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THE HUNGARIAN NATIONAL GRAVEYARD (BUDAPEST) AS A PUBLIC PARK

WĘGIERSKI CEMENTARZ NARODOWY (BUDAPESZT) JAKO PARK PUBLICZNY

ABSTRACT

In 1847, the City Council of Pest opened a new central necropolis. In 1956, the cemetery was declared to be a National Pantheon and Graveyard. Nowadays, about half of the territory of the cemetery is settled, the individually or artistically remarkable tombs are protected, and the rest of the site is being re-designed as green area. In some parts of the cemetery, burials can still be carried out, but the major part of the graveyard is functioning as a public park.

Keywords: cemetery, public park, National Graveyard (Budapest)

STRESZCZENIE

W 1847 r., Rada Miejska w Peszcie otworzyła nową nekropolię, znajdującą się w centrum miasta. W 1956 r., zyskała ona nazwę Narodowy Panteon i Cmentarz. Współcześnie około połowa terytorium cmentarza jest uregulowana, niezwykle grobowce, oryginalne lub artystyczne, są chronione, a pozostała część założenia została przeprojektowana, jako obszar zielony. W niektórych miejscach cmentarza nadal odbywają się pogrzeby, ale większa część nekropolii funkcjonuje, jako park publiczny.

Key words: cmentarz, Cmentarz Narodowy (Budapeszt), park publiczny

1. INTRODUCTION

The cemeteries perform a number of functions. Their primary task is of public health importance; because the cemetery is the burial site for the dead. They are also venues to exercise tribute, as well as cherish the memory of relatives, and pay our respects to our ancestors. In every age and culture, the cemeteries – as parts of the cult of the dead – also served as venues for special rituals and events. In Hungary, the burial order and the establishment of cemeteries were defined by the church, right up to the 19th century, so

cemeteries also had a sacral role. Parallel to the development of the cities, the cemeteries – especially large municipal ones – have grown to be significant elements of the urban green space system. For the cemetery to have its impact as urban green space, it needs plant stocks with adequate coverage, levelling and species. With respect to settlement ecology, urban cemeteries share common features with public parks: several acres of land, compact ground plan layout, central location within the city fabric, a major plant stock and green space connections. Their role is most remarkable in shaping the micro- and

local climate of the settlement, and in improving the air quality; at the same time their aesthetical contribution is also worth mentioning. It is important to note that the role of the cemeteries as parts of the green space system can be measured not only by their conditioning effect, but they should be made suitable for recreational uses as well. The proximity of the nature is reassuring for the bereaved, and the other inhabitants of the settlement may also benefit from a walk or participation at a cultural event in the beautifully designed cemetery.

2. HISTORICAL BACKGROUND

The cemetery Père Lachaise that was opened for the public in Paris in 1804 became a turning point in the history of cemeteries in the Western civilization. This architectural site united all those theories regarding death that had already been conceived before but which had never appeared together before 1804. Both the Romantic idea (i.e.: death is part of the final process towards eternal peace) and the approach of Picturesque (forming of the landscape in a pictorial way) can be traced there. The atmosphere of the ancient necropolises was gone, consolation by nature as a humanistic approach appeared instead of the old-fashioned idea of reminding people of the fearsome fact of death. As an effect of the French Revolution people strived to have tombs built that represented the concepts of equality and rationalism. Ornamented individual and family memorial tombs enabled men to achieve individual representation, which seemed to be a novelty of the era. The famous cemetery of Père Lachaise has been well-known ever since and its touristic success is caused by several factors. The cemetery was built in a way that its atmosphere resembled to that of a park. The appearance of artistic tombstones and sculptures and the multitude of the graves of famous people all contributed to its success. As there was an urgent need to renew burial culture in all Western countries, this famous Parisian cemetery became a model for many European and North American cemeteries to be built from the beginning of the nineteenth century on.¹

Numerous new cemeteries have been built in England from the 1820's. These cemeteries were generally managed by shareholding corporations and were built on the model of Père Lachaise. These public architectural sites were shaped in order to embody the spirit of Romanticism and that of the Picturesque.

These places were called garden cemeteries as they were similar to public parks. They were planned with elegant streets for horse-drawn carriages and with narrow serpentine streets for pedestrians. Beautiful scenery was arranged and groups of trees were planted and maintained and these were generally designed to have a beautiful appearance.² The most beautiful cemeteries were called "The Magnificent Seven", Kensal Green Cemetery and Highgate Cemetery was among them. Liverpool Necropolis was opened in 1825 and Glasgow Necropolis was opened in 1832. These cemeteries also belong to the architectural movement of forming garden cemeteries. One of the most well-known garden designer of the time was John Claudius Loudon (1783–1843). According to his philosophy it was not enough that cemeteries were arranged in a beautiful way but they should also have the necessary effect on people so that art and elegance could ease the fear of death in visitors. He also thought it important that cemeteries should not only have moral messages but should also function as public parks that distribute botanical knowledge.³

The United States went through a great scale of industrialization just as Europe did. Therefore, the areas of towns and cities became much bigger and the social circumstances of poor people became worse. These rural cemeteries served the well-being of people in two different ways. They functioned as recreational places just like public parks in big cities and they provided a more salubrious place as an alternative to the churchyards that were already crowded. These graveyards were separated from residential areas. These new modern cemeteries were formed on the model of English gardens and the Père Lachaise cemetery. Sentimental venues, they were inspiring parks full of memorial buildings and sculptures. The first rural cemetery in the U.S.A. was Mount Auburn, built in Cambridge, Massachusetts, in 1831 by the Massachusetts Horticultural Society. The park was planned to be an experimental garden, an arboretum and a cemetery.⁴

After the Mount Auburn Cemetery was opened many more cemeteries that also functioned as public parks were built in American cities within the next 20–30 years. An excellent example of these is the Green-Wood Cemetery of Brooklyn in New York, which was created as part of a general re-designing process of the township of Brooklyn. The cemetery

¹ Worpole Ken, *Last Landscapes. The Architecture of the Cemetery in the West*. London, 2003, 86–90.

² Worpole Ken, *Last Landscapes. The Architecture of the Cemetery in the West*. London, 2003, 58.

³ Boults Elizabeth, Sullivan Chip, *Illustrated History of Landscape Design*. Hoboken, New Jersey, 2010, 182.

⁴ Boults Elizabeth, Sullivan Chip, *Illustrated History of Landscape Design*. Hoboken, New Jersey, 2010, 189–190.

was not only built for the tombs but it also had other functions: there was a lake where visitors could hire row boats; a wide selection of plants that served educational purposes and organized tours were offered for visitors, as well.⁵

Park cemeteries that were designed rooted in the principles of landscape art also appeared in Germany in the second half of the nineteenth century. The most known example of this is the Ohlsdorfer Friedhof of Hamburg. This cemetery of 200 hectares was opened to the public in 1870. These German park cemeteries were designed like public parks with trees, shrubs, lawns as if the tombs in them were merely sculptures and memorials and were similar to the park cemeteries of England and North America. All the graves were levelled to the ground and were part of the lawn and all the tombstones had the same dimensions. A new concept of cemetery appeared in Germany. This was different from all the other cemetery types, it was the so called “forest cemetery”. This idea might have been inspired by the renewal of ancient pagan Germanic beliefs. There was an old superstition which went: “going to the forest is the same as passing away.” These cemeteries were formed in already existing forests which dominated the landscape. Other architectural phenomena could also appear, such as certain plots and funeral homes. The first forest cemetery in Germany (the Münchner Waldfriedhof) was opened in München in 1907.⁶

Not all of the European cemeteries in big cities were park cemeteries. In places where there was not enough room for parks the graves were arranged in a strict geometrical pattern so that the cemetery had a grid-like appearance. In the case of smaller cemeteries this grid created an organized atmosphere but in the case of big cemeteries it created an unbearably monotonous atmosphere. Graves had the same dimensions and these were arranged in lines and columns that formed enormous fields of graves which were divided by main streets and side streets. There was no room for lawns, patches of bushes and flowers, though sometimes the main streets were lined by trees.⁷ The designers attempted to reduce the bleakness of the grid design by applying means of landscape architecture. The so-called Architectonic style of garden design appeared at the turn of the 19th and 20th centuries, which applied the same segments as Architectonic cemetery design. These cemeteries

were also formed on a grid plan with rows and plots but groups of graves were divided by green areas or alleys of trees. Streets were based on a hierarchical structure. The rectangular grid was not monotonous, because squares were formed at the crossings of streets. There were diagonal and arching streets built alongside with the rectangular streets, and certain bigger buildings like chapels and sizeable tomb memorials were built in a way that the whole scenery became more diverse. A typical example of architectonic cemeteries is the Zentral Friedhof of Vienna that was opened to the public in 1874. Another example of this design is National Graveyard in Budapest (also called the Kerepesi cemetery). The ground plan layout was designed in the beginning of the twentieth century and it still represents the architectonic cemetery design.⁸

3. THE KEREPESI CEMETERY

In 1847 the Pest City Council decided to wind up the smaller and larger cemeteries in order to establish a large public graveyard. For this purpose, 230 acres of land from urban areas were designated, bearing the same distance from the north and south edge of Pest. Kerepesi cemetery was opened on 15 June 1847, but the first funeral took place only on April 1 1849 because the civilians of the city disliked the new, vast cemetery which was difficult to reach. In the 1850s the cemetery was surrounded by a high fence. Along the walls a row of crypts was built, whose present ruins constitute the original cemetery’s oldest preserved monuments. Until the end of the 19th century the tombs lying next to the walls or closest to the main gate of the cemetery counted as the most prestigious locations. The first funeral of prominent persons took place already in the 1850s. The parcels were allocated in a simple grid order.⁹

In the late 19th – early 20th century impressive mausoleums of famous people were built one after the other. That of Batthyány – according to the plans of Albert Schickedanz – was inaugurated in 1874. Kálmán Gerster’s plans served to build the mausoleum honouring Ferenc Deák, between 1884 and 1887. The tomb building and its surroundings had become the most prestigious part of the cemetery by the turn

⁵ Worpole Ken, *Last Landscapes. The Architecture of the Cemetery in the West*. London, 2003. 141–142.

⁶ Ormos Imre, *A kerttervezés története és gyakorlata*, Budapest, 1955. 495., Seléndy Szabolcs (szerk.): *Temetőkert*. Budapest, 1972. 40–42.

⁷ Seléndy Szabolcs (szerk.), *Temetőkert*, Budapest, 1972. 39.

⁸ Gecséné Tar Imola, *Történeti temetők Magyarországon*, Budapest, 2012. (PhD dissertation) 16–21.

⁹ Fehér Jolán Antónia, *Budapest székesfőváros temetőinek története*, Budapest, 1933. (PhD dissertation) 88.; Seléndy Szabolcs (szerk.), *Temetőkert*, Budapest, 1972. 235–236; Tóth Vilmos, *A Kerepesi úti temető másfél évszázada*, Budapesti Negyed. 1999. (7. évf.) 2. (24.) 6, 11–13; Csernus-Lukács Lajos, Triff Viktor, Zsigmond János, *Budapesti temetők*, Budapest, 1999. 10.

of the century. Deák road became the main cemetery path until the commencement of the construction of the mausoleum of Kossuth in 1903, and from then on two parallel main roads ran in the cemetery. The Main path starting from the main entrance was given back its original rank only after the Arcades and the Artist's Parcel had been built. Following the plans of Lajos Gerle and Ármin Hegedűs, the two arcade rows were built along a main road between 1904 and 1908. In 1904 Mór Jókai was buried at the circus between the two rows of the Arcades where his tombstone designed by Jenő Kismarty-Lechner and Richárd Füredi would eventually be placed in 1928. Still considered the most prestigious places in the cemetery, the 34/1 – so-called “Artist's Parcel” – and the 34/2. honorary parcel were opened in 1928. The capital intended to gather all the tombs of famous people here in the long run.¹⁰

By the decree no. 880/1885. of the City Council the Kerepesi cemetery was declared an honorary cemetery. From then on, when the designated disintegration time of 30 years had passed, the plot expired, was emptied, and only the honorary tombs were kept – the parcel subsequently undergoing landscaping, so as to be maintained exclusively for famous people. The new settlement plan of the cemetery was made in 1901, and contained the conversion of the former squared division into an architectonic form – applying diagonal and curved paths as well as forming circuses at the intersection of the roads. The plan was not fully implemented, but the basic concept of the conversion was carried out by the beginning of the 1930s. Between 1902 and 1924 most of the parcels buried in the 1850s, 60s and 70s were evacuated. They started to register the deceased dignitaries of various institutions, churches, associations and those of the capital. Based on the 1901 plan and following the evacuation, a large-scale restructuring program started in 1922, which aimed at the transformation of the cemetery into an honorary one. Burials started again in the parcels which had been exhumed.¹¹

During World War II, especially during the siege of Budapest thousands of victims were buried in the Kerepesi cemetery. The cemetery itself suffered significant damage during attacks on two adjacent stations. In the winter of 1945 fighting also raged in the cemetery, and the Soviet troops stationed in

its territory did a lot of damage to the tombs. After 1946 the public character of the Kerepesi cemetery ceased again, and it became a popular burial place of famous people again until 1951. Then suddenly, in 1952, following a decision of the city council, the Kerepesi cemetery was closed. Housing estates were to be built in the place of the cemetery. In 1953 began the elimination of overdue parcels. In its north-eastern corner 200 tombs, as well as parcels no. 49–50 were wound up, the place emptied and handed over to the Taurus rubber factory in 1953. That was when the cemetery was reduced to its actual size.¹²

On May 17 1956 the city council brought an unexpected turn, and its decree no. 608/20 declared the cemetery National Pantheon. It also stated that only the graves of famous people can be left in the cemetery, and in the future only outstanding personalities of political, social, scientific, artistic and other fields would be interred there. In 1958 a new zoning plan was adopted by the council, to have been completed by 1974. Most of the parcels were decreed to be vacated, the majority of the tombs to be wound up, except for wall vaults which were thought to be worth preserving. Graves of well-known people and tombstones of artistic value had to be collected into designated plots. The allocation of plots and the plant stock were kept. There were plans to re-coat the roads, construct new gates and a new funeral home, as well as to landscape some areas. All this remained just a plan for a long time.¹³

In 1957 a decision was reached about the establishment of a workers' movement pantheon comprising the mausoleum, its front with the pylons and ornamental rows, as well as two side parcels. The building of the mausoleum was accomplished using József Körner's plans by the year 1959. Funerals took place in the pantheon until 1989. The second half of the 1960's saw the implementation of the zoning plan that formulated the vacating of the parcels, leaving only the plots of special status and graves of famous people, even those subject to numerous replacements. This slow process, largely completed by the end of 1970's but dragged on until the end of the 1980s, ended the public character of the Kerepesi cemetery. They emptied the parcels,

¹⁰ Tóth Vilmos, *A Kerepesi úti temető másfél évszázada*, Budapesti Negyed. 1999. (7. évf.) 2. (24.) 21, 25, 62–63, 66–68, 78–82., Csernus-Lukács Lajos, Triff Viktor, Zsigmond János, *Budapesti temetők*, Budapest, 1999. 12–13., Varga Ferencné, *A Kerepesi temető*, Budapest, 2003. 14.

¹¹ Tóth Vilmos, *A Kerepesi úti temető másfél évszázada*, Budapesti Negyed. 1999. (7. évf.) 2. (24.) 31, 42–45.

¹² Tóth Vilmos, *A Kerepesi úti temető másfél évszázada*, Budapesti Negyed. 1999. (7. évf.) 2. 85–93., Csernus-Lukács Lajos, Triff Viktor, Zsigmond János, *Budapesti temetők*, Budapest, 1999. 13–14.

¹³ Selényi Szabolcs (szerk.), *Temetőkert*, Budapest, 1972. 238–239, Csernus-Lukács Lajos, Triff Viktor, Zsigmond János, *Budapesti temetők*, Budapest, 1999. 14., Tóth Vilmos, *A Kerepesi úti temető másfél évszázada*, Budapesti Negyed. 1999. (7. évf.) 2. (24.) 93–97.

paved the roads, landscaped the plots and restored the more significant tombs.¹⁴

The landscaping having halted, the cemetery was still in bad shape after the liquidations, so the city council, the Patriotic People's Front and the Association of Architects drew up a tender for the arrangement of the cemetery and the establishment of a "memorial park" – type National Graveyard. The invitation to tender marked three functions of the cemetery: the burial place of the nation's notable dead; funerary place where visitors can pay tribute and delight in works of art; recreational green space. The committee purchased 11 entries, but despite this, in 1975 a second application was issued, to which six applicants were invited. Eventually, based on the award-winning and purchased entries the Metropolitan Gardening Company prepared the final zoning plan. The implementation of the plan did get started, but the work soon stalled. As a result, the abandoned plots went wild, the lack of funds only allowed the maintenance of the finished plots.¹⁵ In 1970s the vegetation of the cemetery was placed under natural protection. Based on Resolution No. 9519/1974 of the National Monument Inspectorate, 17 funerary objects, including the Arcades, the larger mausoleums and some of the major tombs and wall vaults were collectively placed under monument protection.¹⁶

Major funerals after the transition reflected the new political approach. In 1994 a number of parcels were opened again for public burials. In 1993 the cemetery was expanded with the Funária area. The Funeral Museum opened its gates in 1991, where the burial customs, tools and collected documents of the cemetery culture are presented.¹⁷ Under the law of monument conservation no. LIV. of the year 1997, the Kerepesi cemetery was nationalized as outstanding historical and cultural value monumental ensemble. However, the placement under monument protection of the total area of the cemetery only happened in 2013. On 12 January 2014 the entire area of the cemetery was declared a national memorial place. The precursor to this decree was the formation

of the National Tribute and Memorial Commission in 1999, which granted the protection of the 1600 tombs of Kerepesi cemetery and kept it registered as part of the virtual National Graveyard.¹⁸

The importance of Kerepesi cemetery is rendered not only by its historical, architectural, natural and artistic values, but also the fact that it is Hungary's first graveyard which was conceived as public cemetery right from the start. With respect to heritage protection, it is notable that Kerepesi cemetery is the country's only architectonic urban graveyard under monument protection. At the same time, however, it is essential to point out that Kerepesi cemetery today shows an unnatural cemetery picture, as the removal of tombs which were deemed worthless created a previously non-existent, park-like ensemble.¹⁹ The landscaped areas, on the other hand, provide more possibilities in terms of venues - when compared to other architectonic cemeteries. The cemetery has a significant number of old trees; especially the main roads of the cemetery are flanked by spectacular rows of trees, which - together with the tombless grassy areas - are an asset when the cemetery is used as a public park.

4. PUBLIC PARK FUNCTIONS OF CEMETERIES IN WESTERN EUROPE AND IN THE NATIONAL GRAVEYARD IN BUDAPEST

The Arnos Vale cemetery of Bristol welcomes visitors with a café and a gift shop. Moreover, there are wedding receptions and other catering events arranged in the cemetery garden with live music and photographers present. Business discussions, food and beverage events can also be held in the cemetery as there is a free wifi service, parking service. The view is beautiful and there are several fully equipped rooms that can be rented for many kinds of events. It is possible to attend Yoga lessons in the garden, there are concerts, night walking tours and bird watching events there... The Necropolis of Glasgow does not provide such a wide scale of events and its infrastructure is not as developed as that of Arnos Vale but The Friends of Glasgow Necropolis offer organized tours in the cemetery based on different themes. Walking tours are organized by volunteer tour guides. They

¹⁴ Tóth Vilmos, *A Kerepesi úti temető másfél évszázada*, Budapesti Negyed. 1999. (7. évf.) 2. (24.) 97–104, 112.

¹⁵ Tóth Vilmos, *A Kerepesi úti temető másfél évszázada*, Budapesti Negyed. 1999. (7. évf.) 2. (24.) 97–104, 112, 114; Seléndy Szabolcs (szerk.), *Temetőkert*, Budapest, 1972. 16.

¹⁶ Tóth Vilmos, *A Kerepesi úti temető másfél évszázada*, Budapesti Negyed. 1999. (7. évf.) 2. (24.) 114–115.

¹⁷ Tóth Vilmos, *A Kerepesi úti temető másfél évszázada*, Budapesti Negyed. 1999. (7. évf.) 2. (24.) 121–124; Csernus-Lukács Lajos, Triff Viktor, Zsigmond János, *Budapesti temetők*, Budapest, 1999. 19; Varga Ferencné, *A Kerepesi temető*, Budapest, 2003. 14.

¹⁸ Law of monument conservation no. LIV. of the year 1997 no. 14. § and annex, 42/2013. decree of the Home Office no. 18. § and annex no. 2, law of cultural heritage protection no. LXIV. of the year 2001 annex no. 2.

¹⁹ Gecséné Tar Imola – Takács Katalin: Kerttörténeti tudományos dokumentáció a Fiumei úti Nemzeti Sírkert 52-es parcellájának rendezéséhez. Budapest, 2015. 4–11, 15–16.

do not ask for money but accept donations that they invest in maintaining and keeping the place in order. Local residents who live nearby use the features of the enormous green surface that the cemetery garden offers. They regularly go to the cemetery for walking on their own, for jogging or walking their dogs and sledging in winter. Local residents believe that the cemetery is an important part of the green area structure of their city.²⁰

One of the three greatest cemeteries in Germany is in Stahnsdorf near Berlin. It is a forest cemetery of historic value. It is not only a traditional cemetery because new functions have been established. This cemetery became a popular recreational destination of Berlin citizens, similarly to the inner city cemeteries, which are also part of the green area set of Berlin therefore providing scenes for recreation. There is a meadow in the middle of SWK that is a perfect area where people can relax at the weekend. The plots of graves are so far from each other that it is not really obvious that the visitor of this park is in a cemetery. The botanical and zoological value of this cemetery – made public by substantial support of studies – is not harmed by the careful use. Certain areas of this cemetery are covered with thick forests, where boar hunting events are arranged as the population of boars has peaked. New functions have been added to the funeral chapel: it is a place for conferences, negotiations and concerts. The cemetery relies on the support of volunteers and interns who help the cemetery with their maintenance or research work. The leadership of SWK has recognized the importance of media and the worldwide web and makes use of its opportunities, too. Press conferences are held to spread the news of current events. A film has been made to popularize the cemetery.²¹

In Budapest a Funeral Museum was opened in the Kerepesi cemetery in 1991. There is a permanent and there are several temporary exhibitions held there. In the beginning mainly photographs presenting the funeral services of different nations, or those of high artistic value were exhibited in the museum. A few years later more prestigious works of fine arts were shown here (such as exhibitions of Lili Ország, Endre Bálint and Lajos Varga) and later on contemporary works of art were put on exhibition (such as the translucent soap sculptures that resembling

tombstones, made by Erika Baglyas, or the huge installation of Róbert Swierkiewicz that consisted of Jewish prayer books, cloaks, ceremonial artefacts – the title of this installation was Kaddish). The Kerepesi cemetery allowed artists of fine arts first but other artists soon followed suit. Xavér Varnus, a phenomenal Hungarian organist held on organ concert in the cemetery. The idea of a concert to commemorate the 255th anniversary of the death of Johann Sebastian Bach occurred to him while walking there in the year 2000. Although the idea that the cemetery could be the place of a concert caused a minor scandal at the beginning, eventually six thousand people turned up. Five years later, when the second concert was held there was no public resentment at all. Apparently, the public had accepted the fact that cemeteries could be used as venues, as well.

In 2005 the leaders of Kerepesi cemetery organized the Day of Silence (later changed to Day of the Bells), which ran annually until 2012. Guests, guided by expert tourist guides, visited the tombs of artists resting there, or could use a small train to take part in a cultural walk; apart from this, on one occasion an outdoor painting exhibition was on offer, then pieces of photo-, video- or small sculpture tenders could be seen. The cemetery joined the Museums' Night and Museums Autumn Festival programme series even more daringly - having invited prestigious contemporary dance performances, Ferenc Cakó's Sand Animation production, along with well-established performers such as Kaláka band, Péter Levente, Oszkár Gáti, István Hirtling, Gergely Bogányi, St. Martin, Katica Illényi, Eszter Horgas etc.²²

The cemetery staff also organizes special classes, during which a school group, focusing on a particular topic visits the resting place of our deceased dignitaries. Kerepesi cemetery has joined the European Heritage Days programme series, where visitors can participate in guided walks; furthermore, bird ringing is available for those interested, within the framework of the European Birdwatching Day. The cemetery has been offering a new development since 2013: a mobile telephone application which makes unguided tours in the graveyard possible.

5. CONCLUSION

The demand of inhabitants in crowded cities for green areas and wish for active recreation could well be catered for by graveyards boasting the size

²⁰ Szabó Alexandra, *Temetőkertek, mint városi zöldfelületek!?* – Avagy piknik a sírok között. Mutató blog. 2013.08.01. (http://mut-mutato.blog.hu/2013/08/01/temetokertek_maskepp – 2015.10.23.)

²¹ Hajdu Nagy Gergely, Geccséné Tar Imola, *Südwest-Kirchhof, Stahnsdorf – egy temető újjászületése*, Tájépítészet. 2005. (6. évf.) 1. 9-10.

²² Trencsényi Zoltán, *A művészet és a halál*, Népszabadság Online. 2013.04.07. (http://nol.hu/kultura/20130406-a_muveszet_es_a_halal-1378025 – 2015.10.22.)

of public parks. The ideal characteristics of big city graveyards can suit several aims: on the one hand, by providing room for the active rest and recreation of the inhabitants; on the other, they may alleviate the fear of death, or may even contribute to coping with grief. It is important to note, however, that only such events should take place in the cemeteries that are not irreverent, do not disturb the primary function of the premises, respect the silence there, and these activities are carefully chosen to promote thinking and meditation. The 2007 remark by the British CABA (Commission for Architecture and the Built Environment) sounds worthy of considering: “We should be designing for the living, not just the dead.”²³

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²³ Szabó Alexandra, *Temetőkertek, mint városi zöldfelületek!? – Avagy piknik a sírok között*. Mutató blog. 2013.08.01. (http://mut-mutato.blog.hu/2013/08/01/temetokertek_maskepp - 2015.10.23.)

