

BULLETIN

KÓDEX



International Business & Culture Management
Business, Art & Education

2010 / 1. February - 10. issue

Content

Forewords.....	2
Europe	2
ENCATC - ART & Health—Art in Prison..	2
Art in Prison - The FRESCO-THERAPY..	3
Education.....	13
Cultural Heritage Seminar and Hungarian	
Film Club	13
Learn Hungarian Practical.....	14
Culture	15
Archaeology Bones and Skin of Animals -	
Summary	15
Business.....	18
Alternative Energy & Antique Lime plasters	
in traditional farms and houses in Hungary	
.....	18
Art.....	22
Exhibition in Galerie Suez.....	23
Art Parners – Partners in Art.....	24

Forewords

Long time, no see. Due to considerable changes in our life, the Bulletin has not been published since June 2009. But we cannot complain, because it is not an end, but a new beginning. What happened? A total reorganisation. Until now, we managed our business and culture management next to our permanent duties, but as of December 2009 this is our main focus. We have changed our outlook, we redesigned our services and opened new ones, and we improved the services we have done until now, we keep on continuing it. Finally we are ready for you. The section of our *Bulletin* stays the same.

We presenting our activities in the Netherlands, in Hungary and at the European Network in the field of Culture, Business, Education and Art that might be interesting for a wider-public. In the bulletin, of course, you can meet our clients and business partners, cultural and social network and ourselves.

Our Bulletin is a series of our references. Stay with us and be our partners.

Europe

ENCATC - ART & Health—Art in Prison

European Network of Cultural Administration Training Centre

ENCATC at its annual meeting established a new working group, such as the Art & Health working group, where we announced our participation. Unfortunately, we could not attend on the annual meeting of ENCATC in Barcelona in 2009 we are well presented with our project and our new ambition in the workgroup of

Art & Health with our project of Fresco-Therapy in Prisons.

The first project of culture heritage and fresco-therapy in Balassagyarmat was finished I by this time, although we have still lot to do especially maintaining, preserving and presenting our project and its documentation, and also sharing gained knowledge and experiences on the relevant fields with experts and other professionals. This project was finished in Balassagyarmat, but already its continuity is on in another prison in Márianosztra.

Here in our current bulletin we publish the entire English summary of the project. All public documentation is to presented

Art in Prison - The FRESCO-THERAPY

In 2008 we presented a new project of educating prisoners about painting technology with 40 year-old antique lime plasters and pigments, about culture, cultural difference and built cultural heritage and their importance combined with an art-therapy namely the fresco-therapy taken place in building, a built cultural heritage

registered in order to support the multi-disadvantaged persons for reintegration into the society. Anyone who heard about our initiation found the project absurd, and so soon all found it a very beneficial approach creating human, social, industrial and cultural values. But as most, the prisoners themselves shows such development that surprised the management and experts of the penitentiary institutes, experts of cultural heritage, technical and art school, the church and artists deeply. The project in Balassagyarmat is still going on until February 2010. A new project for regular training and therapy was approved and granted starting in September 2010 in the Márianosztra Penitentiary Institute and Prison, 14th century based former monastery, prison since the 18th century.

We published a special study-book. It is in Hungarian, but under translation. At the same time we are editing the new book and running the accreditation procedure together with technical schools, the chamber of decorative painters, the association of national heritage and contemporary art university in order to implement the study and the approach of the relevant

faculty of technical schools and long-life education.

Introduction

In this world so many enduring beautiful things have been created that have imbued people with admiration and amazed for the centuries; and so many of those had lost with no sign in the darkness of the time! Such a beauty of art is for example, a fresco. If we can do anything to preserve a technology we inherited, we must do it. Maybe, we have already a solution. Let us not waste our time, then. Let us create in the same way as it was created more decades, more centuries ago. Let us go back to the past, get the knowledge and use it without a fear.

Through the great masters such as Giotto, Michelangelo, Tiepolo it has been confirmed why it is such important for us to go back for the basics in the past, recall the ancient techniques, re-invent and implement the fresco painting that fits to the sphere of the 21st century and enjoy the benefits of its power and influence of social formation and education. Those works of the great masters have been attracting crowds of people

for centuries and from all over the world like today. Those works have been still forming, affecting and educating the society and the individuals whether we are conscious about it or not.

We might think about more things related to the technique and the art; why is it that the natural surfaces of walls that breath and vapour healthy have been almost disappeared?; why is it that the fresco painting in modern art has been almost forgotten, but at least ignored? We, ourselves, luckily see the uprising shine in the morning of the 21st century. Something has been started, a very slow progress up to the renaissance of those above. Therefore, it is our duty to help and assist this progress, to contribute with knowledge and innovation, to make it known and available to all in the society, to make it important.

Art & Innovation – Culture & Business – Education & Social Involvement

It is almost for 20 years that an artist, a fresco painter, Zsolt Lencsés and

an Italian paint factory concern have



Photo 1 This was the library & chapel

been working together and cooperate in order to produce an equivalent of the 40 year-old lime plasters, namely a antique lime plasters and colours and pigments made of natural raw materials and make it available and affordable in general. And they did it. Today they have a CalcArt product family and technique where this antique lime plasters and all colours and textures can be put on the walls that besides the aesthetic fit it creates a healthy environment. Right now we are busy to implement it in the general technical and the relevant contemporary art education and school, with special attention to schools where built heritage is in focus, furthermore we are in the accreditation process of offering the technique and approach for mastering in specialized life-learning centres in Europe and beyond.

The Study of CalcArt and Fresco-therapy

A study was designed for the CalcArt, antique lime plastering and decorating training that contains not only the plastering and painting, but the recovery and renovation of a wall and its surface. Besides the technical skill cultural heritage and maintenance of built heritage is a mandatory component of the study, just like study of art, fresco and the decoration in context. Training is for 30 hours: 10 hour theory, 10 hour practice and 10 hour the fresco-therapy based on artistic approach.

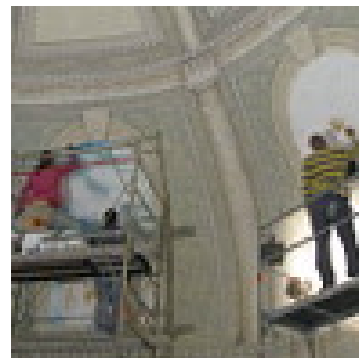


Photo 2 Working and learning

The core activity is to recover and renovate a building entirely or partially. The building is selected in such that is a national or a local monument. This place is at the same time the place of

the education; here it starts with the theory and ends with the therapy. This is a main principle of the training, as this is the place where they enter, and sit there while they are studying the theory, where they analyse the status understanding the value of the building or space, where they plan the necessary to-do's, technique and materials. The next step is the practical part the study in the same place; however at the same time they are also participants of the design and creation of the decoration and the artistic figurative solutions, the fresco. During the training and therapy the participants are always in the same place, and being in a prison, when the training and therapy is over, they will return here until the end of their placements time to time for a community activity like to learn, to participate social activity, to celebrate or to practice religion.

The fresco in this public place has a central roll in this process. According to philosophers of arts, art is indispensable for changing or transforming the society, but it is also indispensable itself due to its immanent enchantment. We must emphasis the power of fresco in transforming the society among the other fine arts.

We can put a painting or a framed photo on the wall at an exhibition and we can take it off; the individual decides individually whether to enter to visit the art piece or not. However a fresco stays on the wall, and whenever the person enters he or she must stay with it in that specific place. The fresco affects the individual that is or must be in the place continuously, and he or she cannot avoid it. He feels it, but he cannot explain what it is exactly and why, but especially does not know how that has happened. When the individual stays in that place for a longer period, or visits it frequently, he gets touched by feeling the importance of the place and he starts to look for values that have been ingrained into his feelings and conscious.

The one who participates in the fresco-therapy will participate also in the renovation of the monument building and in the creation of the art piece, the fresco. He follows each steps of the process during the theoretical, practical and art training. He acquires a new skill and new knowledge. In the phase of the creation he is affected with such experience and therapy effects that

transforms and develops his personality step by step and continuously. The activity that he makes in the interest of the community raises his self-esteem and it represents also a sort of indemnity for the values in the society that he had offended against. With "creating values" a new approach appears in the penitentiary system: the approach of the restorative justice.

Fresco-therapy

The issues in this particular field can be approached from different angles, namely the scope of building and the scope of person. When we talk about the building, many times we have an experience that a built heritage has lost its original function or the attention of the society, therefore it suffers a gradual ruination. For a renovation (!) of a built heritage however it is not so simple. Usually it requires special technique, technology and skills. This set is a combination of the original technique and craftwork and the modern ones. In an optimal case such built heritage can be renovated using the original materials and technique with the support of the modern technology. However, who has the knowledge and experience of the

technique and materials, which were employed 200 or even 5-700 years ago?

The other scope is the people, the problem of the reintegration of the multi-disadvantaged people, the prisoners back to the society. Before communism this was the duty of the church, however church activity was prohibited by the state in this period. In this period nobody took care of the pastoral or psychological care of the prisoners. After having changed the regime, the church could continue his activity in the prisons and penitentiary institutes. However, the new state only gives the permission and the possibility, not a full-supported facility.

Today missionaries and civil organisations are taking care of the soul and the personal development of the prisoners. This is extremely important for their reintegration; to lead and govern back the ones who committed crimes and to amend their way of life.

Jeremy Bentham and the Panopticon Prison

Jeremy Bentham (1748-1832), an English jurist and philosopher, a reformer who laid down his principals of educating and caring the prisoners during their institutionalised penalty. His principals were completed with his architecture concept of panopticon. He had many followers in Europe and overseas. In Hungary, Balassagyarmat was built one of them in 1842-45. In terms of architecture of a prison building it was an entirely new solution: a round shape prison with six floors in a system of panopticon. The architecture and the internal work followed the principals of Bentham. According to our latest knowledge there are only two prisons built in the middle of 19th century and today that are still functioning by the original principals in the original building, and at the same time they are protected by the national built cultural heritage authority. One of them is in Balassagyarmat in Hungary, the other one is in the Netherlands. Here in Balassagyarmat we have been organising the first training and therapy as of 2008 granted by EEC Grant and the Norwegian Civil Fund.

Civil organisations together with church, missionaries or independently but complementing each others run activities for spiritual care, personal development and reintegration. In the civil sphere a new power for personal and social development has been appeared: the ART. Arts have always had an impact on people and generations in the old ages, but also in the communism, just like today. The church and psychiatrists support the prisoners in their reintegration in spiritual way, civil organisations supports them offering them practical skills. They can learn in order to have more chance in the job markets when they are back in the normal life. However, the statistic shows a small scale of entire success, and in many case we see them as backsliders. Therefore, the society is obliged to search and find other ways, approaches and tools. Having learnt or a had a new skill during their penalty in the institute means a great opportunity, but it keeps them in their ordinary life-area and those does not give them such extraordinary experience that might impact and change their way of looking at the life.

Civilians, Church and Art

In this therapy during the renovation of a built heritage we do such an activity that gives a special skill for the prisoners. They are trained continuously by the docent and the artist and so, they observe the entire process consciously or without. They understand step by step how unique is this working process, what is the cause and the effect, how to make aesthetic beauty from an ugly one, how to create new. The experiment of participating in this end-to-end process up to interpreting art, society and church will affect their personality. This work where they create such a place and sphere will bring the recognition of their fellows and the society direct or indirect.

The place: built heritage

The training and therapy takes place in a building or room where generally the only 40% of the original surface is more or less acceptable, the other 60% must be renovated. Sometimes you can find original figurative decorations or fragments on the wall; however those do not have artistic values, neither deliver message for personal development anymore or at all.

In the first step the group makes pre-consultation about the approach, pre-design that considers all aspects like the role and the function of the place, the nature of the institute, the regulatory requirements of the Heritage Authority and the local governments, the current society, the works of the assistants for reintegration, the actual general goals and objectives and other requests and demands of experts and church (if it applies). They draw a scenario that satisfies all demands, the solution brings a strong effect, at the same time it requires high level of delivery; the solution is innovative, creative and artistic. And what is more: it gives wings to the fantasy.

The fresco's created in the spirit and function of the place affects and transforms unconsciously the persons who return the place regularly. It calls the persons, the prisoners in this case, with no matter of its age, nationality, ethnic, sexuality or religious. The fresco that is being created in this process has a significant role. When a prisoner returns the society, he would miss something: the affect, the values, the feelings that he experienced during this learning process and afterwards; the ones that

he had never met and will not meet in his own social circle. It is very important that the message of the figurative fresco must be such and well interpreted, which prepares and supports him in his reintegration. The prisoner during his long-lasting penalty may spend his leisure time only in a restricted and one community place; there, and only there. He is allowed to visit this place if he wants to learn, or to read from the library, or to take church session or for celebration and other community events. The fresco, if it is in this place, will affect him, and he cannot avoid it as he has no any other opportunity or possibility. This affect of therapy cannot be achieved - by nature - through other therapy or art, or without the cooperation of artist in case of penitentiary or other similar institute.

Arts in Prison - Review

Applying art therapy in pscychologic cases or other cases of certain diseases of disabilities is tested and found as a successful tool in alternative medication and education. It does not replace but supplement the work-therapy, which is another extremely useful and very well

applied. The aim of these therapies is to support the involved person in his final reintegration in a normal life, rather than to recover or decrease the symptoms. The key of a successful reintegration is an appropriate rehabilitation process where art-therapy is one of the elements – says the National Psychiatric and Neurology Institute, Budapest, similarly to the recognised experts, institutes and professional civil organisations of the fields. Dr. Éva Sándor, docent published: „...The therapical method is a system of pedagogical tools, which put effect in the series of interactions. The system contains artistic creativities, and the development of the necessary capabilities. The pedagogical basis of the effects of the art-therapy is the



Photo 3 Art in Prison

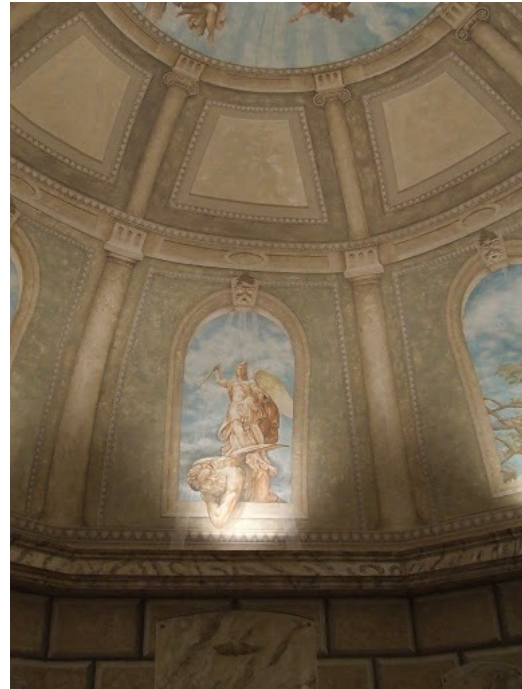
recognition of that any art, which was created by a person is an expression of his or her „inner soul or spirit”. The art piece with aesthetic values brings a news of the one’s inner thoughts, at

the same time it increases the trust in him-, or herself and self-confidence. As the art piece was creating in aesthetic quality it has also collective value. (I can show it to the others, and if they like it, they will recognise me as well.) ...”

In 2003 the World Congress of Art Therapy was in Budapest, Hungary, where David E. Gussak (USA) shows effects of art therapy on prisoners in his presentation of Drawing Time: art therapy in prisons. In England Colin Teasdale is one of the most know representative of applying art in prisons: Developing Principles and Policies for Art Therapists Working in United Kingdom Prisons (1999). In Hungarian prisons art has been already applied as a therapical tool for years. Prisons and similar institutes call for art frequently and organise exhibitions, or simply applying it in there educative or reintegration programs.

Here is the main difference and the additional value of fresco-therapy: those art pieces can be exhibited or shown, shared with other, but also be hidden in drawers, even thrown away or forgotten. The fresco cannot. It stays on the wall and shows influence

and effect, transform the ones there continuously. It will be admired not only the day of the ceremonial open – like opening an exhibition – but as long as the building stands and visited, even for centuries.



Painting fresco, as a therapical activity in the purpose of personal development was realised and recognised in school, precisely in a technical school where not the most intelligent students, but many times even the ones with behaviour problem attend. The coach in practice Mr. Tamás Simon recognised the distinguished changes of behaviour of participants of renovation where

fresco painting was in place compared the practice at location of standard and general construction. He made an extensive thesis as his bachelor script, and later on and still today he is involved in, just like in the art project in prison. Together with the fresco painter, who is the developer of the CalcArt technology as well, have been looking for causes and effect in order to turn this training scheduled, rather than leave the phenomena and step forward.

CalcArt antique plaster and technique in technical school

The CalcArt (antique lime) technology is many used for renovation of built heritage or other respectable buildings built with traditional technology. Today in the modern education mainly the modern technology is taught, and the traditional ones are only mentioned as technology history at the footnotes. This is real gap in education. Lacking of respect the ones from technical school mainly in building industry, lacking of masters of a craftsman has another problem. Like maintaining monuments project managers for built heritage hardly can find experts with appropriate skills and behaviour, so they employ modern products and

technology that leads to another problem: the state and quality of the maintained building. It is turned out during our project where we also invited school directors from other technical schools, technical schools with monument care faculty, contemporary art and chamber of decorative painters and representatives of the National Cultural Heritage Authority that this approach we used in prisons, and this technology would fill a major gap practically and psychologically, furthermore it would effect on introducing similar education to the supplementing crafts.

It is a living recognition: fresco influenced the prisoners, students with questionable behaviour, but also us, the experts, the teachers and the public. It does it while a new aesthetic and healthy environment is being born.

Direct Result We Have Already Achieved

Regular Training and Fresco-therapy

After the experiment of fresco-therapy in the Penitentiary Institute in Balassagyarmat, Hungary the first

regular based training and therapy has been implemented and we are running the first year in the Penitentiary Institute in Márianosztra, Hungary in a form of 3 times 3-month training and fresco painting sessions for all prisoners from all institute in the country.

Prisoners with short time left (please note that the ones in this project are sentenced in jail majorly more then 6 years up to life) are looking for possibilities to continue their participation in similar projects outside of the institute. Prisoners not being attended to the training are applying for the training after having heard about or witnessed themselves.

The authority of the National Cultural Heritage and the Chamber of Commerce of Decorative Painters supports the project. In cooperation with them and technical school we are working on the accreditation and implementation at school and standards for monuments care and maintenance.

ut let us be realistic. We do not know the final result, yet and probably will not be the same in case of all 70 (today is 150) individuals, but we have

already seen the result of improvement in their own personal limits and we have seen the improvement of the social attention and opinions. Therefore it dare to conclude that this combined set of working, educating and art therapy is a tool of creating values in life direct and indirect and in the society. Fresco has a power of transforming the society.

By Éva Lilla Kronauer and Zsolt Lencsés

Summary based on the study book of CalcArt (antique lime) Technology and Fresco-Therapy for Prisoners

We mean RENOVATION specifically, and not restoration, although this can be also applied to restoration.

<http://www.fsu.edu/~are/pages/documents/pdf/gussak%20tenure%20vitae.pdf>

<http://www.baat.org/event012.html>

For more details and collection of references, please visit the

<http://culturalheritage.kodexconsulting.com>

site our contact us.

ENCATC www.encatc.org

Education

Cultural Heritage Seminar and Hungarian Film Club

The next coming presentation of the Hungarian Cultural Heritage Seminar & Film Club will be:

2 March 2010 at 19:00

Presentation: Travel with Gyula Germanus in Turkey & Evliya Çelebi in Hungary

Film: The Little Voyage / kis utazás

Location: De Doelen, UvA, Amsterdam, Singel 421. Amsterdam (UvA)

6 April 2010 at 19:00

Film: Made In Hungaria

Presentation: Hungarian Music & Dance (dance-house)

Location: De Doelen, UvA, Amsterdam, Singel 421. Amsterdam (UvA)

8 April 2010 at 19:00

Maria van Hongarije in memorian „Stephan Lang” at Galerie Suez, Den Haag

Location: Galerie Suez, Suezkade 117 2517 CB Den Haag

The seminar and the films are in English or in Dutch or with English subtitle. Rooms open 15 minutes before the begin of the presentation. Contribution: EUR 7.50 (student and 65+ : EUR 5)



The Seminar is the associate member of ENCATC

More information about our programmes:

<http://www.magyarkavehaz.com>

<http://kulturhaz.blogspot.com>

<http://culturalseminar.kodexconsulting.com/>

Learn Hungarian Practical

**Language Courses for
Individuals and Business
at all levels**

**Face-to-face
private and group lessons**

in the Netherlands

&

**Skype
Worldwide**

More information:

www.kodexconsulting.com

Culture

Archaeology Bones and Skin of Animals - Summary

We contributed to the publication of a recent archaeology result in Southern Hungary in Somogy Province with the English translation of the Summary. The book will be printed and presented by the end of 2010. Read the summary of the *Bones & Skin of Animals in the eyes of an archaeologist*.

Brief Evaluation of the Bones and Skin of Animals Found in the Medieval Cemetery in the South of Lake Balaton



Photo 4 dr. Magyar, Kálmán archaeologist

Examination of the above remains in the region in the South of Lake Balaton have taken place since the 1950's until today in the cemeteries of churches in Balatonszabadi-Pusztatorony, Siójut-Hermecz farm, region of Szántód, Kötöcse-Pócapusztá, Balatonszárszó Kis-erdei dűlő, Balatonlelle-Rádpusztá, Balatonboglár-Temetődomb, Fonyód-Fácános, Balatonberény and Főnyed-Gólyásfa. Mainly I employ the results of my own

examinations in the analogy on the remains in Somogyvár-Forestry, in the royal cemetery in Segesd, and in the one of the centre of the clan in Bodrog-Alsó-Bű, furthermore the remains of the medieval leather belts found in Somogysámson-Marót. (Figure 1.)

We can state that there are no any other references or statements for such result of examination at the above-listed areas. We can conclude that the leather and other durable raw materials such as flax or simple shuck or matting had been used for the published various belt nails, buckles and hair-decorations . However, we hardly can find such elements because of the disruptive effect of the various microorganisms. The same is the situation – based on the various belt-nails - with the belts made of leather and flax we found. There are some exceptions like the small-size child-belt decorated with simple nails in Bodrog-Alsó-Bű, where we found the remains of a narrow leather belt in the cemetery of the Arpadian monastery. (Figures 10. and 11.). The other case is the leather belt found in Somogysámson-Agyagbánya or the reconstructed one (figure 12.-16.) . Unfortunately, here, neither in the

moderated or very dry soil none of the material of a decorated leather belt could be preserved. Today, we can only conclude the sort of material fixed to the Mattel-nails and buckles and their makers. But, we are happy for the fortunate situation, namely that although in any of the above listed location the material could not be indentified, while in the excavation at the castle in Kaposvár, where the leather remains of belts and shoes from the Turkish-period (15-17th century) were conserved in good state in the morass. We would like to urge the examination of those in laboratory and their maintenance.

Despite the discussed leather materials the remains made of bones of different animals have been preserved in good state. Various tools have been found such as beautifully carved knife-blades made mostly of sheep-leg-bones, pierced, buffed vertebrae, the narrower ones made of stag-horn, the wider ones of ox-horns, or the bone-nails made of chicken bones. (Figure 2.-7.) The most precious ones were made at the royal craft workshop (figure 8.), but also by local craftsmen in villages. The most significant remains, namely a belt with bone-accessories were found in the

cemetery in Balatonszabadi-Pusztatorony. It was unique in the whole province. (Figure 17.-19.)

During at our excavation in 1983 in the cemetery of the church in Balatonszabadi-Pusztatorony we found the pieces of two bone-decorated belts such as a typical belt-stiffener and the ending of the belt, but also a square and pierced belt-decoration with a slender ending of the belt that might relate to the ending of belt made of brass. The age of all those bone-remains can be identified based on the found coins dated between 1382 and 1427.

We found 1/A and 1/C pieces from the types of 1/A-1/B-1/C in Balatonszabadi being identified based on the typography by K. Németh András (K. Németh 2005,280-282.). The importance of this that the 1/A types we found in Balatonszabadi fall

Order and Read

Hungarian Modern and Ancient History & Literature

Books of
the Association of Hungarian History
Magyar Történelmi Társaság

Trianon forrásai EUR 18.00

Az őshazától Árpád
honalapításáig EUR 18.00

Dokumentumok a magyarok
megsemmisítéséről I. 1917-1967
EUR 18.00

Dokumentumok a magyarok
megsemmisítéséről II. 1917-
1967 EUR 20.00

A magyar tengerészeti nagyjai
EUR 18.00

With your order you support the work and
research of Magyar Történelmi Társaság

Poems of
Horváth Ödön: Dunakanyar
antológia
EUR 10.00

Prices are excl. mail costs
You can order via mail or
webshop
pay via bank or Paypal

AGORA Webshop

<http://www.mamut.net/kodex/shop/>

in with the ones had been found in the Nagykunság (part of the Great Plain, Hungary): in the cemeteries from the similar period in Ladánybene and Csengele-Bojárhalom. The type 1/C found in Balatonszabadi is totally the same as the belt-ending found in the cemetery in Nyársapát from the same period. (Figure 20.-24.)

Based on the few remains (Kötcse, Somogyvár) we should not think of local craftsmen as the producers, but other workshops in the country where those belts had been made and delivered in distance. The bone-decorated belts and their design show a sort of artistic talent and mastering in their skill of the producers. This opinion is well supported that those belts found in Balatonszabadi had been worn by prestigious people rather than poor or ordinary men. One of the owner of such a belt, for instance, was buried in the centre of the church itself.

We are in the opinion of that wearing such bone-decorated belt and being buried with it on found in this area is related to ethnical aspect (we might think on the Cumans) , rather than wealth and richness.

written by Dr. Kálmán Magyar, archaeologist
translated by E.L. Kronauer

Business

Alternative Energy & Antique Lime plasters in traditional farms and houses in Hungary

We have published an article about sun-collector implementation in a traditional farm house, that serves as a holiday house, or second home. In the general renovation and modernisation not only the energy source has been renovated, but the walls have been treated as well with the forgotten, but reborn 40-years of antique lime plasters. The house has been renovated, was modernised, but still kept its authentic original sphere. The article was published in *Hongarije in Zaken, i.e. Hungary in Business Dutch* magazine, in Dutch. Please read the article also in Dutch.

Duurzaam met zonnecollectoren en gepleisterde muren

Meer dan 5.000 Nederlandse gezinnen bezitten een vakantiehuis in Hongarije, zo blijkt uit diverse registers en administraties. Bij de eigenaren van een tweede woning is Hongarije

een geliefde bestemming geworden na Spanje, Frankrijk en Italië.

Veel van deze mensen kiezen voor een ruim perceel en bouwen daarop een nieuwe woning, maar anderen renoveren het bestaande oude boerenhuis. Deze bestaande huizen in goede conditie houden levert velen behoorlijke problemen op, aangezien er in deze lemen woningen over het algemeen geen verwarming was. De reden hiervoor is dat de familie altijd aanwezig was in het boerenhuis en dat er altijd vuur brandde. In de keuken werd de verwarming geregeld met een grote kachel waarop ook werd gekookt. De kamers werden over het algemeen door een oven of door kleine houtkacheltjes warm gehouden. Er was geen behoefte aan snel verwarmen na afwezigheid.

De muren van Hongaarse boerenwoningen zijn vaak van leem gemaakt, dat een uitstekende isolatie geeft. Dit natuurlijke materiaal houdt de kamers in de zomer lekker koel, en in de winter houdt het de warmte binnen. Wie alleen zomers komt, of af en toe enkele weken, kan het dan lastig krijgen. Als er in de herfst en winter niet doorlopend verwarmd wordt is het haast onmogelijk om het

huis rond kerst tijdig warm te krijgen. En omdat het huis afgesloten is geweest en het er toch afgekoeld is, wordt het ook erg muf. Het huis dat prettig is in de zomer, kan in de winter onaangenaam koud zijn, of zal op zijn minst pas aan het eind van de vakantie een warme, aangename en huiselijke sfeer krijgen.



Photo 5 Farm-house with solar-collector

Er moet dus gedurende de hele koude periode verwarmd worden. Dat kan met een centrale verwarming op gas, maar dat is in een huis dat leeg staat niet aan te raden. Een elektrische verwarming kan ook, want die kan onbewaakt draaien. Echter bij de huidige elektriciteitsprijzen geeft dat al bij een constante kamertemperatuur van 5 á 10 graden een hoge energierekening. En die temperatuur is eigenlijk al te laag. Met een dergelijke rekening wordt het haast een luxe vakantie – hier kijken we dan natuurlijk vooral naar de prijs.

Bovendien maakt dit type het huis niet snel warm als je er wel bent.

Is er nog een andere mogelijkheid?

Jazeker, die is er. Het is een simpele oplossing, die teruggaat naar wat er lokaal beschikbaar is. Wie er aan begint vraagt zich verwonderd af waarom hij er niet meteen aan gedacht heeft bij de eerste renovatie. Je moet de altijd aanwezige zon benutten, en de aloude pleisterlaag.

Aantal zonuren in Hongarije

In Hongarije ligt het aantal zonuren tussen 1.850 – 2.200 uur per jaar. Het is gedurende het hele jaar erg zonnig, en het blijft ook tot in oktober aangenaam warm. Bij helder weer kan het vermogen van de zonnestraling gedurende korte periodes zelfs de 1.000W/m² overschrijden. Wie daarvan gebruik maakt middels een zonnecollector kan zijn huis niet alleen in de zomer, maar het hele jaar door, goed verwarmen. Uiteraard is er in de winter minder zon, maar indien de collector goed geplaatst wordt blijft het effectief genoeg.

Wat levert de zonne-energie in Hongarije dan op?

Voor een eengezinswoning van 120 m², waar 4 personen wonen kan men met een relatief kleine zonnecollector van 5 m² in 70% van de jaarlijkse warmwaterbehoefte voorzien. In de wintermaanden is een constante temperatuur van 17 graden bereikbaar. De rest van het jaar, dus van de vroege lente tot de late herfst is in 100% van de behoefte te voorzien. De verwarming in de winter kan worden aangevuld met een open haard of een traditionele en heel sfeervolle tegelkachel. Men kan uiteraard een grotere zonnecollector installeren en daarmee in de winter ook geheel zelfvoorzienend zijn. Alleen is dat weer duurder in aanschaf, en blijft er in de zomer dan nog meer nuttige energie over. Wie weet is het dan een leuk idee om daarmee een zwembad te verwarmen. Met een zonnecollector kan men ook in Hongarije met een redelijke initiële investering nog niet de volle 100% van de warmtevoorziening in een huis dekken, maar er is wel een grote besparing haalbaar tot wel 60-70%. Dat maakt het investeren in het product de moeite waard, en het zou zonde zijn dit te laten liggen.

De pleisterlaag

Witkalk is een van de oudste materialen om mee te verven, en gek genoeg ook een van de gezondste. Door zijn samenstelling is het hygiënisch, bacterieel ontsmettend en geeft het het huis een schone en frisse witte uitstraling. Het is ook het goedkoopst, en daarom werd vanouds het grootste deel van de boerenhuizen van buiten gepleisterd en van binnen gewit. Ook nu gebeurt dat nog altijd. Een nadeel van deze methode is echter dat de pleisterlaag om de twee jaar opnieuw moet worden aangebracht. Dat de witkalk snel afgeeft als men er tegen aan leunt kan ook als nadeel worden gezien. Maar dat is slechts een klein ongemak van een verder heel handig product.

Gepleisterde huizen zijn vaak wit, maar er kan in vele kleuren gewerkt worden. Veel mensen kiezen ervoor om met een gewone verf over de witkalk heen te schilderen. Ze vergeten dan dat de kunststof verflaag de muur afsluit en het ademen ervan verhindert. Daardoor begint het onder de verflaag te schimmelen. Vochtproblemen beschadigen de muur, en het klimaat in huis verslechtert nog verder. De huidige technologie heeft hiervoor gelukkig een goede oplossing gevonden. Er is

een bepaalde kalksoort, die vooral door fresco- schilders wordt gebruikt. Om het beste resultaat te behalen, lieten zij hun witkalk eerst twintig jaar rijpen. In het huidige productieproces is dit niet haalbaar.

Onlangs is er een nieuw product op de markt gekomen door het gezamenlijke onderzoek van een Hongaarse frescoschilder en een Italiaanse verffabrikant. Dit product heet Múvészmész of ook wel CalcArt. Door een bijzonder productieproces komt de samenstelling ervan overeen met frescokalk die 40 jaar gerijpt heeft. De samenstelling is verrijkt met graniet- en marmerpoeder. Terwijl het de muur compleet afdekt, zowel binnen als buiten, ademt het zeer goed en herstelt het het ventilerende en vochtdoorlatende vermogen van de muur. Deze kalk kan bovendien tot in de kleinste kalkdeeltjes gekleurd worden. Het geeft niet meer af, en omdat het langer houdt zijn we ook van het tweejaarlijkse pleisteren af. Op zijn hoogst moeten we beschadigingen herstellen. De uitkomsten tot vakantiehuis verbouwde boerenwoning kan dus met een goede pleisterlaag en een duurzaam verwarmingssysteem wel degelijk comfortabel zijn gedurende

het hele jaar. Met een zonnecollector kan men een gemiddelde temperatuur bereiken van 17-20 graden, die na aanleg van de installatie verder vrijwel niets kost. Natuurlijk moet de installatie aangelegd en ook onderhouden worden, met om de vijf tot tien jaar een revisie, maar de warmtebron is verder gratis. Door deze constante temperatuur ontstaat een gezonder klimaat in huis, waardoor de muren droog blijven en de muffheid verdwijnt. De zonnecollector zorgt niet alleen voor de verwarming maar kan ook de warmwatervoorziening regelen. Bovendien is in de zomer het overschot aan energie zodanig dat ook een zwembad op een aangename temperatuur kan worden gehouden.

Met het gebruik van pleisterkalk worden de muren 'gezond'. Enerzijds door de reinigende werking van de kalk waardoor bacteriële besmettingen en schimmelvorming verdwijnt. Anderzijds wordt de natuurlijke ademen en ventilatie van de muren hersteld. Met de traditionele pleisterkalk moet er om de een of twee jaar opnieuw geschilderd worden. Daarentegen vereist pleisteren met de CalcArt pleisterkalk door zijn componenten – kunstmatig

verouderde witkalk, fijn zand, granieten marmer poeder – op lange termijn minder werk.

Mijn eigen boerenwoning heb ik onlangs geheel laten renoveren op deze manier. Het doet me goed om te weten dat ik er binnenkort ook in de koudste periodes van het jaar naar toe kan gaan zonder dat ik me de eerste twee dagen in vijf dekens moet wikkelen, of dat ik de burens moet vragen om het huis voor te verwarmen. Terwijl ik het hele jaar door kan “baden in zonnewarmte” zonder bang te hoeven zijn of het gas wel is afgesloten, of dat de gas- en elektriciteitsprijzen zullen worden verhoogd. De muren zijn gezonder, de sfeer van het antieke boerenhuis blijft onaangetast, of wordt hierdoor zelfs verbeterd, en de zomer hoeft niet aan witten gependend te worden. Zo is niet alleen mijn portemonnee, maar ook mijn omgeving beschermd.

Investeer in de toekomst, en laten we leven in een mooie en gezonde omgeving.

Voor meer informatie, advies en afspraak kun u bij de auteur terecht.

Éva Lilla Kronauer

Kódex Advies en Begeleiding

www.kodexconsulting.com

Sun-collector was implemented by Perimeter Kft., Hungary

www.perimeter.hu

Antique lime plasters by Fónix-Múzsart Kft., Hungary

www.muzsart.com

You can order CalcArt, antique lime plaster in our AGORA Online webshop www.mamut.net/kodex/shop



website 1 www.perimeter.hu

For
office buildings, bank buildings, flats and family
houses

General construction
From design to deliver including engineering,
climate implementation,
security system,
electronic system
traditional and alternative energy
such as solar or ground-water pump warming and
heating implementation

*More information & recommendation
contact us: info@kodexconsulting.com*

Art

Exhibition in Galerie Suez



Exhibition of

Miklós Sáros, Hungarian artist

28 November 2009 - 24 January 2010

More information and invitation see

www.galeriesuez.com

Exhibition of

Alexandra Zoi

3 March 2010 – 24 March 2010

More information and invitation see

www.galeriesuez.com



website 2 www.galeriesuez.com

E-mail : contact@galeriesuez.com
Tamas Fulop + 31(0) 620539437)
Csilla Tordai + 31 (0) 621274542)
Eva Lilla Kronauer + 31 (0) 646208173)

Bezoekadres :
Suezkade 117, 2517 CB Den Haag

December

Exhibition of the Kepes Association
28. Nov. 16:00 Opening of the Exhibition
28. Nov. - 7. Jan. 2011. Exhibition

November

Exhibition of Csaji Attila
31.Oct. 16:00 Opening of the Exhibition
31. Oct. - 26. Nov. Exhibition

October

Exhibition of Czabány György
3 Oct. 16:00 Opening of the Exhibition
3.Oct. - 29. Oct. Exhibition

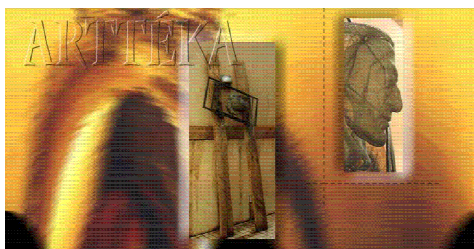
September

Exhibition of Forgó Arpád
5 Sept. 14:00 Opening of the Exhibition
5 Sept.- 1.Oct Exhibition

May-June

Exhibition of Für Emil
16 May Cimbaal Concert by Micheal Mantz
13 June Jazz Concert

Art Partners – Partners in Art



website 3 artteka.freeweb.hu

Arttéka, Art without Borders Association
Terény, Hungary
Exhibitions, Performances
Concert and Conference Hall
In an wonderful nature of Cserhát



website 4 www.kodexconsulting.com

Art Management, Culture Management



website 5 www.tconsulting.com

Art Consulting – Expositions



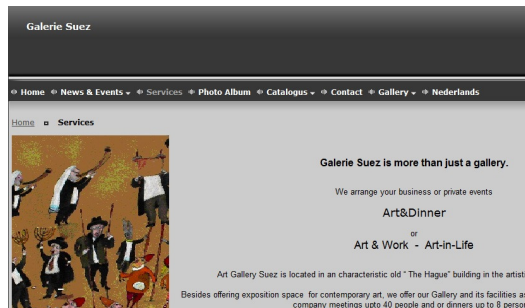
website 6 kulturhaz.blogspot.com

Hungarian-Dutch Cultural Agenda



website 7 www.magvarkaveház.com

Association of Modern Art & Culture



website 8 www.galleriesuez.com

Galerie Suez
Expositions, Art Dinners
Events

**Institutions and Media on
Hungarian—Dutch
relationship:**

Hongarije in Zaken
www.hongarijeinzaken.nl

Hongarije Vandaag
www.hongarijevandaag.nl

Hungarian Investment
www.itd.hu

International Culture
Activities in the Netherlands
www.sica.nl

Most Magyarul
www.mostmagyarul.nl

Embassy of the Hungarian
Republic in Den Haag
www.hungarianembassy.nl

Embassy of the Royal
Netherlands
www.netherlandsembassy.hu

Chamber of Commerce in
the Netherlands
www.kvk.nl

Chamber of Commerce in
Hungary
www.mkik.hu

Hungarian Business
Network
www.huchamber.nl

**Hungarian Cultural and
Natural
Heritage Seminar
and Film Club
is organized and supported
by**

Kódex A&C

International Management &
Culture Management, Business
communication, project,
process management,
seminars and language
courses. tourist advisory, rent a
house.

Sfinxdreef 22, 3564 CN Utrecht
Tel: + 31 646 208173
<http://www.kodexconsulting.com>

TCH Art Consulting
Henegouwselaan 17
1181CV Amstelveen
Tel: 020 6472372
www.tconsulting.eu

**Hungarian Culture
Institute**

1000 Bruxelles, Rue
Treurenberg, 10
E-mail: info@bmki.be
Tel: 32 / 2 - 209-07-50
Fax: 32 / 2 - 209-07-59
<http://www.hungarianinstitute.be>

**Hungarian Art Café
Magyar Kávéház
Amsterdam**

www.magyarkehaz.com
email:
contact@magyarkehaz.com

Read actual culture programs
[Http://kulturhaz.blogspot.com](http://kulturhaz.blogspot.com)

We are looking for lectors
in English language
On voluntary base
Email:
info@kodexconsulting.com

Association of Lulu's Return

A film and research on the
children trains in the years of
1921-1930

Please help our work
with your financial support
<http://lulusreturn.blogspot.com/>



Colofon

Kódex Bulletin
International Management
& Culture Management

4 issues per year

Nr. 10.
2010/1 February

Editor (s):
Kronauer Éva Lilla
Tordai Csilla

Cover page:
Woman by Zsolt Lencsés

ISSN 1873-3980
First issue:
1 January 2007

Price:
Online: free

Printed:
In the Netherlands
EUR 3 per issue
EUR 11,50 per year
In Europe
EUR 4,00 per issue
EUR 15,00 per year

Overseas
EUR 5,00 per issue
EUR 18, 00 per year

Publication, subscription
and advertisement:
Kódex Advisory
Address:
Sfinxdreef 22,
3564 CN, Utrecht
the Netherlands

Webpage:
www.kodexconsulting.com
Email:
info@kodexconsulting.com

Bank Account:
Rabobank Utrecht
36.92.78.976

SWIFT RABONL2U

IBAN NL96 RABO
03692789 76

Hungarian Electronic
Periodicals
[http://epa.oszk.hu/
kodex_bulletin](http://epa.oszk.hu/kodex_bulletin)