

# Borderless City



**BORDERLESS CITY**



European Capital of Culture—Pécs, 2010





---

---

**BORDERLESS CITY**

European Capital of Culture—Pécs, 2010

---

S  
T  
R  
E  
T  
Z  
O  
C

**FOREWORD** ..... 7

**CULTURAL PLANNING OF THE CITY** ..... 9

- Rediscovering urbanity ..... 9
- Cultural turn in urban development ..... 14
- Changes in urban cultural policy ..... 17

**WHAT IS AT STAKE IN THE HUNGARIAN COMPETITION: CULTURAL DECENTRALISATION** .... 21

**THE MOST IMPORTANT STAKE OF THE APPLICATION FOR PÉCS AND THE REGION:**

**ECONOMIC STEP CHANGE** .....22

**ON THE SUITABILITY OF PÉCS** ..... 24

**THE MOST IMPORTANT STAKE OF THE APPLICATION FOR PÉCS:**

**CHANGE IN CULTURAL SCALE** .....27

**MESSAGES FOR EUROPE** ..... 30

**REGIONS OF THE APPLICATION** ..... 37

**CHAPTER ON DEVELOPMENT** ..... 48

- Knowledge-based society ..... 48
- Prerequisites of development ..... 49
- Pole strategy in competitiveness ..... 52
- Fundamental principles of development ..... 54
- Development models ..... 54
- The impact of development on urban structure ..... 56
- Key projects ..... 58
  - 1. Music and Conference Centre ..... 58
  - 2. Zsolnay Cultural Quarter ..... 60
  - 3. “Grand Exhibition Space” ..... 64
  - 4. Regional Library and Information Centre ..... 66
  - 5. Revival of public squares and parks ..... 68
- Expected results of development ..... 71
- The cultural development map of the city ..... 73
- A new model of monument protection and preservation ..... 83

**PLANNING CULTURAL EVENTS** ..... 88

- The basic themes of the “preparatory years” ..... 92
- 2010 ..... 99
- Venues in and outside the city ..... 109
- The wandering capital ..... 111
- Development projects / events ..... 112

**A CITY IN TRANSFORMATION** ..... 114

**APPENDICES** ..... 118

- How was the Pécs application prepared? ..... 118
- Contributors and supporters ..... 124



## FOREWORD

I do not believe any other city in Hungary wishes to win the title of European Capital of Culture more than Pécs, where for nearly three years this has been the most important and most hotly debated public issue. In the course of these three years the debates have gradually evolved into co-operative action, and the present application, which was accepted by the General Assembly of the city on July 14, 2005, is the outcome of these joint efforts.

A city, especially a rich one, can easily import various cultural assets. Pécs is a city which imports much culturally, but which is also proud of its cultural export. This is so not only because it is a university city, but also because one of its greatest assets is the high level of culture produced locally. In addition to its heritage—the early Christian necropolis, the Turkish remains, “Museum Street”—this aspect is what makes people immediately think of culture when they encounter the name of our city.

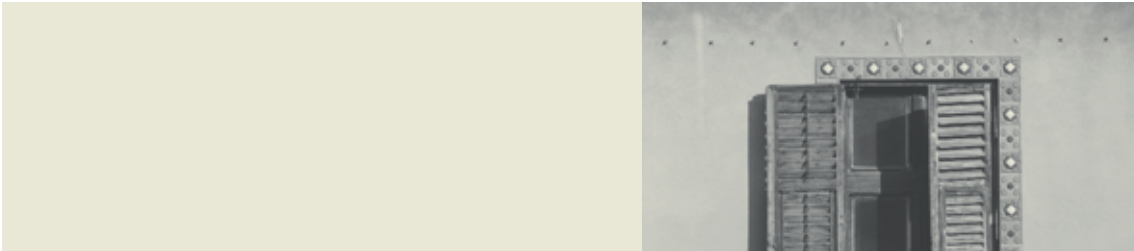
Here in Pécs we all feel that by winning the European Capital of Culture title, the cultural development process of the past four decades may achieve its main goal—these four decades during which the city became one of the most important centres of Hungarian culture. We believe Pécs deserves this title and needs it, so that it can receive new impetus for development and reorganise the structure of its economy on the basis of culture, leaving behind the former phase of development characterised by mining and various branches of industry. It is not just the city itself which stands in need of the new impetus and self-confidence that the European Capital of Culture title can offer, but its entire South Transdanubian region, an area of Hungary that is falling behind the rest of the country. Pécs is proud to have the support of its region and of another cultural centre of Southern Hungary, Szeged, which is its distinguished partner city in the competition.

From a European perspective the most interesting feature of Pécs is perhaps its political and cultural position: it is a city lying on the Balkan borders of the European Union, enjoying lively connections with neighbouring countries which may not become member states for some time. Pécs is better placed to find common ground with the people living in these states than a remote Western European city, and can therefore mediate between the cultures of the Balkans and Western Europe.

Should Pécs become the European Capital of Culture in 2010, it will strive to represent Hungarian culture and accommodate the near-limitless diversity of European and world culture. Our city wishes to present the culture of a European borderland region, as well as demonstrate how culture may cut across borders. If our aspirations are supported, this is something which together we can achieve.

**DR. LÁSZLÓ TOLLER**  
*Mayor of Pécs*





CULTURAL PLANNING OF THE CITY

# Rediscovering urbanity

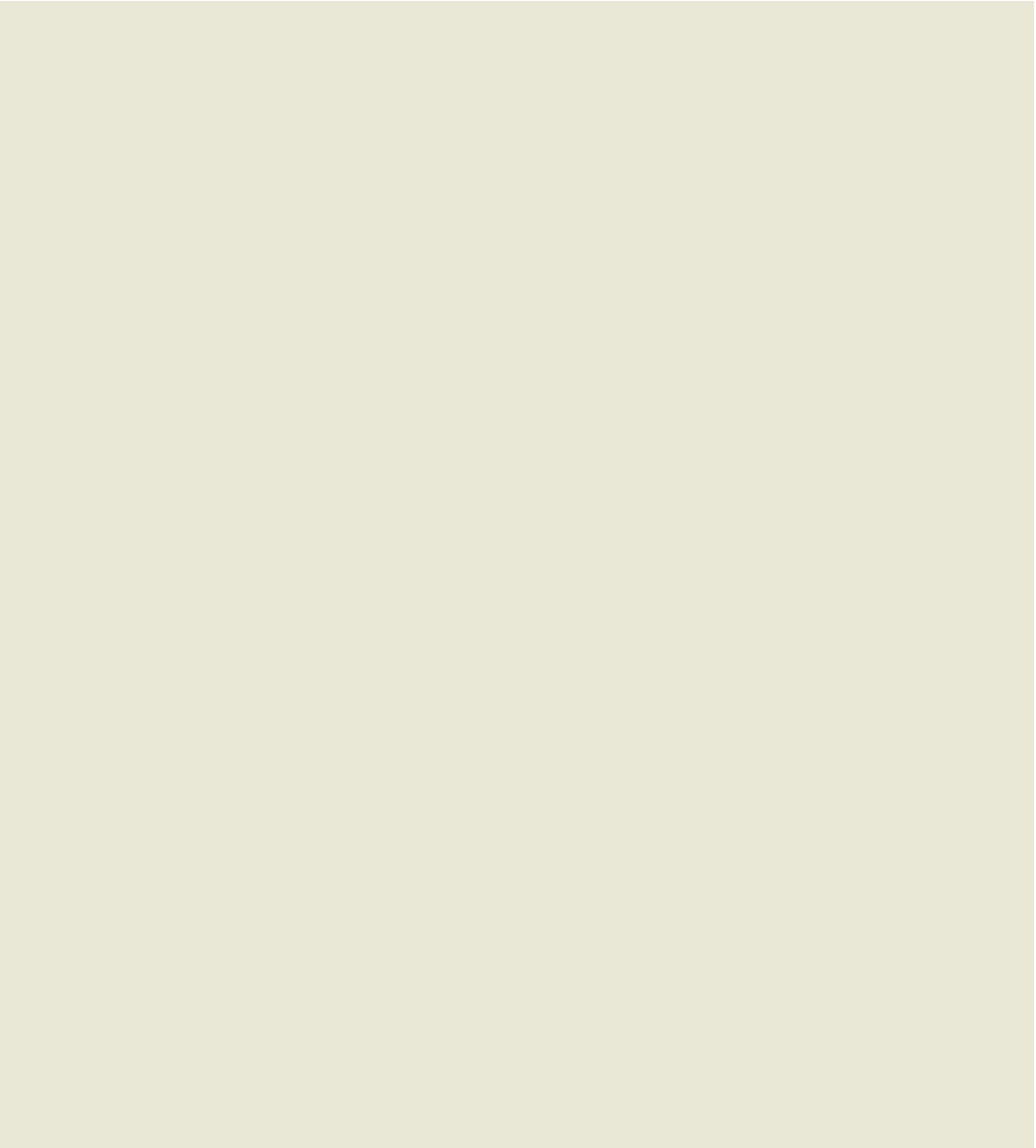
The city which becomes the European Capital of Culture will be granted an opportunity not only to boost development through large-scale cultural development projects and to direct international attention to its cultural achievements and heritage, but also to rediscover its own urban character. The General and Artistic Director of the Rotterdam 2001 European Capital of Culture year, Bert van Meggelen, said at a symposium that every applicant city must rethink what it means to be the European Capital of Culture. However, before this question can be answered, the cities must address two even more important questions: how do they interpret European urbanity, and what constitutes their own urban character?

Following industrialisation, several cities of Europe have grown large and are increasingly hard to conceive of as delimited worlds. Many quarters have developed within them which are less or not at all urban in character: old cities have become encircled by industrial facilities, and subsequently by satellite towns crowded with huge tenement houses where people only go home to sleep, and still later—as a result of suburbanisation—by rural-like settlements inhabited by middle-class families who have moved out from the inner city. In old times the city wall was the most important structure in a city, separating the inner and outer worlds; today the most important elements are motorways, communication channels which connect these inner and outer worlds. The city quarters built after the era of industrialisation no longer followed the logic of the structural patterns of city centres, and often appear to be an inorganic continuation of the city structure. The city, as the title of a once-famous book said, has become a collage, an intricate set of various very different elements.

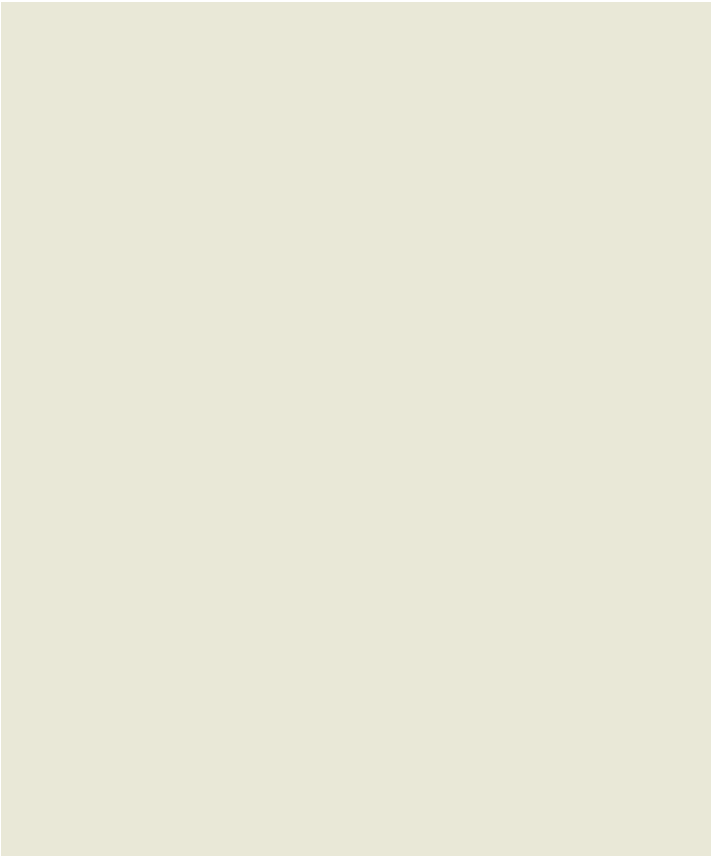
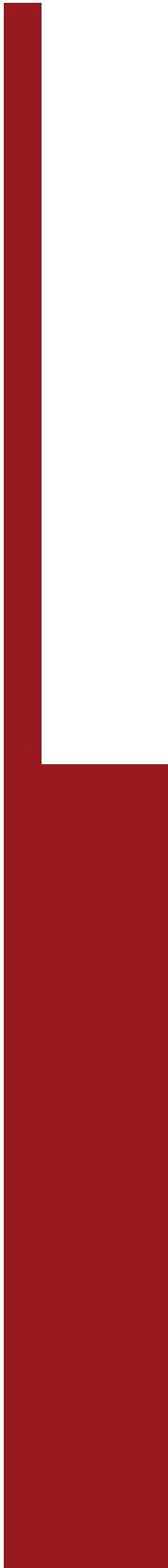
As in the majority of European cities, two urban models live side by side in Pécs: the old city with its densely built-up streets and forum-like spaces delimited by buildings and the modern city with its detached, semi-detached or terraced houses built in green areas. One world-famous advocate of modern city architecture, Victor Vasarely, has a museum dedicated to him in Pécs. Some forty to fifty years ago Vasarely defended the new city against the old, writing with much confidence: “On the outskirts of the ‘perpetual city’, with its ruins, leprosy and fakes, new young settlements are constantly springing up.” However, in the decades of post-modern architecture, many suggested that these “young settlements”, these modern housing estates, should be demolished. This issue is probably now seen in a different light than fifty or even fifteen years ago. The two urban models co-exist and their development most likely requires a different approach from the leaders of the city.

Urban character has faded in European cities because public spaces have lost their former role. They are no longer places accommodating different activities and different people, and opening the door to the creation of different human relations and experience; rather, they are scenes for only one social function or layer. With the increase of motorised traffic, streets have become transport zones and public places have often turned into parking zones, thereby subordinating the various functions of public spaces to a purely transportational function. In modern city quarters, streets and sometimes squares have not been built at all. When more affluent people started moving out to suburban areas, the housing stock and public squares of the inner districts fell into decay. Only the poorer social strata remained in these quarters and their only functions were those used by these social strata. People living outside such districts tended to avoid them, believing them to be dangerous.

The standard remedies for this problem offered by urban development often turn out to be as counterproductive as the tendency itself. The reconstruction of the historical centre of a city for the purpose of boosting tourism may give the entire district a museum-like character, and thereby drive out all the people living there, with the consequent loss of their multi-faceted way of life. The same outcome may be seen in the process of the commercialisation of the city centre (“cityisation”), when the centre becomes a central business district. The establishment of large shopping centres near city centres has considerably set back the business of retail shops in main streets and made the centres look poorer and more one-sided. By closing down industrial facilities built alongside the old city, huge lifeless islands of decaying building complexes have been created between the old and new parts of the city. These phenomena, to be found in many European cities, must also be addressed in the case of Pécs (with the exception of “cityisation”), even though they may not manifest themselves as strongly here as in large cities with millions of residents.



The European Capital of Culture initiative may provide an opportunity for cities to rediscover their urban character, the beauty of living in a city, to reclaim public spaces for the benefit of their community, make their streets and environment more habitable, regain the ability to admire their historic heritage and begin transforming it in a spirited and tempered way. Pécs is a city built into nature, the forests of the Mecsek Hills; it is a city where the liveliness of public squares is still extant or has been revived; a city whose centre has preserved its original role and is a meeting point for all layers of society, as in former times. It is a medium-sized city able to present a model of city life very different from that of a metropolis or a small city.







## Cultural turn in urban development

The decline or termination of traditional industrial production has had a similar impact on many European cities. Unemployment has increased, city revenues have decreased and with them public expenditure, the level of public services offered by public institutions has diminished dramatically, the population of cities has started to decline, segregation has begun in working-class quarters, and the interest of investors towards industrial and mining facilities has considerably diminished. Several cities which have found themselves in this unfavourable position have tried to attract investors, a highly qualified workforce and tourists, by attempting to present a lively and creative picture of themselves, instead of an image of deterioration and helplessness. The direction of urban development has turned towards culture, information technology and the improvement of various elements which constitute quality of life; it has transpired that lively and interesting public spaces can attract investors as much as local tax allowances.

The dilemmas posed for the cities of Europe by the era after industrial production are also issues to be tackled by Pécs; the same processes have taken place here in the past fifteen years. The European Capital of Culture application has enabled our city to develop a strategy that places culture at its centre. As in many other European

cities, the task for Pécs is to work out how new life can be breathed into old and empty industrial facilities or entire factories by establishing centres of cultural and artistic activity; how to boost the night economy of the centre, how to make the everyday life of the city more interesting by transforming the environment in an artistic manner (by new ways of furnishing its streets or illuminating its buildings); how to renew the buildings and public places of the historical city districts by investing in our industrial heritage; how to develop the creative industries of the city and be attractive and magnetic for the creative generations.

The greatest challenge of the past fifteen years in the life of the city, the dramatic increase in motorised traffic and the resulting environmental damage and decline in the quality of life, was also met by offering cultural solutions: the first step was to exclude car traffic from central areas; fresh impetus was next given to plans involving the development of fixed-track public transport, especially tramway traffic, and cycle paths in the city. These new developments are not merely signs of a different policy of city transport and traffic, but also mark endeavours to give priority to a different kind of lifestyle, one represented by motor roads leading from dormitory towns to the workplace. While it has become essential in the competition among cities to reduce the time of travel between them as much as possible, the walking zones and networks of cycle paths in the inner parts of cities give an advantage to a lifestyle more open to cultural experience and protection of the environment.

Cities today are seen as a collection of “places” and “non-places”. It is common to designate as a “place” those buildings and spaces that provide a unique character for a city and are linked to its mythology; “non-places” are such spaces as are found in any other city; they lack a special character, or more precisely, are the uninspiring products of a cultural design advocated by international architecture and interior design: shopping centres, airports, office blocks, fast food restaurants, etc. Competition among cities impels them to try to be at once a part of globalisation and a recognisable entity. Participation in the global economy principally requires development in information technology and inter-city transport, while the shaping of the image of a city is mostly concerned with cultural content. The new modes of urban development include not only endeavours to make the economy and the life of the city itself more lively through promoting cultural and artistic activities, but also involve making the city characteristic and distinctive through its cultural achievements and their use.



## Changes in urban cultural policy

The task of traditional urban cultural policy was and still is to distribute its (constantly reducing) operational expenditure among traditional institutions of a well-defined branch. This task has recently been complemented by the organisation of various festivals which have directed the attention of the media to a city for a period of several weeks, attracting numerous tourists and contributing to an increase in consumption for the duration of the events. While preparing the application for the European Capital of Culture title, the candidate cities, Pécs included, have been aware of the necessity of reinterpreting cultural policy and connecting it to urban development and planning. Since the 1990s a new attitude has become widespread in urban planning; cultural urban planning is no longer centred on one sector but rather on *the preservation, reinvention and development*.



This new cultural policy does not view culture and the arts as independent values, but rather as basic pillars of urban lifestyle through which the city, and in part its economy, can be revived, and which can help solve several social problems. In addition to maintaining institutions and supporting different cultural events, it is concerned with longer-term processes, and is a policy of co-operation and stimulation that treats institutions, cultural groups and civic societies—just like private investors involved in development projects—as partners. This policy involves not only traditional cultural areas but new fields of creative industry and the urban context of their impact. Cultural planning means urban planning and vice versa.

The European Capital of Culture initiative may provide an opportunity for cities to rediscover their urban character, the beauty of living in a city, reclaim public spaces for the benefit of their community, make their streets and environment more habitable, regain the ability to admire their historic heritage and begin transforming it in a spirited and tempered way.

This aspect of our European Capital of Culture application involving urban development and the creation of a city image also focuses attention on the fact that one of the most important cultural aspects of a city is architecture, or more precisely, the shaping of the man-made environment. Just as the notion of culture involves more than traditional “high” culture, architecture should also be interpreted in a broader sense as the shaping of the man-made environment, incorporating many elements ranging from urban design to the design of land and parks, from interior design to the furnishing of streets, from designing homes to designing public buildings, from designing public spaces to the design of the interiors and doorways of shops. The European Capital of Culture application may promote this change in attitude and help make the high-quality design of the man-made environment an integral part of urban cultural policy. The transformation of the physical environment of the winning city and its cultural policy in general may provide a model for Hungary and for this region of Europe.





**WHAT IS AT STAKE IN THE HUNGARIAN COMPETITION:  
CULTURAL DECENTRALISATION**

What is at stake in the Hungarian competition for the title of the European Capital of Culture is very different from that among concurrently applying German cities. One Hungarian candidate, the capital, traditionally enjoys a cultural—as well as political, financial, public administrative—dominance over the other large cities in the country. Budapest is an archetypal capital of a nation state. It is here one can find all the important central institutions of the nation state. The large number of cultural institutions, their diversity and financial power, cannot be compared with the potentials of any other major city in the country. Budapest’s cultural advantage has continued to grow during the fifteen years since the political transition, since numerous cultural institutions and sponsors of culture have been established or have settled in the capital, and new central cultural and scientific institutions are constantly being built.

Thus what is really at stake in the Hungarian competition for the European Capital of Culture title of 2010 is whether the cultural development of Hungary may make progress towards decentralisation through the decision to nominate one of its other cities for the title. If a city other than the capital is selected, the culture of a medium-sized city may become stronger and the cultural life of the entire country becomes multi-polar. Some among the competing cities (those not overshadowed by a neighbouring large city or dynamically developing medium-sized foreign city) may also have a chance to become a cultural centre in their region as a result of the 2010 title.



**THE MOST IMPORTANT STAKE IN THE APPLICATION FOR  
PÉCS AND THE REGION: ECONOMIC STEP CHANGE**

Some of the applicant cities form part of a “corridor of intensive development” between Budapest and Vienna, while others are cities in underdeveloped regions which lag behind in many ways. The stakes are much higher economically for the latter than for the former. Pécs lies far from this “corridor of development”, and is the seat of the Transdanubian region and a county falling behind many other regions in its economy. Several strong economic sectors before 1990 have been eliminated and have not been replaced. Today Pécs is a major city in a region which has received only 2% of foreign capital invested in Hungary in the past fifteen years—this is by far the lowest ratio of all the regions, and continues to fall. As was noted recently by a sociologist speaking about the South Transdanubian region: “... our region looks as if it had broken off from the western part of the country.”

A quick look at the distribution of GDP figures by counties reveals that the GDP per capita of Baranya County is barely one-third of the Budapest figure, and little more than half of the Győr-Moson-Sopron County data. The GDP figures clearly illustrate the relative economic decline of the region: In 1994 the GDP per capita was 84% of the national average, while in 2002 it was only 73%. In the first quarter of 2005 the unemployment rate of the region was twice the national rate, and year-on-year unemployment has seen its biggest increase in this region. Due to the worsening economic and social problems of small regions in 2003, the government identified regions in a disadvantageous position and regions in the most disadvantageous position. With one exception all the small regions of Baranya County fell into the category of disadvantageous region, and four out of the nine small regions are in the most disadvantageous position.



These negative economic processes, with their frequent social and cultural consequences, can only be reversed if the outdated transport channels of Pécs and the region are changed—for these represent the major obstacle to development in tourism and the economy—and if the city and its region are given an impetus for development which could place them on a new economic track and restore the self-confidence and the entrepreneurial spirit of their inhabitants. Several experts have been stressing for at least a decade that for Pécs and its region one of the branches that could provide an economic breakthrough is cultural industry and, closely related to it, tourism. From the point of view of urban and regional development, the title of the European Capital of Culture would mean a new path of growth opening up for the tourism and creative industrial sectors of Pécs and the region, thereby creating the possibility of an economic breakthrough for a stagnating region.

## ON THE SUITABILITY OF PÉCS



In the 1960s, 1970s and 1980s, many recalled one of the poems of the great humanist poet, Janus Pannonius, written here in Pécs, on an almond tree which starts blossoming as early as winter, because it was felt that the cultural and artistic prosperity which characterised the city during his period was different from the general cultural climate of the era, and had run ahead of developments occurring in other cities of the country. During these decades the name of Pécs became inseparable from the idea of artistic innovation. The Pécs Ballet Company headed by Imre Eck, the paintings of Ilona Keserü and the Pécs Workshop, the “new music” of László Vidovszky, the buildings of the architect Sándor Dévényi, among them the “House Struck by Lightning”, the monthly literary journal “Jelenkor” (The Present Age), the leading journal of “new prose”, have been and remain among the most important artistic achievements in the above-mentioned branches of art.

With the exception of Budapest, no other Hungarian city has had as many intellectuals engaged in artistic activities as Pécs, and the city also boasts one of the most comprehensive and pluralistic systems of artistic institutions. There are five theatres functioning in the city today (the National Theatre, the Third Theatre, the Croatian Theatre, the Bóbita Puppet Theatre and the Janus University Theatre). Each year Pécs hosts the national festival of theatrical arts, POSZT (Pécs National Theatre Festival). The city’s symphony orchestra, the Pannon Philharmonic, is at the same time a regional orchestra. In 1988 the high level of artistic performance exhibited by the city’s choirs was acknowledged by the European Federation of Choirs in granting Pécs the opportunity to host Europa Cantat. One of the leading literary journals of the country (Jelenkor) is published in Pécs; Jelenkor Publishing House is a major publisher of the last fifteen years of Hungarian literature, Alexandra Publishing House is a leader in the book market, while Pro Pannonia is the publisher of the city’s cultural heritage. The legendary Nation-

### THE FIVE PILLARS OF THE APPLICATION

- Pécs is the city of lively public spaces. It is a medium-sized city which can present a model of city life very different from that of a metropolis or a small city.
- Pécs is the city of cultural heritage and cultural innovation: a 2000-year-old city of artistic innovation.
- Pécs is a multicultural city. In the past it developed cultural layers of Latin, Turkish, German, Croatian and Hungarian origin. Today it is the most important centre of German, Croatian and Romany culture in Hungary.
- Pécs is the city of regionalism. There is no other Hungarian city whose name is more closely tied to the idea of regionalism and decentralisation than Pécs’s.
- Pécs is a cultural gateway city that is open to the Balkans and parts of Europe which do not yet belong to the European Union.

al Film Festival was formerly held in Pécs; as of 2005 an international regional film festival will fill the gap left by this important festival.

The University of Pécs is the only university in Hungary with a Faculty of Visual Arts and Music and an affiliated Master’s School of Fine Arts. Among the many famous artistic sites in Pécs, the most renowned is perhaps Museum Street with its numerous museums, including the Csontváry Museum, the Zsolnay Museum, the Vasarely Museum, the Amerigo Tot Museum and the Ferenc Martyn Museum. The Modern Hungarian Gallery houses the second most significant collection of modern Hungarian fine arts. There is also a unique site of high museological value in Pécs: the early Christian necropolis included on the UNESCO World Heritage Site list. The Gallery of Pécs houses one of the most important simultaneous exhibitions of recent Hungarian art and serves as a central institution for maintaining international artistic relations. The Bóbita Puppet Theatre organises an adult puppet theatre festival every third year in Pécs, and the city also hosts great artistic events such as the National Small Sculpture Biannual, the exhibitions of contemporary Hungarian photography and the annual International Music Festival.

Pécs has not only a rich and significant artistic past but also a promising present. No overview of present-day Hungarian culture would be valid without mentioning the names of painters, architects, theatrical directors, poets, composers, conductors, pianists and organists, journals and publishing houses based in Pécs. In addition to official artistic institutions, the city boasts several alternative artistic groups formed in the gaps left by the official artistic institutions, sometimes affiliated with one of them, but often working freely in their own area. The audience of these groups, just like those of the rock, jazz or world music concerts given by local groups, usually comprises university students (the University of Pécs has the largest student body among Hungarian universities). It is from this world of alternative music that one of the best-known Hungarian rock groups, Kispál és a Borz, emerged.

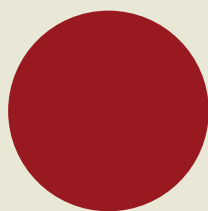


However, it is not only the presence and achievements of each of these cultural spaces, institutions, artists and groups that make Pécs suitable to become the European Capital of Culture, but the creative medium and the potential for development emerging from their interaction both at its university and in its artistic workshops. This creative medium, which is quite difficult to analyse and interpret, is constituted by a dense network of institutions, the diversity and wide temporal range of cultural traditions, the energy bequeathed by the cultural progress of the past few decades, and the intensity of encounters in the city, in other words, by that feature of the city which was summed up by a great Hungarian writer of recent decades, Miklós Mészöly, as follows: “For Pécs was really an *urbs*.”

#### **THE MOST IMPORTANT STAKE OF THE APPLICATION FOR PÉCS: CHANGE IN CULTURAL SCALE**

Although Pécs may be regarded as the second most important city of present-day Hungarian cultural and artistic life, its position, due to the overwhelming predominance of the capital mentioned before, is still somewhat peripheral with respect to Budapest. The various competing provincial cities, in their respective European Capital of Culture applications, confront the fact that they belong to a cultural periphery in multiple ways (for Hungarian culture is itself in a peripheral position with respect to that of central Western European states). Pécs intends to make this position a central theme in its application, bringing to the foreground the unique cultural experience of a European border region. One of its main goals is to point out the concurrent presence of independence and interdependence in the particular cultural development of border regions, and reinterpret the standard concepts of centre and periphery.

The new Europe creates a possibility to think in terms of trans-national regions rather than only in terms of nation states. The development package of the application outlines the establishment of institutions that seem suitable for integrating the cultural and artistic activities of the city into the network of international cultural and artistic communication and markets, especially into the network of the international region to which Pécs also belongs. Should the city win the title of European Capital of Culture, it will have a chance of becoming one of the cultural centres of an international region at the border of Western and South-Eastern Europe.







## MESSAGES FOR EUROPE

Pécs could become the first European Capital of Culture to open a gateway to the rich multiculturalism of the Balkans. This is the primary message of our application. Pécs could become a Cultural Capital at a time when the borders of the European Union are being extended towards the Balkan states. By then accession negotiations with Turkey and Croatia will have been completed or will still be underway. Pécs is an important location not only on the map of Hungary but on the cultural map of Croatia. One of Croatia's greatest writers, Miroslav Krleža, pursued part of his studies in Pécs; the city boasts a Croatian secondary grammar school and a Croatian Cultural Centre. Pécs used to be a flourishing city with a dozen mosques, cobbled streets and a water system. The mosque standing on the main square, named after Pasha Gazi Kasim, remains one of the emblematic buildings of the city. The crescent and the cross peacefully co-exist on its dome. When this historic Muslim building was restored in the 20th century, it was converted into a Christian church. Today the Jakovali Hassan Mosque is a fully functioning Muslim sanctuary. Though Pécs is not located in the Balkans, it has myriad links with this region, many more than any other Hungarian city.

Pécs, just like its region, is multicultural. Up until the middle of the 19th century it was regarded more as a German than a Hungarian city. As was observed by Michael Haas in his writings, people spoke

### CENTRAL THEMES OF PÉCS'S APPLICATION FOR THE EUROPEAN CAPITAL OF CULTURE TITLE

- Cultural decentralisation
- Equal opportunity for the minorities
- The cultural heritage of the socialist period
- The integration of East-Central European art into the international network of cultural institutions and the global cultural market
- The relationship of youth subcultures to European (high) culture
- European experience in the cultural planning of the city
- Cultural constructs of "East" and "West"
- Centre and periphery in European culture

Hungarian in the city centre, German in the Szigeti quarter and Bosnian (called Croatian by others) in other parts of the city. Today there are nine minority local governments working in Pécs (German, Romany, Croatian, Serbian, Bulgarian, Polish, Greek, Ukrainian, Ruthenian). Today Pécs is the most important cultural centre of the German minority in Hungary. More than fifty percent of the German population of Hungary live in Southern Transdanubia. The German school centre, the Lenau House (the cultural centre of Germans living in the region), in Pécs, and the Deutsche Bühne (a German theatre) in Szekszárd, are all respected and influential educational and cultural institutions in the region. If Pécs is nominated for the title by the government in 2010, the other prospective European Capital of Culture, in Germany, will work together with a Hungarian city of partially German identity.

Pécs is the only Hungarian city where education for the Gypsy population is provided in their own language at all levels, from kindergarten up to university. Through the work of the Romany educational institutions of the city—the Gandhi Secondary Grammar School, the Collegium Martineum and the Department of Romology at the University—Pécs and its region serve as a model for the entire country. The majority of the Romany population in the region belongs to the Boyash (or Beyash) branch, while the rest are Romanian Gypsies. In addition to social organisations there are several other institutions, dealing for instance with the artistic education of Gypsy children. The familiarisation and recognition of Romany culture and the issue of equal opportunities are given a prominent role in our application.



As regards the encounter of European and foreign cultures, people are inclined to think in terms of colonisation and all related cultural experiences, forgetting that this refers rather to Western European cultures, and that other parts of Europe have acquired a very different experience with respect to foreign cultures. In addition to colonisation, being colonised is also a part of the European past: the Iberian Peninsula was colonised by the Moors, the Balkans and Hungary by the Turks. Just as Moorish relics have become an integral part of the identity of Spanish cities like Cordoba or Granada, Turkish relics are now an intrinsic part of Pécs's self-identification. According to surveys, the two most important sites in the internal mental maps of Pécs's residents are the mosque and the cathedral, which may have a symbolic significance.

From a Western European perspective it is our own cultural experience and achievements which are likely to arouse interest in visitors and guests, those aspects of culture which contribute to the heritage of Pan-European culture, rather than mere copies of what is found in the West. Pécs and its immediate region have witnessed extensive contacts between the cultures of Western Europe and the Balkans, Germany and Turkey, regions which do not generally maintain close cultural relations. The old German name of the region—Schwäbische Türkei—bears witness to this exceptional cultural link. The various cultural layers of the city exhibit a unique structure. The culture of Pécs at the time of the foundation of its university (1367) was Latin, in the 17th century Turkish, at the end of the 18th century primarily German and Latin, and only in the 20th century could it be characterised as primarily Hungarian. A short walk in the city centre will reveal a multitude of co-existing cultural and historical zones.

### THREE MESSAGES FOR EUROPE

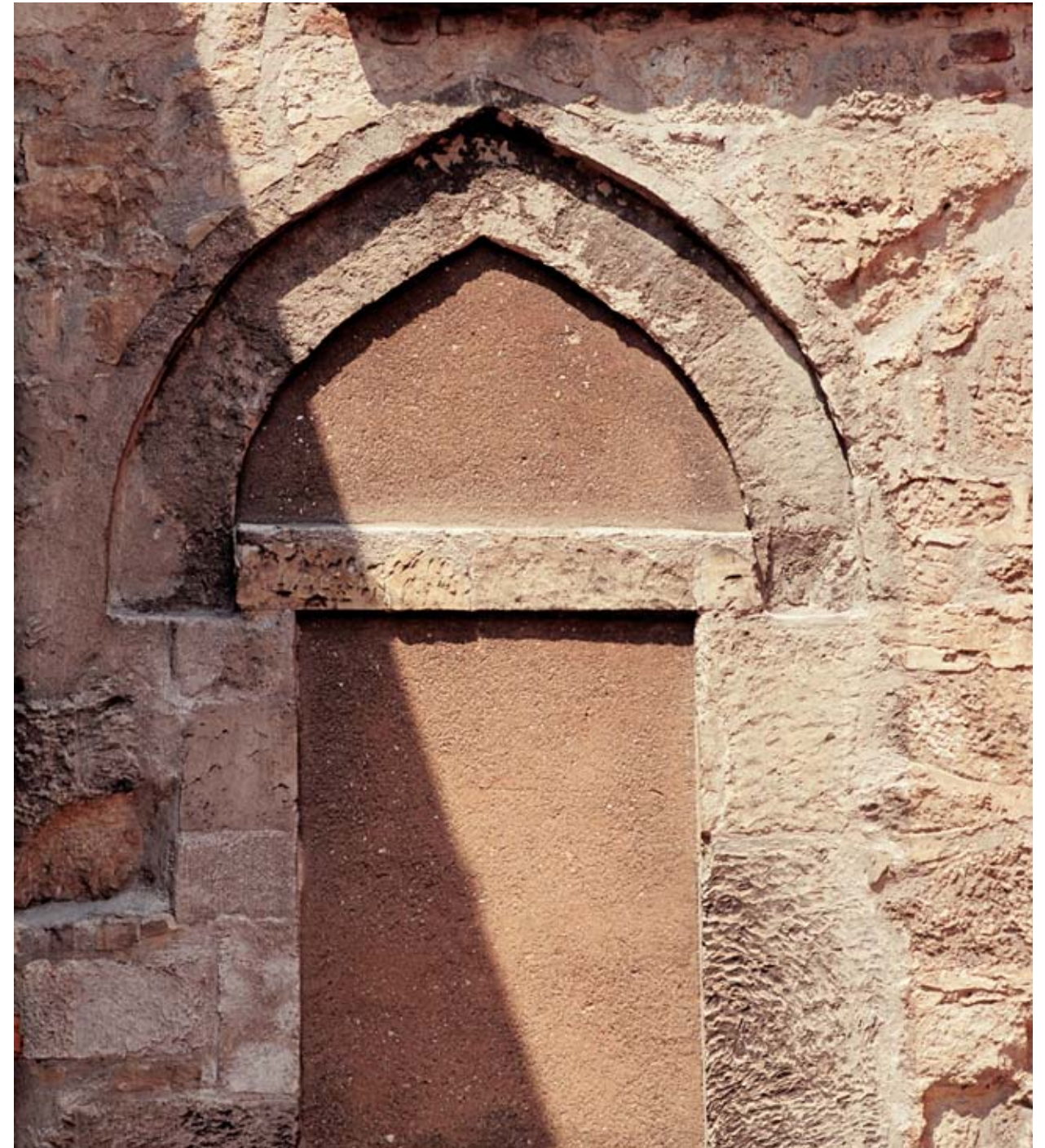
- The European Capital of Culture year of Pécs intends to present the cultural experience of a borderline region—a cultural zone extending from Trieste through Tuzla to Temesvár (Timisoara)—that is very different from that of Western Europe.
- Pécs is a cultural gateway to the Balkans: it could be the first European Capital of Culture to include in its programmes the multicoloured culture of the Balkans.
- Pécs's Capital of Culture year wishes to place a particular emphasis on the cultural legacy of East-Central European socialism.

People living along borders enjoy an experience of Europe which is very different from that seen by people living in the Western European centre. Pécs's antecedent in the Roman age, Sopianae, lay close to the limes (a fortified Roman military defence line), which according to the opinion of the day separated the land of culture from the land of barbarians. The poetic mission of Janus Pannonius, the Hungarian poet just returning from Italy, the southern land of culture, was to settle the Muses in the rough and rugged lands of the North, in Pannonia. Turkish Pécs lay directly on the borders of Islamic culture, while the German Pécs of the 18th century was directly on the borderline of the great German migration to East-Central Europe. 20th-century Pécs was seen as a periphery with respect to the centre of the Hungarian nation state. The Pécs of our day lies on the south-eastern border of the European Union. The culture of this region both resembles and differs from that of the central regions. Often it is more interesting and more striking, for numerous cultural exchanges and collisions occur in the border region which are never directly experienced in the centre. "Those coming from the periphery always enrich the centre more than those who live in the centre," writes the art critic László F. Földényi. The city of Pécs intends to build the programmes of the European Capital of Culture of 2010 on the unique cultural experience of the border region. If Pécs is selected, one of the least-known border regions of Europe could for a year become the European Capital of Culture. This is the second most important message of our application.

Rather than conceal it, we wish to explore our East-Central European experience, which includes forty-five years of socialism. This period is a part of our past which we have not yet been able to consign to history. It is deeply engraved in our attitudes, we live in its buildings, its objects surround us all, and for new generations these remain lively mementoes, horrible, wonderful, ridiculous memories of the immediate past. This is one of our great cultural themes, a heritage linking the people who live here with many of our European fellow citizens even as it separates us from others. In 2009–2010 we will celebrate the 20th anniversary of the political transition in the countries of East-Central Europe, which could be a grand opportunity to examine more closely the cultural heritage of East-Central European socialism and the consequences of the political transition. This is the third most important message of our application.



The cultural experience of East-Central Europe in the 20th century, while contemporaneous with Western European art, meant that opportunities in life were very different from those enjoyed there. Modernism has had a continuous tradition in Pécs since the 1920s which may also be interpreted from a Western perspective. In this respect, after Budapest, Pécs is again unique among Hungary cities. The buildings of Farkas Molnár and Alfréd Forbát, who belonged to the Pécs Bauhaus school, the links established by Ferenc Martyn with Abstraction-Creation, and the trans-avantgarde paintings of István Pinczehelyi at the beginning of the 1980s, all form a parallel with Western European artistic movements. The year of the European Capital of Culture could give us an opportunity to present the works of our artists alongside contemporaneous works of Western European artists, and thus rethink the cultural notions of mediation, exchange, local traditions and originality.





## REGIONS OF THE APPLICATION

No other Hungarian city is more closely associated with the idea of regionalism and decentralisation than Pécs. Pécs is the cradle of Hungarian regionalism. The seat of the Regional Research Centre of the Hungarian Academy of Sciences is located here; the South Transdanubian region was the first to participate in an experimental project of regional development, and concurrently with the writing of this application the first (administrative) model region will also start to function here. For almost a hundred years now experts have insisted that the country is overly centralised financially and administratively, and the need for decentralisation is pressing, but so far little has been accomplished. Gyula Horváth, an outstanding scholar of regional studies, writes: “Several documents since the 1920s have clearly stated that the big city centres (Debrecen, Győr, Miskolc, Pécs and Szeged) have a key role in creating regions, but to no avail, for the political elite, only interested in short-term goals, has, in every period, prevented (the decentralisation of power).” However, the situation today is different from anything we have seen in the past. In 2004 Hungary joined the European Union, a union of nations in which formerly centralised states have become clearly and strongly decentralised and regional over the past two decades.

Given these factors Pécs’s application would have focused on a regional aspect even if this aspect had not been emphasised in the call for competition. However, Pécs includes in its application not only its South Transdanubian region, but also the cities of its broader international cultural region lying to its south, south-west and south-east, whose multicultural, multi-religious and multilingual world will also be in the focus of its application. The second most important Hungarian city of this Southern Cultural Zone is Szeged, Pécs’s distinguished partner city in the present application.



Baja Balatonboglár Balatonföldvár  
Balatonlelle Barcs Bátaszék Bóly Bonyhád  
Csurgó Dombóvár Dunaföldvár  
Dunaújváros Fonyód Harkány Kaposvár  
Keszthely Komló Marcali Mohács  
Nagyatád Nagybalom Nagykanizsa Paks  
Pécsvárad Sásd Sellye Siklós Siófok  
Simontornya Szeged Székesfehérvár  
Szekeşzárd Szentlőrinc Szigetvár Tolna Villány

The slogan “the Europe of Regions”, which has recently been given much emphasis in the policy of the European Union, implies that the Europe of the future will be a union of multinational regions rather than a union of nation states. Pécs is a regional centre whose network of connections extends well beyond national frontiers. In air kilometres Tuzla and Zagreb are the same distance from Pécs as Budapest. The southern, south-western and south-eastern lines of transport and communications were as important for the city as they are today.

The extension of the application submitted by Pécs involves four expanding ranges:

- The South Transdanubian region, its cities and small regions, including the region of Lake Balaton;
- Major cities in the periphery of the South Transdanubian region—Baja, Dunaújváros, Keszthely, Nagykanizsa;
- Szeged, Pécs’s distinguished partner city in the competition for the European Capital of Culture title
- The Southern Cultural Zone, including Pécs and Szeged, as well as Arad, Újvidék (Novi Sad), Szabadka (Subotica), Eszék (Osiek), Tuzla and Trieste (Trieste).

The European Capital of Culture programme is not simply a series of large-scale cultural events. It is a project of urban and regional development that may also provide an opportunity for us to attract capital for the economy of the region. With the extension of the Pécs application, cities of other regions may indirectly acquire resources for development. Their applications for various resources may receive a boost from the fact that they are involved in the European Capital of Culture programme, the attention of the media will be focused on them for a year, and more tourists will visit them. The European Capital of Culture programme of 2004 in Lille covered nearly two hundred cities and extended across the French-Belgian frontier. Similarly, the sites of 2010 in Pécs will feature—to mention only a few examples—the theatre of Kaposvár, the German theatre of Szekeşzárd, the gallery of Paks, and as background events for tourists, the “Busho procession” in Mohács, the Villány-Siklós wine-tasting tour, and the cultural events organised on the southern shore of Lake Balaton. If the initiative called the Cultural Lake of Europe, intended to revive the cultural life of Lake Balaton, does not become an independent programme, it may be implemented as part of the Pécs application.

In general the European Capital of Culture year is a memorable experience which can create a sense of community in the people of the city or region bearing the title. The successful application and implementation of the planned programmes of the European Capital of Culture year to be organised by Pécs and its region could play an immensely important role in shaping the regional identity of the people living in the South Transdanubian region, since the establishment of this administrative region is currently underway. Pécs has offered partnership to more than thirty cities in the region and to four large cities on the periphery (Baja, Dunaújváros, Keszthely and Nagykanizsa), since the natural borders of a region do not always coincide with its administrative borders. The partner cities working together with Pécs include Kaposvár and Székesfehérvár, two of Pécs’s competitors in the first round of the national competition.

Szeged is given a distinguished role as a partner in Pécs’s application. The two cities have much in common, yet differ in many ways. The historical centre of Pécs is surrounded by walls; Szeged had to be rebuilt after the great flood at the end of the 19th century, and the new structure of the city is characterised by modern boulevards redolent of Paris or Vienna. In the past Pécs was a city of crafts, artisans and merchants, while Szeged was an important agricultural city surrounded by detached farms. Szeged became a densely populated and open settlement by the 19th century, while Pécs remained a provincial town whose population began to increase as a result of industrialisation and the emergence of mining in the second half of the century. After 1920, when the government was obliged to transfer the spatial focal points of the country, the regional role of both cities changed (and grew similar). Between the two world wars the university and health-care structure of the two cities underwent significant changes.



There are several ethnic minorities living together in Pécs, while Szeged has always been seen as a characteristic Hungarian city. As early as the end of the 19th century it was mentioned as the “Hungarian Moscow” by its loyalists, recalling the contrasting cultural images of Moscow and St. Petersburg (old-national vs. new-foreign). Applied to a Hungarian context, this meant a cultural refusal of the “modern and foreign” Budapest. After 1920, thanks to minister of culture Kuno Klebelsberg, the University of Kolozsvár (Cluj) was moved to Szeged and the city soon became seat of a bishopric. It was Klebersberg who invited Albert Szentgyörgyi to work at the University of Szeged and, with Ferenc Hont and Sándor Hevesi, dreamt up the plan for open-air performances in the cathedral square. In turn, the mayor of Pécs, Lajos Esztergár, wanted to make Pécs the “Athens of Hungary” at the beginning of the 1940s, influenced by an anonymous Hungarian poet writing in Latin who called Pécs “the Athens of the Hungarian Homeland”. During the socialist era Pécs was a mining city, and the size of its population soon approached that of Szeged. From the end of the 1950s there appeared a number of more ambitious and enlightened city or county leaders who were able to implement several cultural development projects in certain cities. The Móra Ferenc Museum was enlarged in Szeged, the Chamber Theatre was opened, and Viktor Vaszy succeeded in establishing the best opera company in the country. It was at this time that Museum Street was established and the Ballet Company of Pécs embarked on its progress to worldwide renown.

However, despite these many differences, what Pécs and Szeged have in common are their traditional, active and significant inter-regional relations with the South. The region of Szeged extending across the frontier of the Hungarian state includes Szabadka (Subotica), Újvidék (Novi Sad) and Arad—these last two are also twin cities of Pécs. Thus both cities are part of the multi-ethnic and multi-religious Southern Cultural Zone which forms one of the pillars of Pécs’s application. Both cities seek to fulfil the role of an international regional centre in this Zone, not only as a cultural but also as an economic and innovative centre. Both cities are interested in acquiring communications lines (motorways, railways) connecting the cities of Southern Hungary with other cities, not only in the north-south but also in the east-west direction. As has always been the case, travel routes are communication channels in our digital age too. Pécs and Szeged are equally interested in ensuring that lines of communication should lead not only to and from the capital, but also connect cities of the country with one another and with cities abroad.

There are several parallels and differences in the cultural structure of Pécs and Szeged. In Pécs, the university and the bishopric are usually called “autonomous entities” within the city—both fulfil a similar, important cultural role in the two cities. Pécs has a large network of museums comprising seventeen units, and there are several other private city galleries, while the museum network is much smaller in Szeged. However, Pécs has nothing like the traditional and nationally acknowledged Szeged Outdoor Theatre Performances. The specialist literature contains several references to the contemporary architecture of Pécs, but none to that of Szeged. In recent years the international jazz festival has been revived in Szeged, while Pécs has no similar event in its repertoire. Such examples indicate that the cultural offerings of the two cities can complement each other very well.

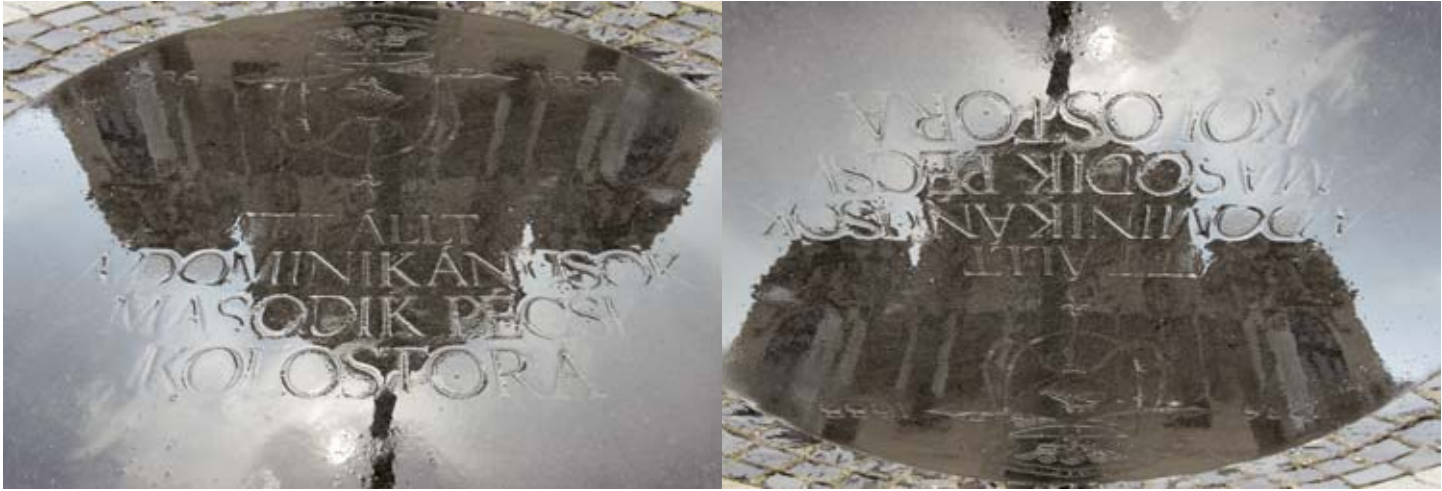
As far as international relations are concerned, the main goal of the European Capital of Culture programme submitted by Pécs is to ensure co-operation in the Southern Cultural Zone, which includes cities in Hungary, Romania, Serbia and Montenegro, Croatia, Bosnia-Herzegovina and Slovenia. Pécs could play a mediating role between the markedly different traditions in this cultural zone. This role may be important in mediating between cultures generally seen as “western” and “eastern”, between the Balkan states and the Western European centre states, and between the member states of the European Union and those nations which will still not be members in 2010. A culture is seen as western or eastern according to its religious traditions, and a culture built on either Islamic or Orthodox Christian traditions is today generally considered as eastern. There are several cultural and cultic places in and around Pécs which symbolise the symbiosis of East and West, such as the mosque on the main square, regarded as both a Catholic and a Muslim historical building. The city provides a home not only for several ethnic minorities, but also for various different religions, with, among others, a Muslim mosque and an Orthodox chapel.

By 2010 Bulgaria, Romania and Croatia will probably have become members of the European Union, but there are countries whose membership is less certain, such as Bosnia-Herzegovina, Serbia and Montenegro and Turkey. No matter when their political and economic accession takes place, it is in the best interests of the Union to include the populations of these countries in the establishment of a common European cultural identity. Pécs has active working relations with cities in the Southern Cultural Zone, including twin cities or partner cities in the mentioned three countries.

The Southern Cultural Zone covers the area from Trieste through Tuzla as far as Temesvár (Timisoara). Pécs intends to place the cultural experience of this border region in the focus of its application. The Zone consists of a chain of smaller regions (with one end in Istria, the other in the Romanian Bánát) which have their own—often very strong, characteristic and generally multicultural—regional identity. The past decade has seen a cultural “renaissance” of these regional identities. However, cultural figures and players in these small regions know little about the aspirations of the others. The European Capital of Culture application of Pécs represents the possibility of starting real co-operation between the cultural players of the cities of this cultural zone. In the course of preparatory work, Pécs is conducting a dialogue with Trieste, Maribor, Tuzla and Osiek, and the provinces of Voivodina and Timisoara, on issues of co-operation in 2010.







## Knowledge-based society

Since the mid-late 1990s, the documentation of Pécs on urban development has identified the establishment of a knowledge-based economy as the main priority, stressing the importance of integrating research findings in business life and strengthening regional and interregional co-operation. Pécs can only become an international regional centre of innovation through establishing a knowledge-based economy locally. The global European changes of recent years have by now invalidated the former concepts of development, which urged the revival of traditional sectors of industry. Today the most important factors determining whether capital is invested in a region are no longer cheap labour force or favourable tax rates, but rather knowledge, innovation, local availability of the conditions of the information society, and the local level of cultural services and quality of life.

## Prerequisites of development

**INTER-CITY TRANSPORT** • The main obstacle to the development of economy and tourism in the region, the county and the city is the lack of a motorway through this part of the country. Pécs is the only major city in Hungary which will not be accessible by motorway or freeway for the next couple of years. The completion of the M6 freeway is foreseen by the government for 2008. The development of the airport in Pogány on the outskirts of Pécs into an international public airport is a joint enterprise of the city and Baranya County, using their own resources. The first phase of the project will be completed this year with the completion of the passenger terminal. As of 2006 the airport will be integrated into the network of international air traffic, initially with flights from Pécs to Vienna and Dortmund. In 2010 Pécs will be more easily accessible by car than currently.



**DEVELOPMENT IN INFORMATION TECHNOLOGY •** With a view to the establishment of a local and regional knowledge-based economy and society, Pécs prepared a plan in 2003 entitled “The Southern Transdanubian Digital Model Region”. This plan involves information technology development and the installation of new communication systems and digital services whereby administrative tasks can be made electronic first in local governments and later in the fields of economy, health-care services, labour and employment matters, education, commerce, tourism, etc. E-government enhances the efficiency of administrative work, speeds up communication between citizens, local government and the various social and economic players, while also making it possible to extend the dimensions of democracy and improve the prospects of people with disabilities and disadvantaged social groups. Through the establishment of this “digital model region” we can significantly enhance the competitiveness of our region.

**SOCIAL REHABILITATION OF URBAN QUARTERS •** The social consequences of the disappearance of mining and the decline in traditional industrial production were especially manifest in the outer quarters of the city formerly inhabited by miners and



workers. In these districts unemployment increased significantly and became an ongoing problem, local consumption decreased, and as a result several shops closed down, blocks of flats were not renovated, people accumulated large unpaid bills for public utilities and a process of segregation began to develop. The social rehabilitation programme of the “Borbála” city quarter, the first phase of the rehabilitation project of the eastern city quarters, is designed to halt these negative processes. The programme is intended to promote the renovation and renewal of flats in run-down residential areas, the development of services, and the elimination of environmental damage and segregation among the social groups living in these districts.

# Pole strategy in competitiveness

Between 2007 and 2013, in the second phase of the National Development Plan, the government—using resources provided by the European Union—intends to invest some one hundred billion Hungarian forints in each of the regional centres of the country, so that they may counterbalance the Budapest-centred national economy as poles of growth/competitiveness, and generate development in their respective regions. The pole strategy of competitiveness designed by Pécs is called “the pole of quality of life” and is built on the development of three industries: health care, environment and culture. This service-like pole of competitiveness is aimed at establishing a network of services in the city and the region involving a broader sense of human health (including physical, mental and social well-being). The main goal is to launch information technological development projects and training programmes through which Pécs can become a more habitable city and its region a more habitable region, while at the same time setting its economy on a new course.

As a result of the implementation of this pole strategy, the newly established infrastructure may succeed in attracting more people from the country and abroad to settle in Pécs, in particular from two different generations: the “silver generation”, people approaching the end of their active (working) life, and the new generation, young men and women in their twenties. The former group may be attracted by a high-quality health-care infrastructure that serves the needs of elderly people suffering from chronic diseases and locomotive problems requiring hospice services and care, as well as by the natural endowments of the city and the region (and the low price of real estate); while the latter may be drawn by the University and the high-quality cultural services which Pécs can offer. The implementation of the pole strategy will most likely serve also to boost tourism in the region, primarily through the expansion of health-care, heritage, cultural and gastronomic tourism. This strategic view is based partly on principles of sustainable growth, ecological awareness, social integration of people with disabilities, social solidarity and lifelong education, and partly on the evaluation of the social and economic consequences of a European demographic trend: lifespan is prolonged and the ratio of elderly age groups in society is increasing.

In accordance with these trends the pole strategy marks directions of development such as development of health rehabilitation centres and para-sporting facilities, establishment of residential parks for elderly people, development of food products offering healthy nutrition, establishment of an environmental research centre, development of technology of land rehabilitation, introduction of a regional system of ecological economy, design of environmental protection technologies and development of urban rehabilitation, cultural tourism and digital television broadcasting. The section of the pole strategy dealing with cultural industry mentions the European Capital of Culture application first among its “most important strategic elements”, and partly includes the developments described in the framework of the present application.



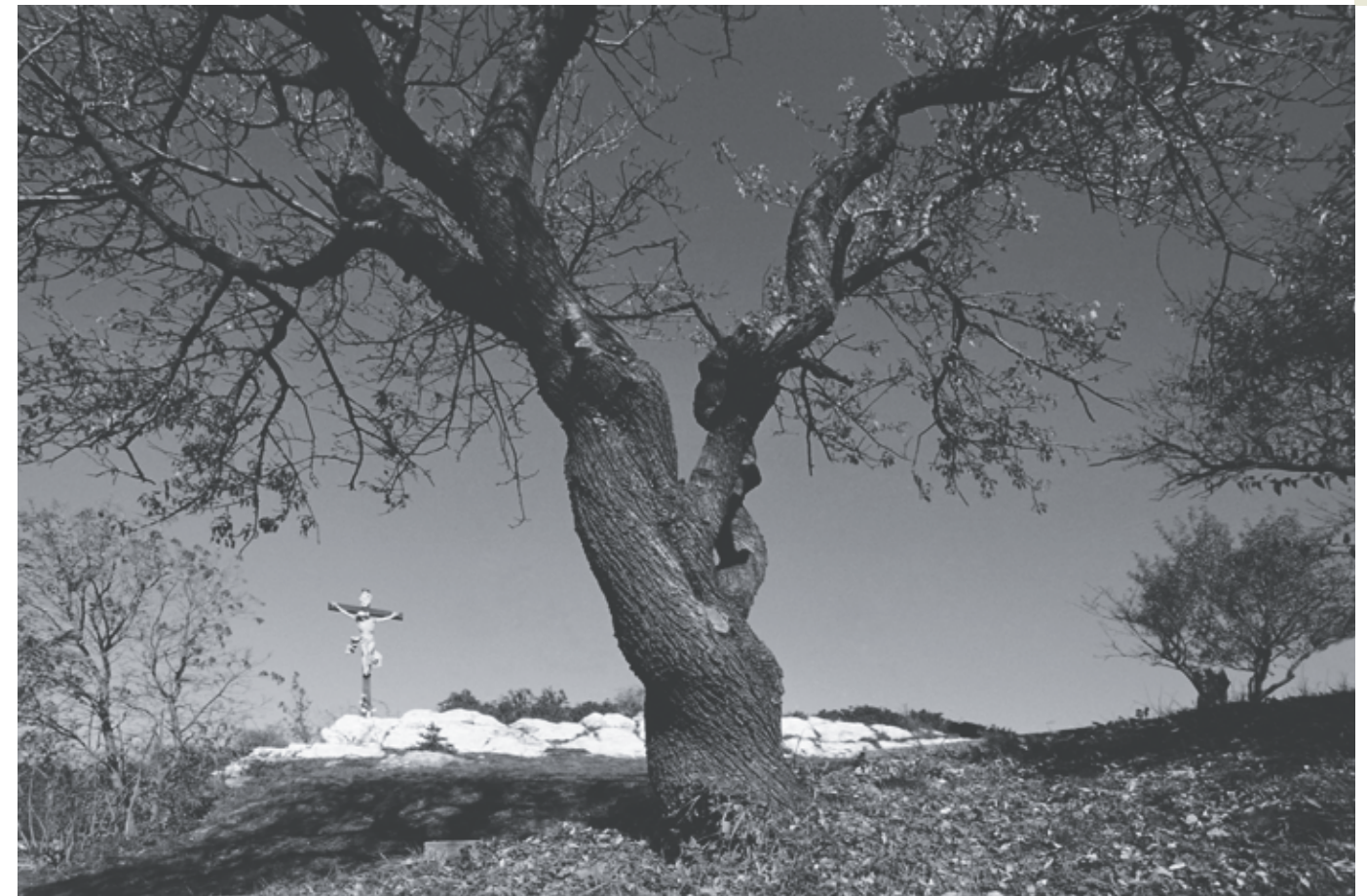


# Fundamental principles of development

The development package of the Pécs application has been compiled on the basis of the following principles: the development projects should be able to ensure that Pécs has cultural and artistic spaces which are sufficient in number, size and quality for the programmes of the European Capital of Culture year, and which promote the utilisation of the city's economic potential and the development of the creative industry and (cultural) tourism. They should also ensure that the system of cultural institutions in Pécs is made compatible with that of the European Union so that they can fulfil international functions. The developments should be in close connection with the fundamental cultural tendencies; they should be the result of these tendencies; they should be able to revive the urban character of individual city quarters, encouraging talented young citizens to stay in the city, and should have an international regional radiating impact. The development package fits well into the mid-term development concepts of the city, which are currently represented by the pole strategy of growth.

## Development models

Our development package comprises three urban development models. (1) Some are characteristically propelling projects: large-scale investment projects intended to revive underdeveloped, run-down city quarters with heterogeneous architectural elements. These projects are expected to raise the value of their environment, attract private investors and prepare the ground for a large-scale transformation in the given area. (2) The largest component of the development package involves the establishment of a cultural quarter in a former large industrial site, the monument buildings of the Zsolnay Porcelain Factory. The primary goal of the establishment of this cultural district is not to exert a stimulating influence on the immediate environment, but rather to create a dense, internal creative medium by making the district at once a scene of production and consumption, a mixture of different creative, entertaining and educational functions. (3) The third model is a catalyst-like intervention through the development of public spaces: the revival of individual city quarters can be accomplished not only by means of large-scale construction work but also by the renewal and transformation of public spaces. The renewal of a park, square or street may be a catalyst for development in a given neighbourhood; it may attract new residents, shops and investors.





# The impact of development on urban structure

According to the 2003 urban development plan of the city, the centre requires considerable enlargement, and two possible directions for this new development are towards the east—the Budai district—and towards the south. Today the formerly run-down industrial facility south of the centre is home to a large shopping

centre, giving a very marked commercial character to the entire city quarter. However, the development plans of the European Capital of Culture programme may lead to the enlargement of the city centre towards the east with a markedly cultural character. The Zsolnay Cultural Quarter—to be established in that part of the building complex of the factory from which production has already been

removed—may become a new centre for tourists visiting the city and at the same time a creative medium primarily for the benefit of younger generations. The large-scale transformation of the architecturally heterogeneous, periphery-like area between the centre of Pécs and the Zsolnay Cultural Quarter will begin by implementing two propelling projects, the setting up of the buildings of the Music and Conference Centre and the Regional Library. The planned new cultural district and the city centre will be connected by the centre's main thoroughfare, Király Street; a major reconstruction of this street will also include the western part of Búza Square lying towards the centre where a pedestrian zone will be established.





# Key projects

## 1. MUSIC AND CONFERENCE CENTRE

Neither the South Transdanubian region nor Pécs has a modern concert hall which meets international standards—the nearest is approximately 200 km from the city. Thus Pécs currently lacks an artistic space in which concerts can be held to international standard. The new concert hall could place Pécs on the musical map of Europe, making the city a musical centre in its international region, enhancing cultural tourism and promoting the further development of the city's symphony orchestra. The Pannon Philharmonic has in recent years made significant professional progress under the leadership of conductor Zsolt Hamar. It has become a regional orchestra performing regularly not only in Pécs but also in Osiek and Kaposvár. Pécs is preparing to organise musical events in 2010 such as the Choir Olympics, the competition of world amateur choirs. Such large-scale cultural events cannot be staged without a modern concert hall. Several concert halls of similar size which have been or are being built in Europe, and which we have studied in the course of preparing the development project, also function as conference halls (Lahti, Luzern, Bochum). The new Music and Conference Centre could boost conference tourism in the city, indirectly promote research work at the university, and attract private investors in the hotel business.

The Music and Conference Centre is a green-field capital investment, and the result should become one of the emblematic buildings of the European Capital of Culture programme; the city has already made preparations for calling an international tender for the design of this new facility. The new building is planned to include a concert (conference) hall for an audience of 1,000 with excellent acoustics, a large rehearsal room for the Pannon Philharmonic, several smaller section rooms (which may also serve as rehearsal rooms for the various sections of the orchestra), the offices of the Pannon Philharmonic and the Conference Centre, other rooms necessary for the operation of the orchestra (such as storerooms for sheet music and instruments), facilities serving the audience (café, bookstore, lounge, etc.) and several service premises. The concert hall will host classical, jazz, world music, folk music and pop concerts, as well as film festivals and conferences.



According to the decision of the city's General Assembly, the site for the new building will be the area next to the public park in Balokány. In the area east of the public park, a private investor plans to build an adventure pool by reconstructing the former swimming pool, while the area to the west will be the site for the Music and Conference Centre, to be surrounded by a park. In its present state the area between the city centre and the public park in Balokány is peripheral, with heterogeneous structures lacking any continuity, and therefore it cannot ensure an appropriate context for a high-quality new building complex. However, the investment is intended to be a propelling project, and its very aim is to give impetus to positive processes in the immediate environment and prepare the ground for the cultural transformation of the area. The organic connection of the area to the city centre and the university campus nearby will be ensured by a green walking zone as an extension of the reconstruction of the park in "48-as" Square.

ESTIMATED COST: HUF 7.9 billion—approximately EUR 32.2 million.



consumption, cultural production, education and cultural shows at the same time, so these can be used by tourists and the (primarily young) citizens of the city alike. Cultural quarters usually comprise restaurants, bars, entertainment sites and workshops of the creative industry, as well as providing a meeting-place for various subcultures of young people. One of the most important goals is to set up a creative milieu which can attract the most talented members of younger generations, and through its incubator functions help them enter the market at large. Cultural districts generally accommodate several different functions and are financed in various ways, partly through public support and partly by private capital. Their traditional institutions (museums, theatres) operate very differently from their counterparts in other settings; they are much more open to the issues of their social environment. Cultural districts generally modify the traditional spatial hierarchy of public spaces in their city; peripheral or semi-peripheral spaces gain recognition and value and as a result their environment begins to undergo significant changes.

From the time of its foundation the Zsolnay Factory has been a major tourist site in Pécs. Its park alone, with wells, sculptures and giant vases, and its secessionist buildings, will be sufficient to attract tourists after the necessary reconstruction work is completed. The thematic park of industrial history to be established on its premises will further enhance its touristic appeal. However, it can only be made a lively medium and a true cultural quarter used by the citizens of Pécs by introducing new artistic and educational functions as well as functions relating to leisure time and catering industry. It is planned to build the Zsolnay Cultural Quarter on the western part of the factory premises, which comprises several monument buildings (part of the eastern sector is used for porcelain and ceramics production) as a continuation of the revitalisation project already underway. The renewal works will require substantial supplies of ceramics for decorating buildings and thus help restore the profitability of the factory. The following functions will be established in the building complex:

## 2. ZSOLNAY CULTURAL QUARTER

The Zsolnay Factory is one of the emblems of the city: a symbol of development in the modern age. In the second half of the 19th and the first half of the 20th century, Pécs was considered a city of European renown primarily for its Zsolnay porcelain and ceramic-decorated buildings. The eosin-dye and pyrogranite of the Zsolnay Factory decorate several famous private and public buildings from Paris through Budapest to Zagreb. The Zsolnay Factory is the best choice as an example of creative industry today, as it has been the site of very profitable industrial production as well as a workshop for industrial art and design. The building complex of the factory lies on a huge area of land contained within a wall, and several other buildings which used not only to house the production sites and offices of the factory but to provide a living space for families and workers, including restaurants, tenement buildings, a school and a kindergarten. The western wing of the factory includes a secessionist monument complex (partly industrial monument buildings in very poor shape) in which there is no longer ongoing production. In recent years the Zsolnay Heritage Trust Pbc. launched a revitalisation project, and the plan for the Zsolnay Cultural Quarter is seen as the continuation and acceleration of this project.

A cultural or creative district has been a characteristic model of urban development in Western Europe in the last one and a half decades. In some instances these have been created through transforming former industrial facilities or port areas by giving them a cultural function. Through such development new life can be breathed into run-down areas isolated from the main body of the city and lacking any function, and a new, dense medium can be created providing space for



**THEMATIC PARK OF INDUSTRIAL HISTORY** • The thematic park will include a museum of industrial history, the presentation of the spectacular technological processes of the factory, and a Zsolnay ceramics exhibition to be set up in the “Green House”. The laboratory building of the factory, which will not be demolished, is the only more recent structure built in the area. This is where lightning was simulated for testing pyrogranite. The House of Experiments will be set up here, where presentations and technological experiments will be shown, primarily to children. The Museum of Industrial History to be set up in the thematic park is one terminus of a heritage route, its other terminus being the Manufactory Museum in the Tímár House in the city centre.

**TRAINING BASE OF THE FACULTY OF VISUAL ARTS AND MUSIC OF THE UNIVERSITY OF PÉCS** • The general tendency in university training is to build intensive relations with industrial production and community activities. By moving the ceramics sculpture training of the faculty to the premises of the factory, artistic creation and modern industrial technology will be given a chance to meet and co-operate. The training of sculptor-restorers, artistic textile designers and applied graphic artists would also be moved to the Zsolnay Cultural Quarter.

**DESIGN CENTRE** • The centre would partly include exhibition spaces for design history and a business-based exhibition of design art. Closely related to the training base of the Faculty of Visual Arts and Music, an International Design Documentation Centre would also be set up.

**INCUBATOR HOUSE** • This is an institutionalised form of developing creative industry. This sector of creative industry generally comprises micro- and small enterprises deficient in funds and technology, such as fashion designers, graphics studios, musicians, designers, website designers. The task of the Incubator House is to help these enterprises before they start marketing their products. It will have design workshops, sound studios, well-equipped graphics studios and digital media studios. The Incubator House will also run an internet-based community radio station: the net radio of the Cultural Quarter and the Cultural Capital programme.

**CENTRE OF CONTEMPORARY ARTS** • The CCA will be established in a monument building of the factory in its southern part and is intended to be the first Hungarian base of a large international artistic network, the Art Factory. It will include a stage, educational facilities and premises for research, management and organisation. It is intended to be a new type of artistic institution involved in the management of international relations, research and organisation, comprising exhibition halls and studios as well as an entertainment centre offering its services at the intersection of high culture and alternative culture. Its stage will be home to jazz, world music, pop and contemporary music and movement theatre performances.

**HOTEL, RESTAURANT, CAFÉ, OFFICES**

ESTIMATED COST: HUF 10.9 billion—approximately EUR 44.5 million



### 3. “GRAND EXHIBITION SPACE”

Although Pécs has a large network of museums, it does not have an exhibition hall of adequate size to accommodate large international “transit” exhibitions or a large-scale thematic exhibition.

However, the programmes of the European Capital of Culture year cannot dispense with such events. At present the only city in Hungary with such artistic spaces is Budapest. The strongest branch of contemporary art in Pécs is perhaps the fine arts; the city is the second most important centre of Hungarian fine arts. The establishment of the “Grand Exhibition Space” and the exhibitions to be held in it would provide renewed stimulus to local artistic life and the Faculty of Visual Arts and Music, strengthen the pole of an important national artistic field outside the capital, connect the artistic institutions and groups in the city with international networks, boost cultural tourism in the city, and make the system of museums based on permanent exhibitions more flexible and open.

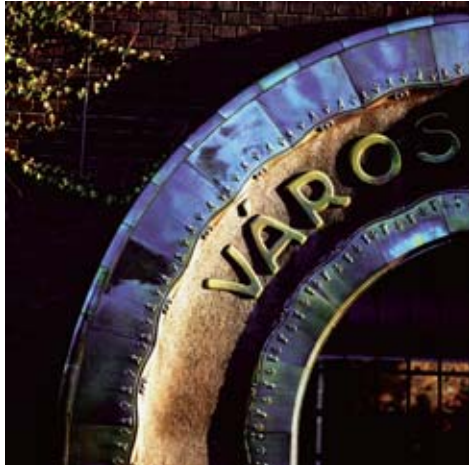
The “Grand Exhibition Space” will be established by the reconstruction of the baroque block of the former County Hall, adding to it a modern, new wing. Today only one floor of the building is in use where an exhibition of the Modern Hungarian Gallery can be seen, presenting a representative picture of Hungarian fine arts between 1960 and 2000. This is also part of a large-scale development project involving the completion of Museum Street. Museum Street lies in the religiously significant north-western part of the inner city of Pécs, divided into four parts, in the neighbourhood of the early Christian necropolis and the Basilica. This is the area which attracts most tourists to Pécs. Museum Street needs to be complemented by two functions: by spaces which serve as reception facilities for visitors and at the same time bring city life into the medium of the museum (café, CD, DVD and bookstore, open parks), and an exhibition space creating a dynamic cultural atmosphere through temporary and contemporary exhibitions. The former would be established in the Pierre



Székely Stone Garden, the latter in the County Hall. Every summer the Open Air Theatre fills Museum Street with life. The stage and auditorium of the Theatre requires roofing and its neighbourhood needs to be transformed into a park.

The building of the new wing of the County Hall is another great architectural challenge, for what needs to be designed here is a wing fitting into the original baroque block and leaning against the medieval city wall, which can accommodate a heterogeneous exhibition hall (e.g. with variable internal height) of 1,500 square metres partly below ground level. The “Grand Exhibition Space” will be operated by the art department of the Janus Pannonius Museum. After the reconstruction of the building the entire collection of the Modern Hungarian Gallery will be moved to the baroque wings of the building, while the new wing will host temporary exhibitions. The “Grand Exhibition Space” will be home to several artistic events planned for 2010—among others the exhibitions presenting the relationship between Bauhaus and Hungarian art or the East-Central European art of social realism. Once this is established, it will become possible to display the sizeable collection kept in the storeroom of the Janus Pannonius Museum which derives from the collection of significant Hungarian art collectors of the middle and the second half of the 20th century as a follow-up to the Tamás Henrik exhibition.

ESTIMATED COST: HUF 3.5 billion—approximately EUR 14.3 million



#### 4. REGIONAL LIBRARY AND INFORMATION CENTRE

Pécs boasts the largest university in Hungary, but the city lacks a modern library. Neither the City nor the County Library can be enlarged, and thus cannot accommodate the new functions required of a modern library from the point of view of equal opportunity of access to cultural assets or the demands of an information-based society. If a city wishes to be part of the world of the information-based economy and society, it must make every

effort to ensure that increasing numbers of citizens have access to information, the most important factor in today's economy and society, and which is primarily manifest in internet and digital services. In addition to books and reading rooms, a modern library should have a multitude of computer workstations, databases and access to the internet. Furthermore, it must be visitor-friendly; offering services for every age group and containing special sections for children, a café, child-minding playhouse facilities for children, DVD library and projection room, clubs for the silver generation, premises for cultural events and facilities for people with disabilities.

The local governments of the city of Pécs and Baranya County wish to unify the libraries which they run, the City Library and the County Library, and—representing Pécs's regional responsibility—build the new Regional Library and Information Centre as a green-field investment. The County Library performs regional functions today. It is responsible for providing mobile library services in five small regions of the county, runs biblio-buses to small villages without a library, and participates in the training and further training of librarians. The development could make it possible to expand the regional scope of tasks, while the newly established spaces could become venues for communal activities. In the spirit of extending the city centre towards the east, the new building would be built in the same city quarter where the Music and Conference Centre is to be established, thereby reinforcing the propelling influence of the investment project.

ESTIMATED COST: HUF 4.9 billion—approximately EUR 20 million

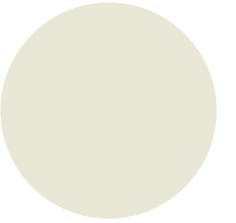


## 5. REVIVAL OF PUBLIC SQUARES AND PARKS

The most important element of a European city is a public space where several different activities take place and many different people come together. A city, and in particular its public spaces, is the medium where social and cultural differences manifest themselves, a place where people can make contact with other people and with cultures unfamiliar to them. The sense of urbanness largely depends on how public spaces are used: a city whose streets and squares are used by its population not only for traffic but also for shopping, entertainment, meals, debates, relaxation and playing games is seen as more urban than one in which public spaces predominantly perform one particular function. Today many public spaces in cities have only a single function: they are either traffic corridors, car parks, shopping areas or tourist sites. The European Capital of Culture application gives us an opportunity to bring back public spaces into the focus of urban development plans, and try to reclaim them for the community. The revitalisation of public spaces is concurrently a development model. One way to revive run-down city quarters is to renew their public spaces, as a result of which the immediate environment regains its value and new residents, shops and places of amusement may emerge there. One often cited example in this context is the urban development project implemented in 1980 in Barcelona, in which the reconstruction of squares and parks was seen as a catalyst of development.

A number of the events of the European Capital of Culture year will take place in public spaces, including traditional “theatrical” and other artistic performances, temporarily transforming the public spaces. The condition of public spaces determines how a city appears to the observer. The present condition of public spaces in Pécs—with certain exceptions in areas of the centre—is in general rather poor. Road surfaces are defective and patched, parks are uninspiring, most playgrounds are run-down and many streets in the centre are used for parking. The key project aimed at reviving public spaces in Pécs consists of five main parts: rehabilitation programmes involving wells, squares, streets, parks and playgrounds. This is far from covering all the public spaces in the city, but only those that will probably be used most extensively in 2010. The project plans to serve as an example, whereby spontaneous renewal of the city’s environment may be brought about and accelerated by the transformation of a small number of propelling points within the city’s texture. Several fine motifs can be used in these exemplary modifications (non-standard surfaces, colours, signs, plants and even stories) which are cheap but still capable of redefining a space. The project of reviving public spaces also offers an opportunity to share development resources with outer districts not frequented by tourists. Besides the public spaces of the city centre, the Pécs 2010 programme wishes to use the cultural spaces of Uránváros and Meszes.





As a result of the urban development of the past 150 years, several karstwater springs and streamlets have been driven underground. In former times Pécs used to be a city of wells and overground streams. The project's well programme includes restoring ten former wells, bringing the Tettye stream back to the surface and ensuring that the green areas of the city are irrigated by stream water. Wells and fountains not only transform the general atmosphere of a city and the use of its spaces, but also increase air moisture, reduce pollution and make the summer climate more endurable. The well programme is based on goals deriving from environmental protection, tourism and the principle of sustainable urban development.

The space programme is aimed at establishing new sites for events, underground garages and walking zones through the redefining of certain public spaces, thereby giving new impetus to development in our environment and contributing to the enlargement programme of the city centre in the eastern quarter.

The street programme partly comprises the renewal of road surfaces, but in certain cases must also include the reconstruction of the street's buildings (e.g. in the reconstruction of the eastern end of Király Street). The renewal of road surfaces may have an impact on tourist traffic within the city, therefore its preferred zone is the triangle delimited by the city centre, the Zsolnay Cultural Quarter and Tettye. One goal of the development package of the current application is to increase the period of time tourists spend in Pécs. To this end tourists should be encouraged to visit not only the traditional site of cultural tourism, the city centre, but places such as the Mecsek hillside and the new cultural district (e.g. through offering thematic walking routes).

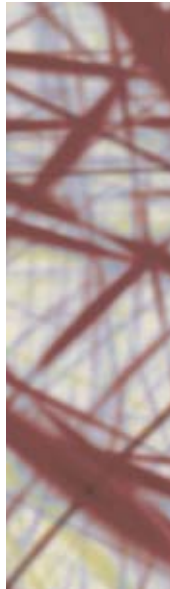
The park programme (or more technically, the green area programme) involves planting trees, renewing parks, opening closed gardens and turning parks into artistic sites.

The main (but not the only) target area of the playground programme is Uránváros with its nearly unbroken network of playgrounds. The Uránváros housing estate is the highest-standard architectural legacy of the socialist era (implementing principles similar to Scandinavian modernism). The renewal of its spacious system of playgrounds may provide a model and help stem the aging process of its population. As a result the area may regain its value in the eyes of younger generations and also inspire spontaneous development. When planning the playground programme, emphasis will be placed on the establishment of thematic playgrounds to replace today's dull and unexciting facilities. These will be replaced by playgrounds with water, traffic parks, adventure parks, ability parks (special playgrounds for disabled children) and sports parks. Each of the cities of the Southern Cultural Zone will be able to select and send an architect of their own to design a playground, thereby representing their respective cities.

Estimated cost: HUF 7.4 billion—approximately EUR 30.2 million

## Expected results of development

The implementation of the proposed development projects would make it possible for Pécs to organise the 2010 European Capital of Culture year in a fitting manner, and subsequently remain one of the cultural centres of its international region. It would enable the city to connect university and city functions, set its creative industry in motion, create jobs for young qualified people, improve the access of residents of Pécs and the region to cultural services and improve the level of cultural services in general, extend the local targets of tourism (especially cultural and conference tourism), pave the way for spontaneous development in stagnating quarters, and make Pécs more liveable for its residents.



## The cultural development map of the city

Each of the development projects described below, whether planned or already underway, is closely connected with the main goals of the European Capital of Culture programme. This section presents a picture of the efforts made by the city and county local governments, the University and other social players, to accomplish the goals of cultural development, and of the development context in which the key projects of the present application are set.

The first tender announced within the framework of the development programme launched after accession to the European Union, ROP (Regionális Fejlesztési Operatív Program; in English: Operative Programme of Regional Development, OPRD) was won by Pécs/Sopianae Pbc., and designed to develop the city's underground early Christian necropolis (UNESCO World Heritage Site) so as to attract more tourists and present the site to visitors at a higher professional level. As a result of the investment of one and a half million Hungarian forints, the seven-arched chapel of the 4th century necropolis called Cella Septichora may be seen and visited, the previously explored crypts and mausoleums will be renewed, the streets leading to the World Heritage Site will be given a decorative surface and the green areas in the neighbourhood will be revitalised. The project will be completed in 2006.

Another tender, amounting to HUF one and a half billion, which has also been devised within the OPRD World Heritage framework, includes the reconstruction of the former fire station—to be turned into a tourist base for visiting World Heritage sites and an artistic centre comprising a media workshop, a graphics studio, a ceramics workshop, a visual communications studio and several art studios—the opening up of the city wall in its neighbourhood, the rehabilitation of the Jakovali Hassan mosque and minaret and the Turkish relics of Memi Pasha's bath, and the building of a bus park for tourist buses and a promenade leading to the World Heritage sites nearby. The project included in the tender submitted in 2005 should be completed in two years.



Several development plans on the agenda involve the museums of the historic city centre. This year reconstruction began on the building complex of the Zsolnay Museum. The Zsolnay Museum is the most frequented unit of the museum network of Pécs. Very few items from its vast 12,000-piece collection can be seen in its exhibition room; according to current plans many of these will be exhibited in one of the secessionist buildings of the revived Zsolnay Cultural Quarter, the “Green House”. Another addition to the city’s museum network will be an exhibition of modern Hungarian painting to be opened in the first museum building of Pécs, at 11 Rákóczi Street, which will display one of the finest Hungarian private collections, the Antal-Lusztig collection. This is the next step in the collection process launched in the 1960s which has made the museums of Pécs one of the most important sites in the country. The reconstruction of the building will probably begin in 2006. This communal investment, as well as the reconstruction of the former fire station with new, cultural functions, complements other construction and renewal work launched along the “ring” of the city centre by private investors.

One fundamental problem with Pécs’s seventeen-unit museum network is that only 4–5% of the collections are exhibited, and the storage of items does not meet the basic requirements of modern museology and the protection of museological collections. This problem may be solved by establishing a sight-store. A sight-store and a traditional storeroom constitute a dynamic unit: the sight-store includes items which have already undergone the necessary restoration process and been scientifically processed, and which can thus be exhibited. Since this entails continuous work, the size of the sight-store gradually increases as that of the traditional store decreases. The Sight-store to be established would comprise restorer’s workshops, educational premises (playroom, crafts room, lecture and projection room, etc.), a library, research rooms and a museum café. The Sight-store of the Janus Pannonius Museum could be established either as a green-field or as a brown-field investment, e.g. through reconstruction of former industrial facilities. The Sight-store is one of the supplementary projects of the European Capital of Culture application. Another new plan involving museums is the establishment of the Regional Serb-Orthodox Collection of Church Art. According to current plans the central building of the Serb Orthodox Church located in the city centre (15 Zrínyi Street)—also the home of the Serb Minority Local Government of Pécs—will be enlarged by a new wing which will include an exhibition of church art and the Oszlopos Szent Simeon chapel linked to it. In the centre of the chapel the restored iconostasis of the demolished 18th-century church of Rácgörcsöny will be installed. According to current plans the exhibition will open in 2008. The Baranya County Cultural and Tourism Centre wishes to establish an exhibition hall in its seat, Baranya House, to be built in the attic, so as to better serve one of its primary functions (the promotion of integration of national minorities, their ability to assert their interests and build a community of their own).

Initiated by the Take My Hand Foundation, a new shop of artistic products made by people with disabilities is expected to open in 2006 in the city centre, and designs for a café to be operated by people with disabilities are currently underway. The city local government intends to put an emblematic site at the disposal of the foundation, most likely somewhere in the main thoroughfare, Király Street. In the course of the preparatory work of the European Capital of Culture application, the idea was raised of setting up playhouses in the city which can meet the needs of children both with and without disabilities (and their parents). Such initiatives are intended to establish community spaces which can be used alike by people with or without some disability, thereby promoting the social integration of our fellow citizens living with a disability.

The preparation for the European Capital of Culture year of Pécs also includes the strengthening of existing cultural institutions and the addition of new functions which can link the city's cultural and artistic activities with the artistic communication network and market of the international community. As the editorial office of the journal *Jelenkor* has moved to a new location, the currently empty building at 11 Jókai Square could become the House of Literature, in which—following the model of the Literaturhaus of the German language area—a literary café, a high-standard bookstore, a research room, a facility for cultural events and a small gallery will be established. The upper floor of the building containing painted halls (decorated by restored 18th-century frescoes) could be a venue for receptions and other events. The House of Literature—as a “pre-project” of the European Capital of Culture application—will be involved in organising writers' evenings and conferences, and could become the centre for literary encounters in Pécs and its international region.

**CD SUPPLEMENT TO THE CHAPTER ON DEVELOPMENT**  
**CONTENTS**

**KEY PROJECTS**

Music and Conference Centre  
Zsolnay Cultural Quarter  
“Grand Exhibition Space”  
Regional Library and Information Centre  
Revival of public squares and parks

**COMPLEMENTARY PROJECTS**

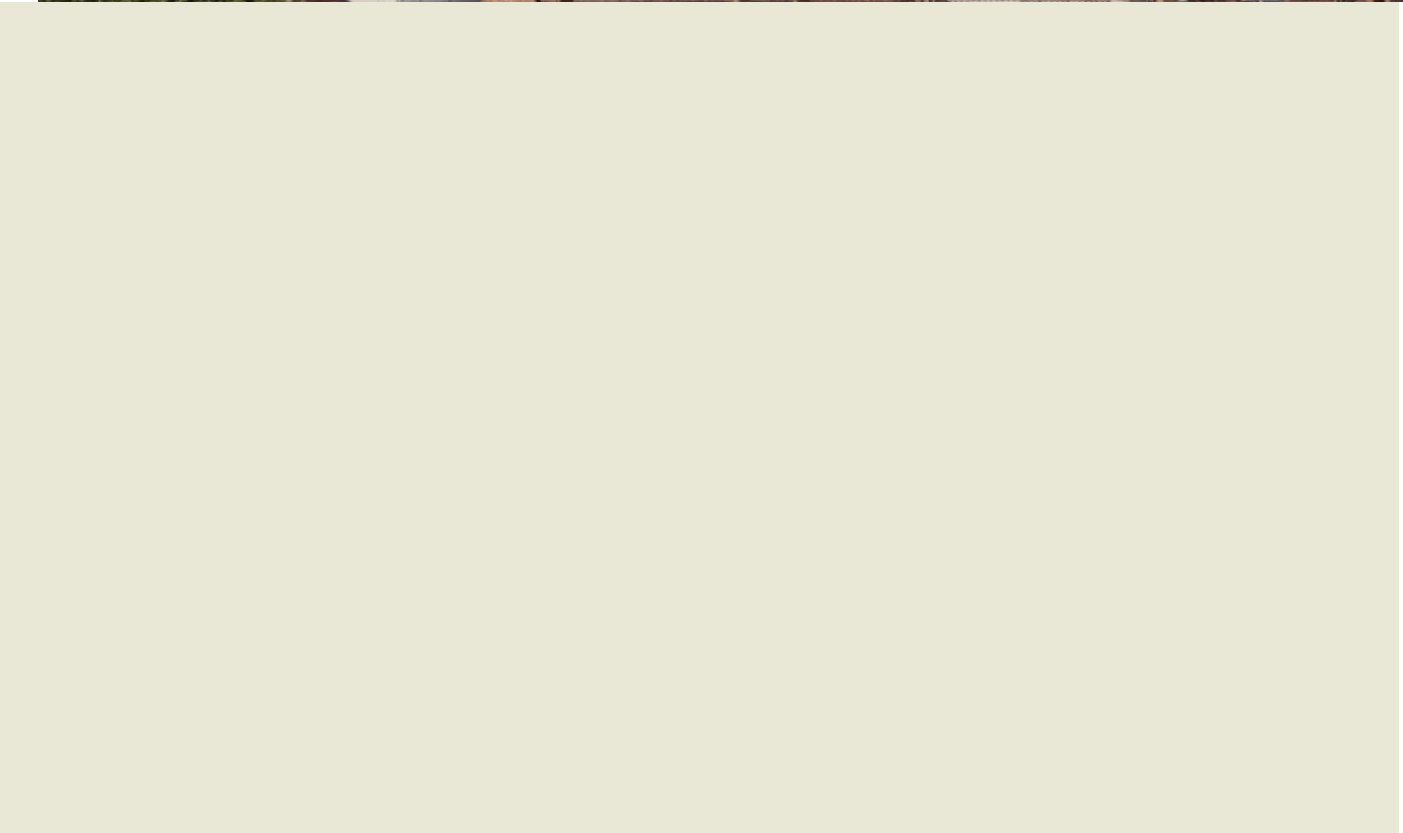
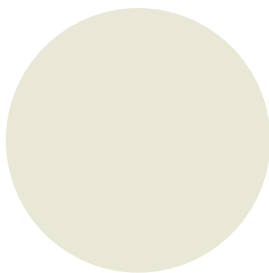
World Heritage sites' buffer zone  
Museum Sight-store  
House of Literature

**CULTURAL DEVELOPMENT PROJECTS CURRENTLY UNDERWAY**

Expo Centre  
Ensuring the presentability of World Heritage Sites  
Reconstruction of the Zsolnay Museum

At this point in the presentation of planned cultural development projects we now leave the city centre. The campus development plans of the Faculty of Visual Arts and Music of the University of Pécs have recently been completed. The development could significantly enhance the educational space available for the Faculty and could add an exhibition room and a stage to its current building. By 2010 Pécs will in all likelihood be fortunate enough to have two new (small) stages, as in addition to that on the campus of the Faculty of Visual Arts, another will be set up as part of the Centre of Contemporary Art. In addition, comprehensive reconstruction work will begin on two buildings which also have a stage: the Bóbita Puppet Theatre and the Apáczai Education Centre (AEC). AEC is a large educational-cultural complex in the heart of Pécs's largest housing estate, Kertváros. Its reconstruction, worth HUF 1.2 billion (using designated state funds), is one of the largest reconstruction projects in the entire country. Since there are three open-air theatres in Pécs (in Káptalan Street, Tetttye and Anna Garden)—the locations of the Pécs Open Air Theatre Festival—by 2010 the city will have a sufficient number of stages to facilitate the organisation of POSZT, the National Theatre Festival of Pécs, and create an opportunity for holding international theatre festivals.





The building of the Expo Centre is currently underway (it will open this year in the autumn) on the other side of Kertváros from the location of AEC. This HUF 2 billion investment is the enterprise of a major company of the city, PVV Rt. (City Management and Holding Company of Pécs). The project will create an exhibition and programme facility suitable for accommodating information technology, industrial and tourism fairs and musical performances.



The cultural decentralisation programme of the city has been drawn up within the framework of the European Capital of Culture application. Urban development policy in the decades before the political transition aimed at setting up centres in the newly-built city quarters—as if to counter the dormitory character of new housing estates—which also provided an opportunity for residents to find ways to spend their free time. In the past two decades these city quarter centres (and their communal institutions) have begun to decline. The main goal of the decentralisation programme is to revive these communal sites so that residents of city quarters on the outskirts should have better access to information and cultural assets through new means of communication technologies. The programme—to be based primarily on the existing system of cultural houses—is multifunctional, involving well-equipped community buildings (which should be newly built in areas which lack them) with internet rooms, libraries, premises for civil communities and cultural events, bookstores, etc.

One possible component of this programme could be the promotion of local community radio stations. Community radio stations are non-profit radios broadcasting programmes in a restricted coverage area and produced by local people, presenting the life of local communities. In general these stations are run by a small staff of one manager and one technical assistant, and broadcast four to eight hours per day. Since a radio station requires significant technical resources, community radios have not become widespread, though Pécs already has one: Remete Rádió broadcasting from Istenkút. Community radios play an extremely important role in strengthening local civic relations and promoting the assertion of civic interests. The main target of Pécs's community radio programme is the outskirts of the city, where community houses will be equipped with the necessary resources to run small radio stations. Once these are up and running, they can collaborate with the University in training media majors.

One of the largest wounds in the countryside of Pécs is the large area of open mining in Pécs-bánya. As a complement to the re-cultivation plan of the owner, two cultural proposals were raised which could be implemented together. One proposal aims at installing pieces of land art in the area, while the other envisages an ecological investment project whereby the local community could reclaim the area for its own benefit. The idea of establishing an ecological park fits in well with the pole strategy in competitiveness elaborated by the city as regards the development of tourism and the environmental industry. The same idea has arisen with respect to certain other sites near Pécs. A plan to take works of art out to natural sites has been proposed in connection with the quarry in Tetttye too. With its amphitheatre-like structure the quarry could be an ideal place for a roofed but open-air stage.

The most important information technology investment project currently underway in Pécs (within the framework of the Operative Programme of Economic Competitiveness) is the establishment of electronic public administration in the city, which will have an indirect positive impact on the use of the internet in Pécs. Three of the planned information technology development projects will be highlighted here. A multilingual internet map of Pécs, showing which of the city's community spaces and institutions are obstacle-free, will assist people with disabilities and elderly people, expectant mothers and anybody with locomotive problems, in planning and finding their way in the city. Until all public institutions are free from obstacles, this map will help our less physically able fellow citizens live and move more easily around a world not always designed for them. Societies of people with disabilities will participate in setting up the map, while for people without a computer a printed map and an information brochure will be published.



In addition, a programme will be prepared which includes setting up internet kiosks at public transport, traffic and cultural centres, and the installation of a wireless internet service in Pécs. In 2010, with their 3G standard mobile devices or PDAs (or any new device that might be in circulation at the time), visitors to Pécs will be able to gain access to cultural and tourist information, watch the programmes of the local television station, take a virtual tour of the city and its museums, book tickets and pay for parking through internet-based services. A virtual city will be built alongside the physical one, which will make enquiry, decision and administration simpler and faster, and take people to or back from the spaces of the real city.

## A new model of monument protection and preservation

Most of the monuments and monument complexes in the city—just as in many other parts of the country—are in rather poor shape, while some have recently undergone rather inefficient restoration. If we wish to change this situation, and it does need to be changed by 2010, first the causes must be considered one by one. There are insufficient central and local resources for the reconstruction and revitalisation of monuments, and there are no incentive regulations (e.g. tax allowances, joint financing) which could interest owners and investors in the renewal and restoration of monuments. There is a significant difference in the approach taken by the architecture profession and by specialists engaged in the protection of historic monuments: In general architects are not sufficiently sensitive to the values represented by historic monuments, while specialists of monument protection and preservation are not sufficiently sensitive to architectural solutions intended to turn old buildings into modern structures. Many owners and investors lack not only sensitivity but competence, and in the absence of sufficient funds, they are keen to avoid solutions requiring substantial financial resources. Most of the historical monuments lack proper (especially technical) documentation, and that available is often of very low quality, which renders appropriate planning extremely difficult. Another much-discussed problem is that works of modern architecture

are rarely regarded as monuments, and so are more subject to transformation and rebuilding than their older, shabbier counterparts.

It was nearly twenty years ago, just before the events of Europa Cantat, that some parts of the city centre underwent a degree of reconstruction (mainly involving the frontage of buildings). The most spectacular result of this was the restoration of the Elephant block monument. The building stock of Pécs under protection is comparatively insignificant in international terms, but the resources required for the protection, preservation, maintenance and renewal of historic monuments still far exceed what the city can afford. Most of the protected or to-be-protected buildings were built with bad quality materials and thus their preservation or reconstruction is especially costly and difficult. Most of the city's buildings designated as historic monuments requiring protection are neglected and in very bad condition, and every year several valuable buildings disappear. All this relates to the fact that the staff of the monument protection authority is small and insufficient for careful supervision of planning and implementation. To halt this process and protect the character of the city, a new concept of monument protection and preservation is needed, which could also become one of the emblems of Pécs's European Capital of Culture application.

In the preparatory phase of preparing the application, all the monuments of the city were catalogued and the data collected includes various records, documentation and the former and present-day functions of the buildings. There is also a list of buildings to be placed under protection locally (including modern buildings) which should be included in the supplement to the local government decree on the protection of local architectural treasures. One of the most important elements of the concept of monument protection is a local system of incentives for owners, potential buyers and investors. The city may also allocate resources, as partial financing, for the restoration of monuments that are not in city ownership, but can also promote the process through tax allowances, parking rights, paying for the costs of planning, etc. The incentive system (together with a wide-ranging campaign to provide more information about our architectural heritage) may result in an increase in the value of protected buildings on the real estate market, the prices reaching a much higher factor of 1.2 or 1.5, as in many Western European states with a highly developed cultural heritage protection system, rather than the factor of 0.5 or 0.7 used today.

The European Capital of Culture programme provides a framework for elaborating a monument protection model which considers equally the value of historic monuments, the architectural solutions that can bring them up-to-date, market aspects and the inseparability of restoration and revitalisation. The elaboration of the model could start with a conference and workshop in 2006, where experts in heritage protection and architects could meet and discuss issues of monument protection and their relationship with general problems of cultural planning in cities. Such an initiative may also set in motion the elaboration of a heritage protection incentive scheme and serve as a model for other cities.

#### FIVE ARGUMENTS FOR PÉCS

- Pécs has not only a rich and significant artistic past but also a promising present. Pécs is a city full of life whose name brings up the notion of culture in the mind of everybody in the country.
- With the exception of Budapest Pécs boasts the most comprehensive and pluralistic system of cultural institutions and the largest number of intellectuals engaged in the cultivation of art.
- Pécs was the first to begin elaborating its application; this is the city where the liveliest and most considered open debates took place; this is the application which includes the largest number of civil initiatives.
- The title of the European Capital of Culture would give an impetus to development in the stagnating and underdeveloped South Transdanubian region whose economic breakout point could very well be cultural industry.
- By means of 2010 Pécs may have a very good chance to become an international regional cultural centre at the borderland of Western and Southeastern Europe.







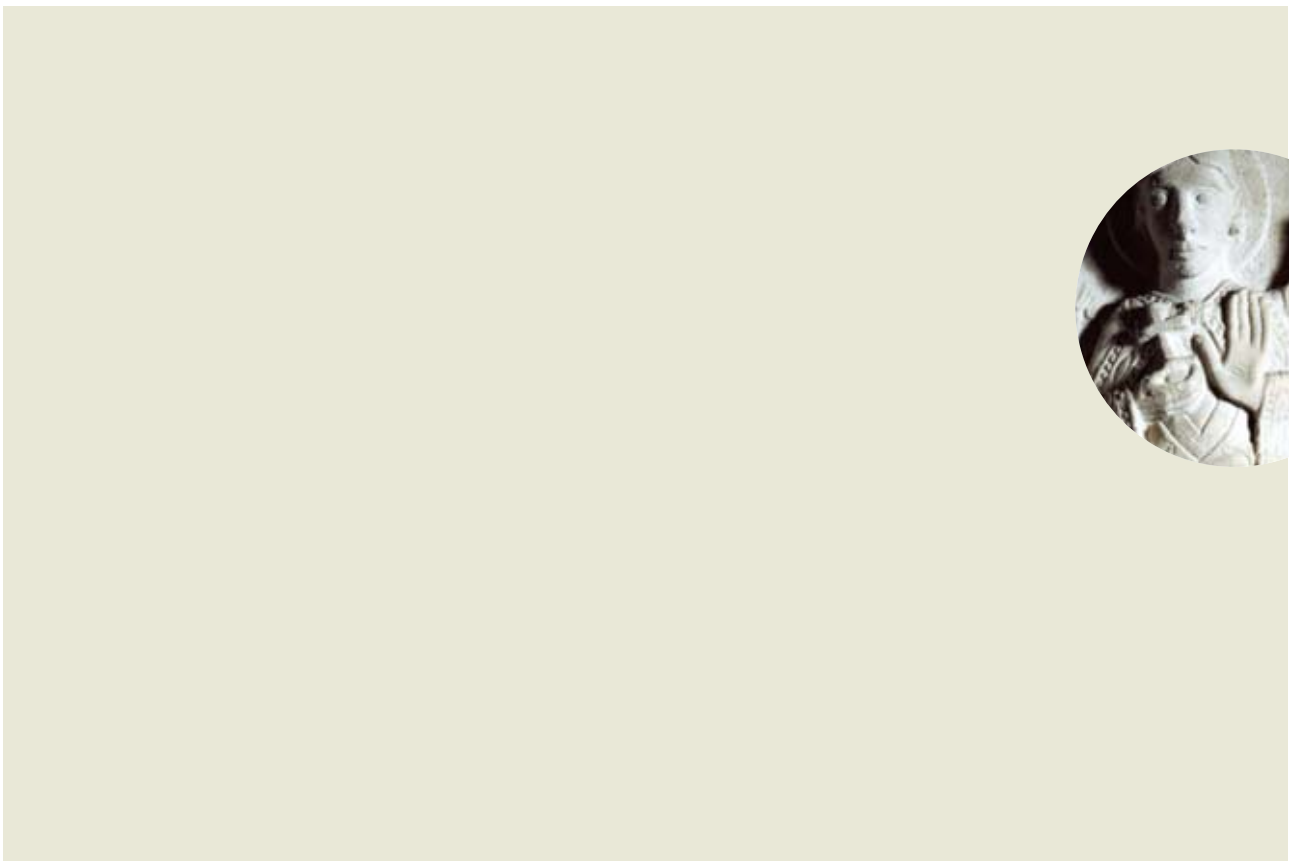


## PLANNING CULTURAL EVENTS



We will begin by looking at what cultural tendencies are promoted and what frameworks assured for cultural events by the concept of Pécs's application. We wish to support the organisation of events which can serve as a starting-point for long-term cultural co-operation, and promote the endeavours of Pécs to become a regional cultural centre in East-Central and South-Eastern Europe. We would give priority to the continuation and renewal of the special artistic and cultural traditions of the city (and region) which are interesting in an international perspective. At the same time we would also promote endeavours that are in accord with contemporary European artistic trends. Furthermore, we would like to give priority to initiatives linking various fields of culture (art and science, art and education, art and technology), and to endeavours which ensure access to a wide range of new opportunities for disadvantaged social groups; to promote the presentation of artworks in locations open to the community, encouraging the involvement of children and young people in the production and consumption of art, and in which art and education are closely related to creative fields of industry.

Although one of the major goals of the programme is to present the city (region) and its cultural achievements to the citizens of Europe directly or through various media, the international context should not be neglected. For example, our plans include an exhibition under the working title "Pécs and the Bauhaus, 1920–1928", and another to be called "Ferenc Martyn and Abstraction-Creation". In both cases our intention is to reveal the works of these outstanding artists in an international context. We wish to present the cultural achievements of our city and the culture of European cities and regions in a complex, unified structure rather than in isolation. Since Pécs may be the first Hungarian city to become the European Capital of Culture, the year 2010 will be an opportunity not only for Pécs to present itself and its region but for the presentation of Hungarian culture in general. Following the slogan of the Ministry of National Cultural Heritage—The winner takes everybody—should Pécs win the title, it will be ready to accommodate the cultural achievements of the other competing cities.





# The basic themes of the “preparatory years”

The “preparatory years” are meant to serve the achievement of several goals: first, the establishment of new forms of co-operation between the “cultural capital” and its regional and international partners, so that by 2010 these can work together smoothly and properly; second, the establishment during 2005-2009 of international relations with the “cultural capitals” of these years, so as to continue the cultural programmes launched during the period, or transfer them to Hungary; third, to gradually accustom the citizens of a city selected to be Cultural Capital of Europe to the everyday activities of the forthcoming celebrations, so attuning them to dealing with our common challenges and instilling pride as hosts; fourth, making the communication campaign, which will doubtless grow more intensive year on year, more progressive. If Pécs should win the title, four comprehensive programmes will constitute the core of cultural events and activities during the preparatory years 2006-2009, which are as important for the residents of our city as for any citizen of Europe:

- 2006 | the year of cultural heritage
- 2007 | the year of education and learning
- 2008 | the year of environmental culture and health care
- 2009 | the year of religious culture

Priority is given to cultural heritage in 2006 because this is the year in which a large-scale development project will be completed, making it possible to present the sites of the World Heritage List in Pécs to a wider public. The notion of cultural heritage is one of the most significant terms of the past two decades. The World Heritage Programme of UNESCO was launched in 1972. In its first decades the programme concentrated primarily on preserving and making familiar architectural relics, but in recent years the notion of cultural heritage has been extended to cover the intellectual heritage of the community. The UNESCO convention concerning the protection of intellectual cultural heritage was in 2003. According to this convention, even traditional lifestyles or working practices, religious rights or folk music are regarded as cultural heritage. The extension of the notion of cultural heritage has been paralleled by a process whereby heritage tourism has become a fundamental pillar of cultural tourism, and as a result, business interests have found sites of cultural heritage worth investing in. Today some specialists write about a “heritage industry”, others about a “heritage movement” similar to the green movement.

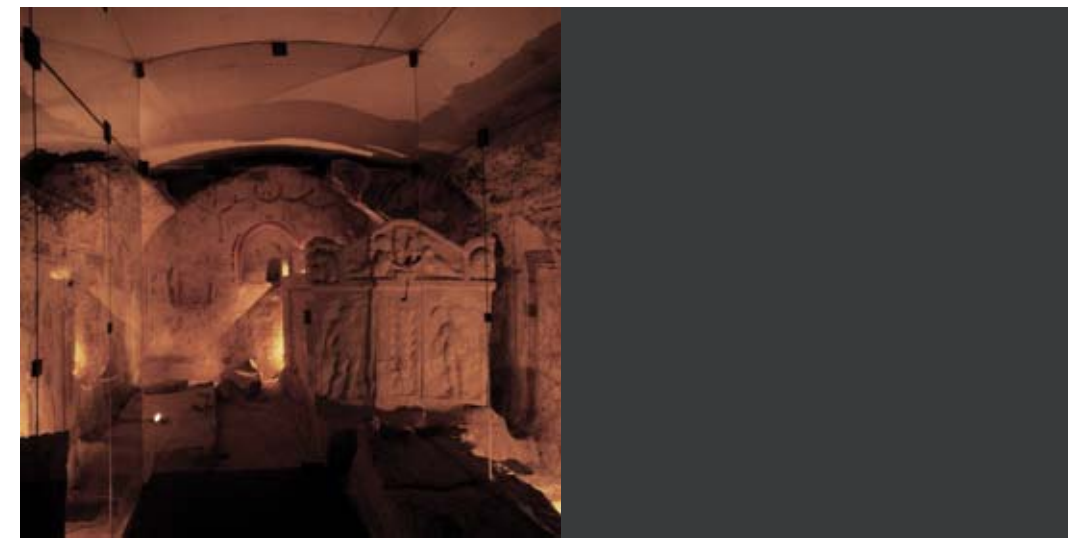
2006 would provide an ideal opportunity for introducing the sites of European heritage in Pécs and Hungary. Experts could come together to exchange ideas and analyse issues of cultural heritage in an international context. Conferences could be organised to discuss current issues of the protection of historic buildings, including their preservation and utilisation. Ample scientific attention could be devoted to how cultural heritage can create a common identity in local communities and

how it can be mediated in education. We could also evaluate the cultural impact of patrimony creation and the dynamic processes of the patrimony industry. “The museum as a Muse”—this is how one of the most intriguing aspects of international visual arts is called today. 2006 could give us an opportunity to reconsider and discuss the specialist literature on the crisis and transformation of the museum, and present the impact of the museum and our cultural heritage on contemporary art.

Giving priority to education and learning in 2007 is justified by the fact that this will be the 100th anniversary of the National Congress of Free Education held in Pécs in 1907, where the Hungarian intellectual elite discussed the role and tasks of—and programme for—the intelligentsia in the 20th century. This anniversary could further represent an opportunity to review the challenges that European and Hungarian intelligentsia (the social elite with the power of knowledge and information) must face in the 21st century, as well as the interconnections of globalisation and locality and the effects and consequences of the newly established information technology society. In addition, we could discuss the oft-mentioned crisis in the role of the university, and how this role can be changed in the future; the revival of art after the “death of art history”; and the role of tradition in the age of digital databases and digital media. The 1907 congress was one of the programmes of the National Exhibition and Fair of Pécs which lasted for a half-year, and which according to the contemporary press attracted one million visitors. One hundred years ago a separate city quarter was erected by setting up pavilions to display industrial, mining, artistic and wine products. The main organiser of the event, Miklós Zsolnay, wished to open the doors towards the Balkans by means of this exhibition, and complement the system of relations between industry and trade in South Transdanubia. The series of events in 2007 may be complemented by an exhibition and fair which displays the newest technology for culture and education.



However, 2007 would not only be centred on teaching—that is, on knowledge and the mediation of culture—but also on problems of learning and the reception of knowledge. The EU document entitled “Education and Training 2010” has as its main goal establishing co-operative relations between culture, education, science and economy, ensuring the necessary conditions for lifelong education, and giving priority to the role of the university in its endeavour to create a Europe of Knowledge. The programmes organised in the “preparatory years” could be devoted to discussing how these goals have been achieved in the country, while in 2010 Pécs could host an international conference to review the European lessons of the programme. The 2007 “preparatory year” places primary emphasis on the University of Pécs. For the University, the year 2007 and subsequently the year 2010 may involve a year of conferences where it can establish co-operation with various partners through which its innovative power can be channelled into the local economy. Since the teaching of art closely related to the name of Ferenc Lantos, a native of Pécs, serves as a model for many, the theme of 2007 would also include the artistic education of children and young people.



2008 will be the year of environmental culture and health care in Pécs. One of the city's most important new programmes is entitled "Eco-city – Eco-region Programme", aimed primarily at giving priority to an ecological approach and health-centred planning in decisions concerning urban development, in accord with the thematic strategy of the European Union called "Urban Environment". Experts have stressed for at least a decade that one possible breakthrough area for the economy of Pécs and its region is health industry and health services. It was said at a conference during the preparation of the application that if there was a competition for the title of the European Capital of Health, the city should run in that competition. Pécs intends to propose the establishment of this title officially to the European Union. Pécs has been a member city of WHO's Healthy Cities Programme, functioning as a national co-ordinator. Our city is determined to bring the Co-operation Centre of WHO to Pécs and organise an international conference for the Healthy Cities of Europe in 2008 on the theme of "Planning and Running a Healthy City".

A healthy city needs more than just a city leadership committed to protection of the environment. Its citizens should also modify their attitudes and be aware of their health and environment. Civic organisations have always played an important role in the protection of the environment, often more important than national or local governments. The theme of the 2008 "preparatory year" draws attention to civic initiatives, targeting mostly children and young people. For example, these age groups could be involved in protection of the environment and public health through the launching of international artistic competitions (in theatrical art, photographic art, literature, and visual arts). One way to encourage the younger generations to lead a healthier life is to present them with great sporting figures as role models. Today Pécs is known in Europe mostly for its swimmers and women's basketball team. 2008 will also be the year of sports in Pécs. The art of recent decades—e.g. environmental art or arte povera—has revealed several special aspects of the relationship of man to the environment. By 2008 several sculpture parks will have been completed in green areas in Pécs. Thus the theme of the year is at the same time an artistic theme.

We have selected 2009 as the year of religious culture because the bishopric of Pécs will be celebrating the 1000th anniversary of its foundation. For many centuries, up to the 19th, it was the institutions of the bishopric that provided the principal home for culture in Pécs. The humanist poetry of Janus Pannonius, the multilingual library founded by Bishop György Klimó in the second half of the 18th century, and the choir and orchestra of the cathedral which annually performed Mozart pieces in the first half of the 19th century, all demonstrate clearly how open the bishopric has always been to European culture. Even today the bishopric is one of the most important and largest autonomous units of the city, with nearly twenty institutions. The cathedral and other Catholic churches are the most important venues for musical performances. In recent years church music has been revived and more interest is shown by the church in the visual arts. Two highlights of the series of events celebrating the anniversary in 2009 could be an organ competition in church music and a revival of the tradition dating back to 1930 of holding open-air performances in the cathedral square.



Although the largest religious group in Pécs is the Catholic community, there are several other religions represented in the city. Pécs is a regional centre not only for the Catholic Church but, according to current plans, could also become a centre for the Evangelical and Serb Orthodox Churches. Recently the University of Pécs brought up the idea of establishing a faculty of evangelical theology, and the Serb Orthodox Church, by transferring its collection of church history to Pécs, plans to make our city its third national centre after Szentendre and Budapest. One of the mosques in Pécs functions as a Muslim sanctuary and is an important centre for pilgrims, as is the statue of Suleiman II in Szigetvár. The synagogue is a sanctuary as well as a venue for cultural programmes, especially classical music. The 2009 “preparatory year” is intended to draw attention to the jubilee of the bishopric in Pécs, its cultural treasures and cultural attractions, as well as to the multi-religious nature of Pécs and the peaceful co-existence of these different religions in the city. Certain evangelical figures have suggested that it would be a perfect manifestation of peaceful co-existence and tolerance if the Lutheran World Association decided to hold its international academic conference on reformation in this Catholic bishopric city.

## 2010

One of the best-known city theoreticians, Richard Sennett, writes that a city is distinguished from all other types of settlement by the fact that it is the place where strangers have greatest chance of meeting. A city is used by many different people; therefore many different cultures encounter one another. A series of events like that of the European Capital of Culture year may significantly intensify this typical sense of urbanness. One-off and recurrent events, small and large-scale, local and remote, professional and popular, all sorts of different programmes come to be held side by side, mostly in a regulated fashion, but sometimes absolutely spontaneously. The Pécs 2010 year would be structured very much like a large artistic festival; that is, there would be official events chosen by cultural experts or selected through competition, and there would be off-programme events to complement and surround the main, official programme. Although it is not required that our application should contain a detailed schedule of events, by way of example a few of the planned cultural programmes will be outlined here.

In 2010 Pécs wishes to host several big international programmes which usually direct international attention to a host city even without a title like the European Capital of Culture. Manifesta is an outstanding international artistic event; it has never been held in a Hungarian city, and

was last hosted in East-Central Europe by Ljubljana. The idea of hosting this event was initiated by one of the most dynamic artistic groups of the past decade, the Közelítés (Approach) Society, which became known in Pécs as an institution running a small progressive gallery. The first event organised by the Society after it had found a home in the abandoned buildings of the Zsolnay Factory in 2004 was the MediaFactory International Contemporary Artistic Festival, supported by EU's Culture 2000 programme. As a continuation of MediaFactory, the Society intends to organise a biennial contemporary artistic event, leading eventually to hosting Manifesta in Pécs in 2010. This brief account clearly demonstrates that such civic aspirations are deeply rooted in local processes with the support of the city leadership.

In applying to host the 6th Choral Olympics, Pécs has every reason to mention as reference the successful organisation of Europa Cantat one and a half decades ago. The Choral Olympics is the major festival for amateur choirs from all over the world, a two-week-long event with close to twenty thousand participants. In 2004 a similarly big event for folk dance groups, World Folkloriada, was hosted by Pécs and Budapest, and organised by the same institution, the Pécs Cultural Centre. Pécs is one of the main centres of Hungarian choral culture; the city hosts an international chamber choir festival every two years. However, the Choral Olympics is a much larger-scale event, and for two weeks every other concurrent programme in the city should be adjusted to it. The most important concerts would be held in the new Music and Conference Centre.

In the area of theatrical arts two particular traditions of Pécs will be given priority: adult puppetry and ballet. The Bóbita Puppet Theatre reformed this genre after its foundation in the early 1960s. In 2010 the Theatre will organise the 15th International Adult Puppet Festival of Pécs. The adult puppet festival is a unique event in Europe. The majority of the performances will be held in public spaces rather than in a theatre. Just as the action art of contemporary artistic events will occupy and transform public spaces, and the choirs of the Choir Olympics sing in streets off-programme, the Adult Puppet Festival will occupy the streets, squares and parks of the city, not only with puppet shows but with circus and musical performances. As these three examples show, Pécs's application gives priority to artistic ideas not confined within the limits of traditional artistic spaces, but which tend to go out to the streets and enter into the everyday life of people.

The ballet company of the late Imre Eck in Pécs was a reformer of the genre in the 1960s, and won a considerable international reputation. Placing the focus on the contemporary art of dance



among the theatrical arts is partly justified by our endeavour to honour the tradition of the Pécs Ballet Company (our respect for Imre Eck may also manifest itself by staging his choreographies in 2010) and partly by its innovative role in today's theatrical art. Two components of the package of contemporary dance will be highlighted here. It could happen that in 2010 the title of European Capital of Culture will be held by Essen and Pécs. The leading dance school of Germany, Folkwang-Hochschule, is in Essen. In Pécs workshops and dance courses would be organised at the ballet section of the Special Secondary School of Ballet in collaboration with our partner institution in Essen. If in 2010 Görlitz and Pécs were to win the European Capital of Culture title, a new co-operation in fine arts launched this spring with the support of the Bosch Foundation would have a great chance to complete itself.

Hungary's participation in international contemporary dance is still significant today. One of its most famous figures, Josef Nadj (József Nagy), a French artist originally from Magyarkanizsa in Voivodina (Serbia and Montenegro), and his company, Jel (Sign) Theatre, is one of the most renowned groups of movement theatre in Europe. The influence of contemporary dance partly lies in the fact that it can represent different cultural identities with outstanding force. Nadj's works also show traces of the Balkan cultural experience. His invitation to Pécs (as well as that of other leading European dance groups and choreographers) would surely also inspire the Pécs Ballet Company. By 2010 Pécs is likely to have two new stages that can host ballet and movement theatre performances: one on the campus of the Faculty of Visual Arts and Music, the other in the Centre of Contemporary Art to be established in the new Zsolnay Cultural Quarter. These new stages will provide extra space for the organisers of the National Theatre Festival of Pécs; 2010 is the year of another NTFP in Pécs. In recent years the off-programme of the festival has featured a growing number of foreign performances, and by 2010 the Hungarian contest programme will be complemented partly by a set of international performances.

Several theatre programmes to be organised in our distinguished partner city, Szeged, can complement the events to be held in Pécs. For fifteen years now the Maszk Society has been the host of an international alternative theatre festival called Thealter. Most of the invited companies come from the East-Central European region, but in recent years several groups have visited from South-Eastern Europe. The Szeged Contemporary Ballet is one of the best companies of Hungary's contemporary dance. The company wishes to organise an international dance festival in 2010. These programmes initiated by Szeged form an integral part of the events of the European Capital of Culture year, just like the Szeged-Palics International Film Festival with its Balkan orientation, which according to plans will in the next few years incorporate Temesvár (Timisoara). Szeged, like Pécs, intends to give a regional dimension to its artistic programmes. One example is the plan to organise an exhibition and conference presenting the secessionist architecture and industrial art of the region ranging from Kecskemét to Temesvár and Szabadka (Subotica). The newest museum of Szeged is the Museum of the History of Information Technology; its unique collection of computers comprises twelve thousand machines from thirty countries. A planned exhibition entitled "The history of information technology in Europe" may also direct attention to the fact that Szeged is one of the cradles of information technology in Hungary.

The European Capital of Culture year is at the same time a year of conferences for the city bearing this title. According to current plans, in 2010 RSA, the international Regional Studies Association will hold its regular annual conference in Pécs, initiated by the Regional Research Centre of the Hungarian Academy of Sciences. The main theme of the conference will be "Culture and regional development". Another important event to be hosted by Pécs in 2010 is the congress of CEISAL (European Council of Latin American Studies), to be organised by the Ibero-American Centre of the University as an outstanding event of the Ibero-American Days held in Pécs for the last ten years. In 2010 the city will also host a conference of the Hungarian Geographical Society on the Balkans. There will be conferences on architecture and the history of architecture in Pécs and in Szeged in 2010. The two cities represent two different urban types: one is an organically evolved city, the other a designed one. Two related conferences will look at the historical and present-day connection of urban planning and spontaneous growth. Several more examples may be listed, since both Pécs and Szeged are also university cities. The Expo Centre to open in 2005, Hotel Nádor with its conference hall, and the Music and Conference Centre to be completed by 2010, will all prove excellent venues for conferences of various sizes.

Certain programmes will be a constant part of the preparatory years from 2006 to 2010. TIT (Society for the Dissemination of Scientific Knowledge) will offer a free beginner's-level English language course entitled "Welcome to Pécs". The main goal is to ensure that by 2010 as many residents of Pécs as possible can speak to and assist incoming visitors. The urban research programme of the University's Department of Communication was launched a few years ago. Since then the programme has organised two important conferences on urban research. The sociological study of urban culture, traditions of cultural consumption and mental maps may facilitate the planning of the Cultural Capital programmes, and may reveal what sort of changes are brought about by the city in the life of local communities. Another research programme, also launched at the University a few years ago, and entitled "From the periphery to the centre", is engaged in studying interactions in world literature with special attention to the literary culture of Eastern and South-Eastern Europe. The preparatory years will be accompanied throughout by a large-scale enterprise of the Pécs branch of the Liszt Ferenc Society, a series of Liszt concerts up to 2011, and the annual international concerts of the University's Institute of Music.

Perhaps the most important part of the aspiration to bring international functions to Pécs is the plan to establish a European Tolerance Centre. This scientific research and training centre would engage in issues of the assertion and protection of minority rights as an official institution of the European Union. No other major region in Europe has witnessed such frequent violation of the rights of ethnic and religious minorities in the recent past and present as the Balkans. This is why it would be a feasible solution to establish an international institution responsible for the protection of minority rights in the Balkan frontier zone of the Union. In 1998 UNESCO awarded the title “The City of Peace” to Pécs in recognition of its humane assistance during the South Slav war. The University and the research institute of the Academy could provide the proper scientific background for the Centre. One central programme of the Centre could be the study of equal opportunities for Romany people in Europe—in a city which provides opportunities for studies in the Gypsy language from kindergarten up to the university level. As an important milestone in this initiative, in 2010 Pécs could host the Assembly of European Regions in its newly-built Music and Conference Centre.

The above-mentioned plans mostly point in the same direction: They envision Pécs as a place which—given its geographical location—is “the cultural transfer station” of the South-Eastern Balkan region. These ambitions are equally fulfilled by the Pécs Film Festival, revived in 2005 as an international East-Central European film event, and by the plan to organise the Balkan World Music Festival, which would be complemented by a music fair in 2010, following the example of large Western European music fairs. One of the most popular branches of world music is based in the multicultural world of the Balkans. For the time being there is no music fair focusing on what the Balkans can offer. Music fairs generally present sound and video devices and musical instruments, and several conferences and concerts accompany the main event. The venue of the Balkan Music Fair could be the Expo Centre to open soon in Pécs. The plan to set up a live music (jazz, world music, pop, etc.) network of clubs would also serve the cultural needs of the younger generation and boost the night economy. This network could also co-ordinate which performers are invited by the high-quality places of entertainment in Pécs (Cyrano, Trafik, Dante, Kino, Café, Sörház, etc.) and organise thematic music festivals.



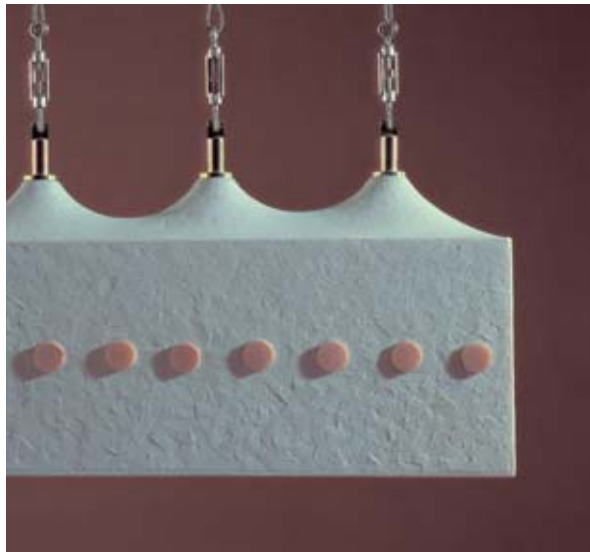
It is inevitable that in a brief summary such as this, smaller, local events and workshops are relegated to the background. For instance, a symposium for European choir conductors on the choral work of Béla Bartók and Zoltán Kodály was initiated by the Bartók Béla Men’s Choir. This would be a workshop in a city that boasts a choir of European standard in every choir type. The symposium would include rehearsals, workshops and public performances. During the period of 2006-2010 the Pannon Philharmonic is planning to perform the works of two significant Pécs composers, Mozart’s contemporary Georg Lickl, and Bartók’s contemporary Jenő Takács, who lives in Burgenland. The orchestra will also record their works and publish their sheet music.





The Nova Terra stone sculpture symposium of the Bázis Sculpture Association is leaving Pécs: in the course of an artistic action

planned to take place at the Serbian-Croatian-Hungarian border, ten large stone sculptures would be made and erected by sculptors of these countries, thereby turning the demarcation line between states into an artistic venue that unites them. The European Capital of Culture year may also enable Pécs to renew its artist's colonies in the immediate region. The Siklós-Villány artist's colony, which achieved international renown in the 1970-80s, not only left behind several fine sculptures in the open-air sculpture museum next to Nagyharsány in an open quarry, but turned out to be a machine of "reverse-brain drain", reversing the process of people migrating from the periphery to the centre: the Faculty of Visual Arts and Music and the Master School of Arts was partly founded by artists who had first come to work at the artist's colony.



There are several possible ways of establishing co-operation within the city, regionally and internationally. In 2010, if the city wins the title, a radio station called Cultural Capital Net Radio will broadcast its programmes from the Zsolnay Cultural Quarter. A local television station called MMX TV will soon start its programmes as a Cultural Capital Channel, and if possible, the city would also run a regional South Transdanubian cultural channel using a regional television frequency with the help of Pécs TV, the regional studio of Hungarian Television. We wish to reach out to the most active, young generation of the city's international region through ICWiP. The International Youth Culture Week is an annual youth festival (mainly for university students) held every summer. It is one of the most important events of its kind in the international region, whose main themes will be adjusted to the central themes of the European Capital of Culture application as of 2006. The programme is organised by the SIEN Foundation, a civic partner in our application.

The focus on contemporary art may be further reinforced by turning the biennial meeting of Contemporary Hungarian Photography into an international event by 2010, as well as by the European Contemporary and Improvisational Music Festival, which brings experimental music of various kinds into focus. The experimental musical work at the Faculty of Visual Arts and Music justifies the introduction of such an event in Pécs, just like the interest of the initiator, Fúzió Jazz Group, in borderline aspects of music. The planned media-art events may be hosted primarily by the future Centre of Contemporary Art and the campus of the Faculty of Visual Arts and Music, though the restructuring of buildings using multimedia devices and installations may take place in public spaces. The Cultural Capital programme of Pécs strongly encourages any temporary transformation or reinterpretation of public spaces in the city.



## Venues in and outside the city

Cultural events usually take place in institutions or public spaces in the city centre. The Cultural Capital programme proposed by Pécs wishes to encourage the use of unexpected venues and events held on the outskirts. The plan of the Közelítés Society to present contemporary works of art in a national heritage setting in 2006, the year of cultural heritage, is one such surprising choice. The large cultural-educational facility of Kertváros, the Apáczai Education Centre, was the centre of progressive Hungarian art in the second half of the 1980s, and the most important cultural venue of the entire country during the Jeles Days, a festival of every kind of art. Gandhi Secondary Grammar School located in the outskirts may be a venue for conferences or exhibitions dealing with Romany culture, but could also host many other programmes. The proper venue for an interpretation of the cultural legacy of the socialist era may be Uránváros (or our partner city, Dunaújváros). It would be much more interesting to reconstruct a fashion show of the 1960s or to organise a conference on the political transition in its emblematic building, Olimpia, than in any other venue in the city centre. Contemporary art often takes unusual or peripheral spaces in cities or in nature. The coal separator facility of the former coal mines or many other unused industrial or mining facilities are waiting for temporary users, be they artists or lovers of extreme sports. The Pannon Philharmonic is planning to hold an opera festival in the former open quarry in Tettye, while the Pécs-Baranya Artists Society wishes to contribute to the recultivation programme of the large countryside wound left by open coal mining in Pécsbánya, by displaying pieces of land art on this site. Rooms, valley basins and industrial workshops are not merely venues for cultural events: they reinterpret and reassess these sites, fill them with new meaning, add new stories and experiences and show new ways of using





#### WHAT WOULD BE THE MESSAGE OF THE GOVERNMENT'S DECISION TO NOMINATE PÉCS FOR THE TITLE OF THE EUROPEAN CAPITAL OF CULTURE?

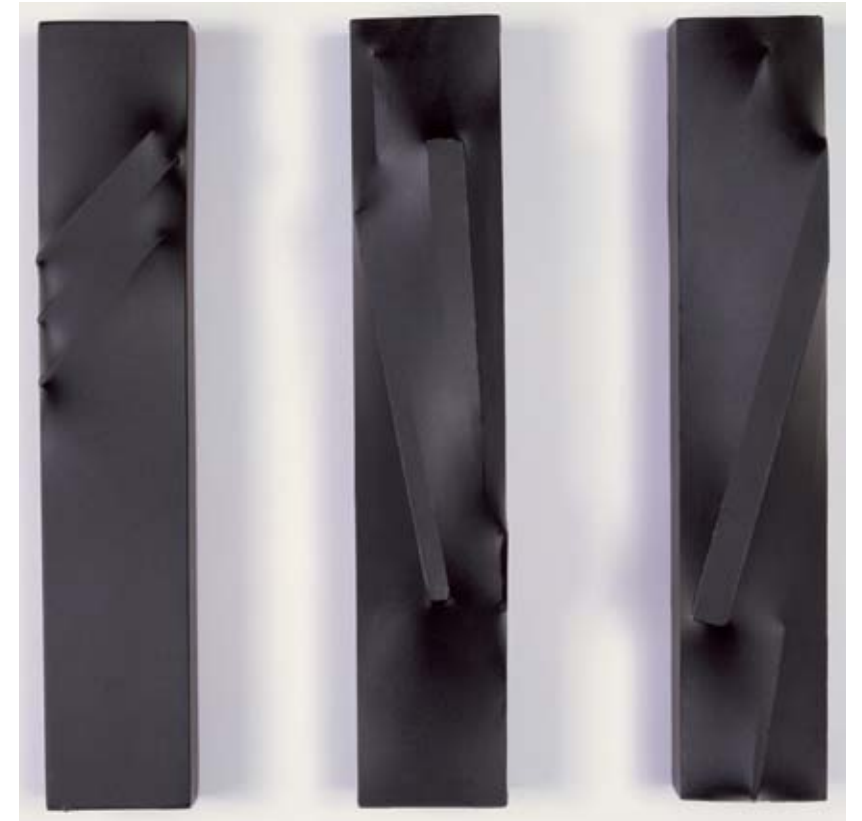
- The choice would be a characteristically multicultural city whose emblematic figures (Janus Pannonius, Vilmos Zsolnay or Marcel Breuer) can be interpreted not only in the context of Hungarian national culture but in broader cultural contexts as well.
- The choice would be a city whose name has become inseparable from the idea of decentralisation.
- The choice would be a gateway city that is open to the Balkans and parts of Europe which do not yet belong to the European Union.

## The wandering capital

The regional extension of the Pécs application in 2010 also means that from time to time, for a day or a week, or perhaps even for several weeks, the centre of the Cultural Capital programme will “move out” of Pécs to Szeged, Kaposvár, Osiek or Balatonföldvár, making the regional partner cities of Pécs a temporary Cultural Capital. The busiest period in Szeged is the summer, the time when the Open-Air Performances take place. Szeged could be made the centre of the programme during this period. Siófok would become a temporary Capital for the duration of the Kálmán Imre Operetta Festival, and Szigetvár during the Zrínyi Day held at the beginning of September (which also includes a Croatian-Turkish-Hungarian folklore festival and a contemporary Turkish film festival). Kaposvár could become the Capital in May during the international children's theatre biennial. Closely related to the European Capital of Culture programme is a programme called the Cultural Lake of Europe, initiated by the Part Action Group. The programme is intended to set in motion the revival of Lake Balaton by organising cultural events, transforming cultural spaces and objects and refreshing the cultural memory of the Balaton region. The Group's action series, planned to take place in the Balatonföldvár small region, will begin in 2006, and by 2010 may have grown into an important cultural event in the region.

However, we do not wish to present a list of cities and their cultural events here; the programmes mentioned above simply exemplify how partner cities in the region could be incorporated into the mainstream programmes. Pécs would also like to demonstrate its commitment to regionalism by launching the Cultural Capital year 2010 in its region Mohács at carnival time, when the local Sokác minority “bury winter” during the Busho procession in February. The Cultural Capital year will begin in late February and last for nine months, until the beginning of November. It will be completed by a large-scale international conference on European cultural policy entitled “Diversity and cohesion in European culture”. The conference will again address the question: do we need to work out a joint European cultural strategy?





## Development projects / events

As can be seen, the section presenting the cultural events of the year 2010 was largely composed of proposals submitted by artistic groups, civic organisations, scientific communities and cultural institutions of the city. It is very far from including all the events that Pécs wishes to hold in 2010, but is intended rather to demonstrate the possible diversity and main tendencies of the Cultural Capital year, and present some modes of co-operation and joint action through a few examples. In planning the events, the same criteria and goals were applied that were the focus in planning the development projects: these should give preference to the sense of urbanness, and should follow from the city's existing cultural processes; they should accommodate the cultural interests of the younger generations; they should provide an opportunity for the region; and finally, they should promote Pécs as a cultural centre in its international region.



A CITY IN TRANSFORMATION

Winning the title of the European Capital of Culture could provide a catalyst for three different processes in the development of Pécs: it could accelerate the transition from an industrial and mining city into a cultural and regional city and an international regional cultural centre. The decline and the termination of traditional industrial production and mining have resulted in recession, significant unemployment and migration from the city. At a time of recession and crisis—similarly to other industrial regions—the city has received very little state support. Today Pécs is the centre of a stagnating, underdeveloped region. Its present-day economic character is already determined by services (especially education); however, new impetus for development is required so as to open up a new path for growth for the city and its region. One possible economic breakthrough point for Pécs and its region is creative industry and cultural tourism. The European Capital of Culture title would facilitate the development of precisely these two interrelated strategic sectors.

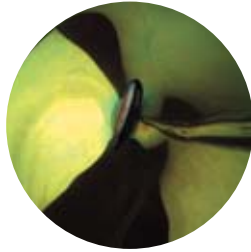
The title of this section refers to the transformation of Pécs as well as to the metamorphosis of the European city in general. The decline in traditional industrial production has lead to a crisis not only here but in several European cities, and other cities have likewise focused on their cultural revival as a means of establishing a new economic structure. The transformation of cities into regional centres is a similarly general trend in Europe. Today’s city is no longer a delimited, self-contained world, but rather an urban system of interrelated but diverse places. Rural-like suburbs created by suburbanisation are also an integral part of the structure of the city today, as are housing estates with huge blocks of flats, and the legally independent smaller cities or villages in the city’s environs whose residents commute to the central city for work, education or entertainment. For example, Pécs has several suburbs such as Pécsújhegy and Kozármisleny, and large housing estates with tens of thousand of inhabitants such as Kertváros and Uránváros, all forming an integral part of the basic structure of the city. However, the structure of Pécs also includes more remote places, smaller cities or villages, as part of its immediate region, such as Komló and Pécsvárad. Although some 160,000 people live within Pécs’s administrative borders (with a further 30,000

RETURNS

- The title of the European Capital of Culture would:
- set the creative industry and tourism of the city and the South Transdanubian region on a new course of growth by creating new jobs and an opportunity for a stagnating region to break out of its economic recession;
  - contribute to a shift of paradigm in the views of local players and cultural institutions and to providing up-to-date institutional responses to the challenges of today (entrance into the international arena, changes in the forms of the reception of art and the growing importance of digital communication);
  - help encourage creative members of the young generations to stay in Pécs;
  - give a big boost to the developing (open) regional identity of the South Transdanubian region;
  - contribute to the decentralisation of the country and to making its cultural life more multi-polar;
  - make Pécs an international city by linking it with international cultural networks and promoting the settlement of international institutions in the city;
  - assist the city in becoming an international regional centre of innovation that is open primarily towards the North-Balkan regions;
  - accelerate the integration of Balkan cultures in the many-coloured European cultural arena;
  - serve as an example for the evolution of European cultural decentralisation and the development of East-Central European regional centres.

students studying here), the city is used every day by tens of thousands more people. A fundamental problem of urban development is how Pécs can address issues of development in the case of a city whose overall structure is larger than the city itself.

The European Capital of Culture application has prompted Pécs to see itself as a regional centre in the future rather than as a simple county seat, and the title could make it possible for the city to become the cultural centre of an international region in—and perhaps more importantly through—2010. A medium-sized city like Pécs (and a region like South Transdanubia) which is not part of the Vienna-Budapest “corridor of development” should seek a chance for development in interregional co-operation. The inter-city cultural communication resulting from the European Capital of Culture application could soon be followed by economic communication. As one of the centres of a multi-centre international small region, Pécs could create an urban identity quite different from that of a medium-sized peripheral city of a nation state. Whether a city is successful or not is determined—among many other factors—by how its residents view their home town, and whether or not they have confidence in their city. Pécs’s success largely depends on how the tripartite transformation of the city will take place, and whether the European Capital of Culture title will become a catalyst of change or not.



## APPENDICES

# How was the Pécs application prepared?

Most of the candidate cities decided to enter the competition for the European Capital of Culture title only after the European Union announcement that in 2010 Hungary would be entitled to nominate one of the cultural capitals (or after the tender had been announced by the Hungarian ministry). Pécs, however, raised the idea of running for the title in a political context as early as 2002. Since January 2003 an open and lively debate has been pursued as to how the city could be made suitable for the title and what the application should contain. The culturally-minded people of the city were able to follow the debate in the paper entitled “Echo”, while others could read about it in the local daily paper, Új Dunántúli Napló. Nearly all pillars of the application were made public and open for discussion even before the authors had begun setting them down. This is a feature of the Pécs application that is likely to be decisively distinct from the applications of the majority of Hungarian candidate cities.

Pécs’s application is the outcome both of the intentions of the city leaders and of the initiatives of its citizens and civic organisations. As sociologist Ernest J. Wilson writes, the success or failure of any attempt at modernization always depends on the success of communication between four different social players—the state, the private sector, the civic sphere and the world of academia-universities. It is the proper co-operation of these four players that he termed a “diamond structure”. Pécs’s application is the outcome of co-operation between the members of this local “diamond structure”, and the result of gradual work, interspersed with lively debates and final consensus. The commitment of the city council to culture-based urban development, the participation of the Regional Research Centre of the Hungarian Academy of Sciences, the integration of the recommendations of the conference “A Hungarian Cultural Capital of Europe—Pécs’s application” ([www.eccpecs.interhouse.hu](http://www.eccpecs.interhouse.hu)) initiated by civic organisations, and the support provided by economic companies all demonstrate that the various social players can work together as partners even though such communication patterns and forms of co-operation are not yet well established in Hungary. The preparation of the application was first a process—not without hitches—of learning to establish partner relationships and testing new forms of co-operation.

At the beginning of 2005 the local government of the city of Pécs—on the basis of a resolution of its General Assembly—established a new, articulated, network-like structure of management for the tasks to be executed in the second round of the competition. The operative task of preparing the application was given to a non-profit organisation, Europe Centre Pbc. which functions as an Application Office. The task of the Office is to organise, manage and co-ordinate the application, and ensure its legal and economic background. Another body, the Application Cabinet, was commissioned to plan the preparation, conduct negotiations and write up the application. Issues concerning the development projects contained in the application were addressed by the Development Council, while those concerning elaborating the range of cultural events were addressed by the Programme Council. The work of these organisational units was and is co-ordinated by a board of management, and the co-ordination headed by a deputy mayor responsible for the political management of the application.

The consultative forum of the Development Council was designed to ensure that a unified concept of urban development is contained in the application, forming an organic part of its cultural objectives and the development strategy being worked out at the local government and at the Regional Development Agency as part of the preparation for the National Development Plan 2, and which is also in accord with development concepts formulated by the most important partners of the city, the University of Pécs, the General Assembly of Baranya County and the Pécs-Baranya Chamber of Commerce and Industry. The section of the application dealing with issues of development was prepared through a conference, a series of workshops and the work of several teams, all of which addressed issues of urban structure, protection of historical monuments and development of public spaces, as well as the choice of possible venues for the proposed events.

As a first step, the Programme Council announced a competition for the residents and civic organisations of the city to submit proposals and fill in the framework set up in the preliminary application. The Council included several experts from different cultural fields in the work and invited a permanent advisory board of sixteen. The list of names on this board is intended to show that the application represents not only Pécs and its region but Hungarian culture in general. The negotiations conducted with partner cities in the region were important channels in the preparatory process—the most important being the Meeting of Regional Partner Cities on April 8, 2005. Recently the range of Pécs’s partner cities has further extended, including two cities, Kaposvár and Székesfehérvár, that were its competitors in the first round of the competition.

When the management structure was originally established at the beginning of 2005, ample attention was given to the management models of previous “Cultural Capitals” and to the evaluation contained in the Robert Palmer report; each of the management functions was assigned to bodies that could operate successfully, not only in the competition process but also in later phases of implementation, if the jury and thus the government were to designate Pécs for the title. In this case the management-consultative board, the patrons’ board and the permanent advisory board would all be enlarged (e.g. by players from business life) and made regional and international; the Development Council and the Programme Council would retain their consultative function, and the Application Cabinet and Application Office would be turned into the Management Centre of Pécs 2010, which would co-ordinate the planning and organisational activities of five different sectors (cultural programmes, PR and communication, finances, sponsoring and product sales). However, there would be a separate management body responsible for the co-ordination of the key development projects.

The foreign aspects of the Pécs application are of primary importance, paying particular attention to the Cultural Zone south, south-west and south-east of the city (and partly including the Balkan region). Several cities of the Southern Cultural Zone (Osiek, Tuzla, Novi Sad) supported Pécs’s preliminary application in the first round. The list of international partner cities has since been complemented by Arad, Maribor, Temesvár (Timisoara) and Trieste through visits and negotiations. Representatives of Pécs participated in a series of colloquia co-ordinated by Deutsche Vereinigung der Europäischen Kulturstiftung for the Hungarian and German cities running in the competition for the European Capital of Culture title. The new phase of the series will start with a conference in Pécs at the beginning of October this year, when a symposium on inter-city co-operation will be held under the title “European cultural cities in Germany and Hungary”.

According to a representative public opinion poll, 74% of the citizens of Pécs have already heard about the city’s intention to run for the title of “European Capital of Culture – 2010” (Baranya County Directorate, Central Statistics Office). The poll reveals that most residents approve of and look forward to the application. They expect that if Pécs wins the title, the city will begin to develop, tourism will increase and the condition of its historic monuments and public spaces will improve. The ratio observed in March has surely increased in recent months. The authors of the application have delivered several lectures in the city which rapidly developed into a fruitful exchange of ideas (e.g. at the Senate of the University, the association of civic organisations, the local governments of ethnic minorities in the city.). Among the several public communication campaigns, the strongest response was perhaps to that bearing the slogan “Send a message to the future”, which was conducted during this year’s National Theatre Festival. A bottle several metres long was floated in the fountain in front of the theatre, into which people could drop their “message to 2010”.





In the meantime Pécs's application has been given a new image: Since the end of May it has had its own home page ([www.pecs2010.hu](http://www.pecs2010.hu)) with a completely new appearance. The new logo is based on the modern, constructivist tradition of art in Pécs and refers to the architectural practice of the city's Bauhaus school (Marcel Breuer and his associates). In recent years the postmodern world of the eighties and nineties in European design has been replaced by a more rational, simpler visual language more closely related to modernism. This is the kind of visual language that can be seen in our application book, studied on the CD comprising our development concepts, and observed in our application video.

The writers of the Pécs application are aware that in addition to local and regional support, national and even international consensus is required for an applicant city to win the title. It is not enough that the jury should declare our application as the winner; we need to ensure that upon hearing the name of our city pronounced as the successful applicant, the general public of Hungary will nod approvingly at the decision. Since Pécs has been preparing for the title for the longest time, perhaps it is in our city that emotions linked to the competition are the most intense. A large number of contributors have participated in the preparation of the application, supported by the unswerving interest of the people of the city. It is to be hoped that the application, published in book format, will be regarded as their own by the citizens of Pécs, and will win the approval of the general public of Hungary and all those who care to read it.

# Contributors and supporters

## I. PERMANENT BODIES AND ADVISORS OF THE EUROPEAN CAPITAL OF CULTURE—2010 APPLICATION

THE MANAGING-CO-ORDINATIVE BOARD OF THE APPLICATION  
**János Decsi**, deputy head, Department of Economics, city of Pécs  
**Tibor Gonda**, deputy mayor, city of Pécs  
**Márta Kunszt**, deputy mayor, city of Pécs, chairperson of the Council  
**József Póla**, head, Department of Culture and Education, city of Pécs  
**József Takáts**, head of the Application Cabinet  
**István Tarrósy**, head of the Application Office, managing director of Europe Centre Pbc.  
**Jenő Ujvári**, managing director, Pécs/Sopianae Heritage Pbc.

CHIEF PATRONS’ BOARD  
**László Botka**, mayor, city of Szeged  
**Szilvia Kovács Frank**, president, General Assembly, Tolna County  
**István Gyenesei**, president, General Assembly, Somogy County  
**Gyula Horváth**, director-general, Centre for Regional Studies, Hungarian Academy of Sciences  
**András Kálmán**, mayor, city of Dunaiúváros  
**Ferenc Kékes**, president, General Assembly, Baranya County  
**István Kéri**, president, Pécs-Baranya Chamber of Commerce and Industry  
**Imre Antal Kocsis**, mayor, city of Szekszárd  
**László Lénárd**, rector, University of Pécs  
**Nándor Litter**, mayor, city of Nagykanizsa  
**Mihály Mayer**, diocesan bishop, city of Pécs  
**Károly Méhes**, president, Regional Committee of Pécs, Hungarian Academy of Sciences  
**Károly Szita**, mayor, city of Kaposvár  
**László Toller**, mayor, city of Pécs  
**Jenő Ujvári**, managing director, Pécs/Sopianae Heritage Pbc.

PATRONS  
**Árpád Balázs**, mayor, city of Siófok  
**István Bédy**, mayor, city of Harkány  
**Katalin Bezeréti**, mayor, city of Balatonföldvár  
**Emőke Asbóth Bihari**, mayor, city of Csurgó  
**Jenő Bognár**, mayor, city of Bátaszék  
**Edit Kacz Csósz**, mayor, city of Simontornya  
**Ferenc Feigli**, mayor, city of Barcs  
**István Fodor**, mayor, city of Sásd  
**Gyula Förster**, mayor, city of Sellye  
**Márk Győrvári**, mayor, city of Szentlőrinc  
**János Hajdu**, mayor, city of Paks  
**József Hárs**, mayor, city of Bóly  
**Miklós Kovács**, mayor, city of Balatonboglár  
**János Marencics**, mayor, city of Siklós  
**István Miseta**, mayor, city of Fonyód  
**József Mohácsi**, mayor, city of Keszthely  
**Mrs. Gábor Nagy**, mayor, city of Dunaföldvár  
**István Ormai**, mayor, city of Nagyatád

**József Paizs**, mayor, city of Szigetvár  
**Zoltán Páva**, mayor, city of Komló  
**Árpád Potápi**, mayor, city of Bonyhád  
**László Sütő**, mayor, city of Marcali  
**József Szekó**, mayor, city of Mohács  
**Péter Széll**, mayor, city of Baja  
**Mihály Szilák**, mayor, city of Tolna  
**Gyula Takács**, mayor, city of Villány  
**János Zsáli**, mayor, city of Pécsvárad

MEMBERS OF THE DEVELOPMENT COUNCIL  
**Tibor Gonda**, deputy mayor, city of Pécs  
**Vera Hódosi**, chairperson, Committee for Urban and Environmental Development, Local Government of Pécs  
**Mátyás Hübner**, architect, vice-rector for development, University of Pécs  
**László Kelemen**, CEO, City Management and Holding Company of Pécs  
**András Kukai**, chairman, Committee of Transport and Community Affairs, Local Government of Pécs  
**András Meixner**, chairman, Cultural Committee, Local Government of Pécs  
**Péter Merza**, head, European Development Office  
**Attila Specker**, chief architect, city of Pécs  
**Zsolt Szokolai**, section head, Section of Planning, South-Transdanubian Regional Development Agency  
**Péter Tasnádi**, vice-president, General Assembly, Baranya County  
**Zoltán Tóth**, regional chief architect, Baranya County

MEMBERS OF THE PROGRAMME COUNCIL  
**Csaba Király**, pianist, director, Institute of Musical Sciences, Faculty of Visual Arts and Music, University of Pécs  
**Ilona Kovács Pál**, social scientist, director, Transdanubian Research Institute, Centre for Regional Studies, Hungarian Academy of Sciences  
**Sándor Pinczehelyi**, painter, director, Institute of Visual Arts, Faculty of Visual Arts and Music, University of Pécs  
**Péter P. Müller**, theatre critic, head of department, Department of the History of Modern Literature, Faculty of Humanities, University of Pécs, editor-in-chief of Echo  
**József Takáts**, literary critic, lecturer, Department of Classical Literary History, Faculty of Humanities, University of Pécs, head of the Application Cabinet  
**József Tóth**, geographer, director, Institute of Geography, Faculty of Sciences, University of Pécs  
**Jenő Ujvári**, managing director, Pécs/Sopianae Heritage Pbc.  
**Ágnes Pásztor**, deputy head, Department of Culture and Education, Local Government of Pécs (permanent invited member)  
**Ildikó Tropa**, assistant, Europe Centre Pbc. (Pécs 2010 Application Office), secretary of the Programme Council

ADVISORY BOARD OF THE APPLICATION  
**László Babarczy**, theatre director, manager, Csiky Gergely Theatre, Kaposvár  
**Tibor Dessewffy**, sociologist, Budapest, Demos Hungary

**Tamás Fejérdy**, museologist, general vice-president, Cultural Heritage Protection Office, Budapest  
**Ferenc Fejtő**, historian, writer, journalist, Paris  
**Imre Földes**, musical scientist, professor of musical history, Liszt Ferenc College of Music, Budapest  
**Ferenc Gazsó**, sociologist, professor emeritus, Corvinus University, Budapest  
**Péter György**, aesthetician, media scientist, head of department, Department of Art Theory and Media Research, Faculty of Humanities, Eötvös Lóránd University, Budapest  
**Mihály Ilia**, literary historian, Szeged  
**Tamás Juronics**, dancer, choreographer, director, Contemporary Ballet Company, Szeged  
**Ilona Keserű**, painter, professor emerita, Institute of Visual Arts, Faculty of Visual Arts and Music, University of Pécs  
**Katalin Néray**, art critic, director, Ludwig Museum, Budapest  
**Péter Niedermüller**, urban anthropologist, Pécs-Berlin, Humboldt University  
**Mária Ormos**, historian, professor emerita, academician, University of Pécs  
**Árpád Papp-Váry**, geographer, president, Hungarian Geographical Society, Budapest  
**Ottó Tolnai**, writer, Palics (Serbia and Montenegro)  
**László Vidovszky**, composer, Department of Musical Information Technology, Faculty of Visual Arts and Music, University of Pécs

APPLICATION CABINET  
**Tamás Szalay**, coordinator of regional and international relations  
**Zsolt Szokolai**, specialist in development  
**József Takáts**, head of the Application Cabinet  
**István Tarrósy**, head of the Application Office

INTERNATIONAL ADVISOR OF THE APPLICATION  
**Bert van Meggelen**, General and Artistic Director of the Rotterdam European Capital of Culture project (2001)

## II. STAFF OF THE EUROPEAN CAPITAL OF CULTURE —2010 APPLICATION

CONSULTANTS OF THE APPLICATION CABINET  
**Zsolt Czakó** (Articsók Studio)  
**Zorán Patartics**  
**András Pesti**

STAFF MEMBERS OF THE APPLICATION OFFICE  
**Tamás Bocz**  
**Daniella Csizmadia**  
**Zsanett Herbály**  
**Gábor Kozma**  
**Ágnes Simon**  
**Lea Szabó**  
**Tímea Till**

OTHER STAFF AND CONTRIBUTORS  
**Zoltán Ágoston**  
**András Anghy**  
**Zoltán Bachman**  
**Éva Bálint**  
**Krisztina Böszörményi**  
**Zoltán Bretter**  
**Gábor Csordás**  
**Sándor Dévényi**  
**Attila Doboviczki**  
**László Fekete**  
**Lívia Fuchs**  
**Tamás Futó**  
**Andor Gerebenics**  
**János Gömörý**  
**András Horváth**  
**Zsolt Horváth**  
**Zoltán Huszár**  
**Sarolta Balázs Jánosi**  
**Lajos Jeszták**  
**Katalin Kalányos**  
**László Keresztes**  
**István Kistelegdi**  
**István Komor**  
**Attila Koszits**  
**Andrea Kovarszky**  
**Attila Kun**  
**Ágnes Lugosi**  
**Márton Méhes**  
**Mónika Miklán**  
**Miklós Mészler**  
**Judit Molnár G.**  
**András Nagy**  
**Márta Nagy**  
**László Nagyváradi**  
**Balázs Németh**  
**Béla Orosdy**  
**Attila Pál**  
**Zoltán Pál**  
**Andrea Pásztor**  
**Mónika Pilkhoffer**  
**Gábor Póla**  
**László (f) Rádóczy**  
**Ákos Schreck**  
**Péter Somody**  
**Zsolt Szijártó**  
**Mária Töröcsik**  
**Klára Tóth**  
**Rita Varga**  
**György Várkonyi**  
**József Vonyó**

TRANSLATORS AND PROOF-READERS

András Bocz  
Simon Corrigan  
Anna Geréb  
Eszter Rónaky  
Béla Szende  
Vata Vágyi

MEMBERS OF THE COMMUNICATION TEAM

Szilvia Elekes  
György Pánics  
János Keresneyei *(Pécs TV)*  
László Éberling *(Pécs TV)*  
János Hauer *(Pécs TV)*  
Huba Kiss *(Alice Csoport)*  
Ilona Mélykúti *(Alice Csoport)*  
Gábor Sarkadi *(Eunet 2000 Kht.)*  
Attila Simon *(Hétfő Kft.)*  
Gábor Szabó *(Alice Csoport)*  
Tamás Zámbori *(Hétfő Kft.)*  
Barbara Kerner

MEMBERS OF THE YOUTH WORKING TEAM

Ágnes Berecz  
Árpád Kárpáti  
Norbert Szél  
Nikolett Pókó  
Bálint Fazekas  
István Fazekas  
Péter Udvardi  
Bertalan Tóth  
Zoltán Kósa  
Szidónia Nagy  
Mihály Schrancz  
Dániel Zsolt Rényi  
Magdolna Horváth

PARTICIPANTS IN PREPARATORY WORKSHOPS; ASSISTANTS

Tamás Aknai  
Zoltán Bencze  
Márton Bodó  
Gyula Erdődy  
Orsolya Gállos  
Árpád Gamus  
Gábor Gerencsér  
Tamás Gettó  
János Gyurok  
Miklós Halász  
Éva Karádi  
György Kelemen  
Károly Kismányoky  
József Koller

Zoltán Medve A.  
Anna Orsós  
Margit Pelényi  
Tibor Pintér  
Béla Pörös  
Attila Sasvári  
Tamás Síkfői  
László Sári B.  
Péter Udud  
Andrea Vándor  
Csaba Vér  
Csilla Vincze  
Kálmán Wittner

STAFF IN CHARGE OF THE PREPARATION  
OF SZEGED’S PARTNER CITY APPLICATION

János Apró Juhász  
Attila Badó  
József Balog  
Péter Baneth  
Edina Bátyai  
Sándor Besenyi  
Mária Vass Czene  
Béla Dusha  
Zoltán Elekes  
Ágnes Erdélyi  
Mihály Gervain  
János Hampel  
Tamás Herczeg  
Klára Karikó  
Attila Károlyi  
Zoltán Márk Kékesi  
Károly Kokas  
Tibor Kormos  
József Kozma  
Adél Köblös  
Tamás Márok  
Mihály Illés  
Dániel Muszka  
István Novák  
Szabolcs Novák  
András Pataki  
Béla Rácz  
István Roboz  
Péter Rózsa  
János Simoncsics  
Károly Szatmáry  
Ildikó Szekeres  
Ildikó Szondi  
Gabriella Tajti  
Lajos Tandi  
Gyula Telegdy  
Attila Tóth

THE APPLICATION OFFICE WISHES TO THANK THE FOLLOWING PEOPLE:

Tamás Jordán  
Ervin Lázár  
Evelyn Kandech  
Dóra Pásztory  
András Lovasi

SPECIAL THANKS ARE DUE TO:

The staff of the Centre for Regional Studies  
of the Hungarian Academy of Sciences  
Ferenc Csefkó  
István Finta  
Zoltán Hajdú  
Gyula Horváth  
László Hrubí  
Cecília Mezei  
Ilona Pál Kovács  
Péter Póla  
Zoltán Raffay  
Edit Pfeil Somlyódy

TO THE STAFF OF CULTURAL INSTITUTIONS IN PÉCS, ESPECIALLY TO:

Anita Bozóky  
Tamás Décsi  
Andrea Brückler Lakner  
István Simon

To the staff of the local governments of our partner  
cities in the region

THANKS ARE ALSO DUE TO:

Zoltán Horváth  
Csaba Nagy  
Attila Pavlovics  
Kálmán Egyed  
Gábor Szirtes  
Bognár Inke  
Dezső Matyi  
Balázs Vendler and Markcon PL.  
Plusz Working Team, and The members  
of the Cultural Committee of the Local Government of Pécs  
The staff of the Department of Urban Development of the Local  
Government of Pécs  
The staff of the Department of Culture, Education and Sports  
The staff of the secretariat of the deputy mayor’s office

III. OUR SUPPORTERS

LIST OF OUR TWIN AND PARTNER CITIES WHICH SENT A DECLARATION  
OF SUPPORT FOR OUR APPLICATION

Eszék (Osiek)  
Graz

Kraków (Cracow)  
Seattle  
Trieste  
Tuzla  
Újvidék (Novi Sad)

AVEC MEMBER CITIES WHICH SENT A DECLARATION  
OF SUPPORT FOR OUR APPLICATION

Arad  
Arles  
Brasov  
Evora  
Olomouc  
Pezenas  
Sliven  
Tours  
Znojmo

CO-OPERATING INSTITUTIONS AND CIVIL ORGANISATIONS  
IN OUR PARTNER CITIES

Centar za Multikulturalnost, Novi Sad (Újvidék)  
Festivalbüro Duisburg/Essen  
Institute of Contemporary Art, Dunaújváros  
Literaturhaus, Graz  
MASZK Society, Szeged  
Schlesisches Museum zu Görlitz  
Contemporary Ballet Company, Szeged  
Csiky Gergely State Theatre, Temesvár (Timisoara)  
Part Akciócsoport, Balatonföldvár-Budapest

OUR SPONSORS

Pécsi Direkt Kft. *(Alexandra Kiadó)*  
Danubius Hotels Group, Pécs Directorate  
Pannon Volán Rt.  
Pécs-Baranyai Kereskedelmi és Iparkamara

PARTNERS TAKING PART IN ACTIONS ORGANISED IN THE CITY

Akvárium-Terrárium  
BIOKOM Környezetgazdálkodási Kft.  
Duna–Dráva Nemzeti Park  
Környezetért Közalapítvány  
Pécsi Közlekedési Rt.  
Pécsi Városüzemelési és Vagyongazdálkodó Rt.  
Pécsi Vízmű Rt.  
Zöld-Híd Alapítvány  
Zsolnay Porcelánmanufaktúra Rt.  
Pécsi Sörfőzde  
Délhús Rt.  
Pécsi Tudományegyetem

Published by the Pécs 2010 Application Centre, Europe Centre Pbc.  
7621 Pécs, Mária u. 9., Hungary  
ISTVÁN TARRÓSY, managing director

Text | JÓZSEF TAKÁTS

English translation | ANDRÁS BOCZ

Proof-reading | SIMON CORRIGAN

Photos | ANDRÁS PESTI (6, 8, 9, 11, 12, 13, 14, 16, 19, 20, 23, 29, 31, 35, 36, 40, 44, 47, 51,  
55, 57, 59 BELOW, 61, 69, 72, 78, 79, 80, 85, 87, 90, 105, 116, 117)

KÁROLY CSONKA (2, 45, 46, 56, 59 TOP, 66, 82, 91, 97, 108, 109, 110)

LAJOS KALMÁR (106, 107)

ZSOLT CZAKÓ (32, 53, 63, 86)

Works of art appearing in the book:

Ferenc Ficzek: Untitled (113)

János Jegenyés: Gate (90)

Ilona Keserü: Picture of Number Eight (65)

Ferenc Lantos: Variation (95)

Ferenc Martyn: Memory, Blue Marsh (74)

Zsolt Nyári: Landscape (106)

Zoltán Pál: Monument (107)

Sándor Pinczehelyi: PFZ Pepper: Net, Fish, Star, Coca-Cola (101)

Erzsébet Schaár: Street (45)

Victor Vasarely: Taymir II. (122)

Courtesy of the Directorate of Baranya County Museums

Design and layout | ZSOLT CZAKÓ, ARTICSÓK STUDIO

Main sponsor | PÉCSI DIREKT LTD.

© All rights reserved.

ISBN 963 218 923 X