OF HIS DECEASE¹

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In Székesfehérvár, mediaeval residence, city of coronation and burial place of the Kings of Hungary, a memorial was raised in memory of King Matthias in 1990, quincentenary of his decease.

The competition was won by the sculptor Miklós Melocco, having selected the bulkhead of the once Jesuit monastery for the location of the monument.

Some ideas of the sculptor, *Miklós Melocco*:

'... Creation of the monument lasted from 1988 to 1990. When everybody was concerned with other things? Votes and elections! Isn't it a bit of anachronism? No, it isn't. King Matthias died April 6, 1490. Dates, anniversaries have much of power. In timing the Rumanian revolution, Christmas coacted. An anniversary creates the monument, and it is right to do so. A monument has been made for the great King, the 'just', and for the Seven Liberal Arts. Nowadays, what we need is another King Matthias, and many good schools... But where to put the monument, the royal figure and the good schools' houses suit to be played past and future with them, tending to teem beauty, namely a bulkhead is a static base underlying city embellishment. It helps healing like an injury.

Carved of stone, built of bricks, moulded from reinforced concrete, it may be made of reliable materials, so as to be become fair face of a city.

The uppermost creation of man is a beautiful city. She is vivid a living being, suffering, and she will even perish. Her arise is due to the will, inability, anger of, and assault by successive generations. A city has no happiness, only happy instants, maybe at some spots. She is never complete but continuously, uninterruptedly constructed and deteriorated.

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Fig. 1. Székesfehérvár, Monument of King Matthias (1443–1490) 1990.
Sculptor: Miklós Melocco, Architects: Csaba Masznyik and János Kráhling.

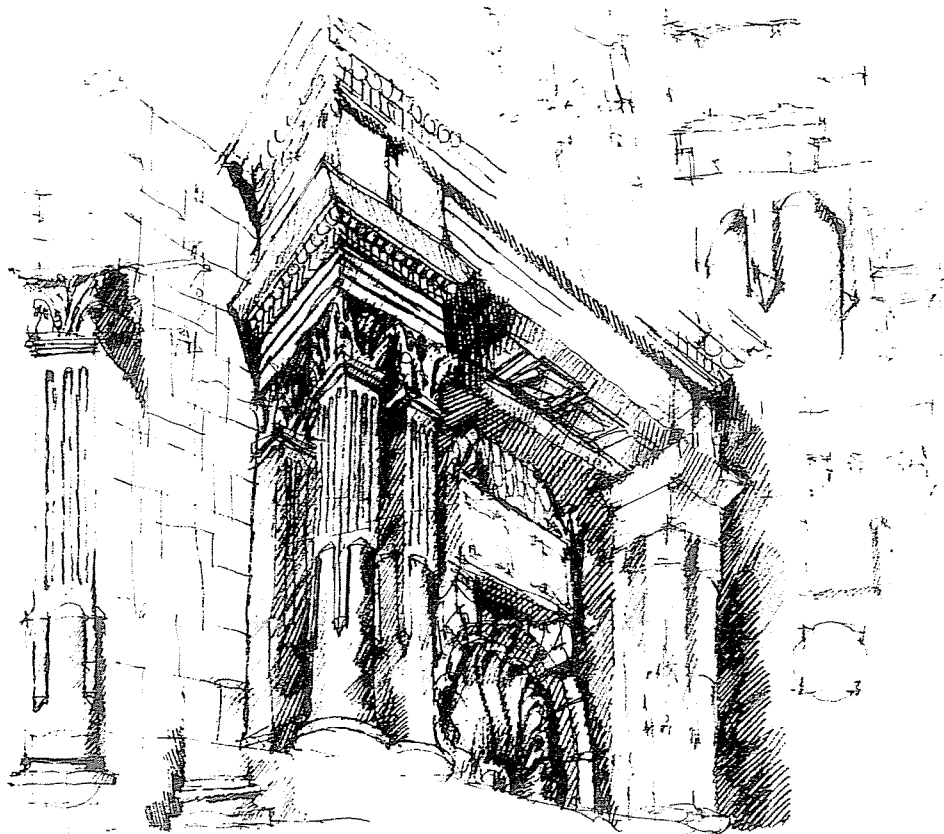


Fig. 2. Székesfehérvár. From plans of the Matthias Monument. Drawing of Csaba Masznyik, 1989

At her weak, telltale points there are bulkheads gaping, hallmarks of poverty, wars and temporariness.

Bulkheads arise where continuation is missing since it has not yet been made, or has been destroyed by some force: war or town planning.

The bulkhead is side of the streetscaping house.

Cities of Europe, in particular, those of Central and East Europe have plenty of bulkheads. Gaps from destroyed houses sometimes form squares. But a bulkhead is blind and dirty, unfit to be a sight. Though, it is a building.

It has no face (façade), it has no planned, slightly aspect.

But it inspires to be ornamented by a shallow façade of room depth. Its wonderful, wide images of beautiful images? Where is a worth place for them? Namely, this is the sculpture of architecture! The façade is an outer — and at the same time, an inner — façade. Its vaults stop in the air as if they crumbled there, and they seem to continue infinitely across the onlooker's memory . . . '

Some ideas of the architects *Csaba Masznyik* and *János Krähling*:

'We kept three things in mind in making the architectural designs:

The first was formulated by Miklós Melocco when he handed us the wooden model of the monument design for further processing: the architecture surrounding the sculptures was no architecture in the usual meaning of the word but a sculpture itself. It was not intended to reconstruct a building that never has been there, and like it, before, but to raise a monument to architecture.

The second aspect followed from the first one. We wanted to get rid of the oppressing weights of 'Age' and 'Style'. We attempted to behave unaffected in the situation created by Miklós Melocco, the site, and the scope. We wanted to avoid to work by 'contemporary means' in 'mediaeval spirit'. Just the contrary was feasible.

The third aspect was competency. An imaginary building interlacing memories had to be realized so that an uninitiated cannot even observe what the expert clearly sees: inextricable interlacing of styles and forms, architectural units and building parts.

All the details have come about as result of these three determinant principles. Now it has the accuracy of a pattern book, now it is capricious like late Gothic art in Hungary of that time, intermingled with Renaissance becoming fashionable at that time, in hands of masters missing erudition in history.'