

FROM ECLECTICISM TO BRUTALISM

ARCHITECTURAL VALUES
EXPLORED BETWEEN 2017-2022
IN BUDAPEST





FROM ECLECTICISM TO BRUTALISM

Budapest's most impressive and unmistakably unique feature is undeniably the panoramic view of the Danube and the predominantly eclectic buildings that make up the city centre. The most outstanding architectural works which are officially recognised as part of the universal heritage of the world are usually nationally protected monuments. In addition to the iconic buildings, there are also a large number of locally protected buildings and complexes here. However, many of the houses built in more recent periods are still to be discovered.

The Municipality of Budapest, recognising the importance of passing on the city's architectural heritage to posterity, has been placing buildings of architectural value that have a significant impact on the city's atmosphere under protection continuously since 1994 up to this very day. Local protection can provide the attention and care that buildings not yet protected as monuments but worthy of preservation, as treasured parts of the city, desperately need.

Since 2017, the Ordinance of the Municipality of Budapest on the protection of the townscape has made it possible to protect architectural assets identified during explorations initiated on the basis of special professional criteria ex officio in addition to external initiatives or relevant to specific areas. In recent years, the Urban Planning Department has taken advantage of this opportunity to carry out thematic research by examining buildings and ensembles of buildings to be preserved in the capital.

The findings of this thematic research are illustrated in the following tables, which also show the evolution of architectural styles as part of a time travel from the late 19th century to the early 1970s, from eclecticism to brutalism. They include eclectic buildings from the Great Boulevard area, industrial buildings from many parts of the city, exciting buildings from the interwar period showing a variety of stylistic trends, and works representing the evolution of architecture in the decades after 1945. The ca. 100 buildings on display are a selection from more than 340 buildings that have been placed under protection by the Municipality of Budapest since 2017.



- ECLECTIC BUILDINGS
- BUILDINGS BETWEEN THE TWO WORLD WARS
- INDUSTRIAL BUILDINGS
- BUILDINGS AFTER 1945

ECLECTIC BUILDINGS



ECLECTIC BUILDINGS

The term eclecticism is basically applied to the main architectural trend of the second half of the 19th century, which combines different styles, periods, concepts, classical and innovative elements at the same time. The term is related to historicist architecture, which is the revival and reuse of styles from past eras. Early historicism sought to achieve stylistic purity by evoking a particular historical style. This is when, for example, pure neo-renaissance or neo-gothic buildings were created, and later eclecticism was created by the combination of various styles. Its uniqueness lies in the freedom and creativity achieved through selection. The term comes from the Greek word eklego (to select, to choose), which means "to choose the best". In Hungary, the period of historicism roughly coincided with the rapidly developing era of dualism. This is the reason why the style is still very much a part of the city's image, as the economic boom always brought with it a lot of construction, the memory of which is still preserved in our eclectic buildings.



○ PROTECTED IN 1994-2017 ● PROTECTED IN 2017-2022

ECLECTIC RESIDENTIAL BUILDINGS

VII. DOHÁNY UTCA 39.

- designed by: Kott Lajos, 1898-1899
- residential building

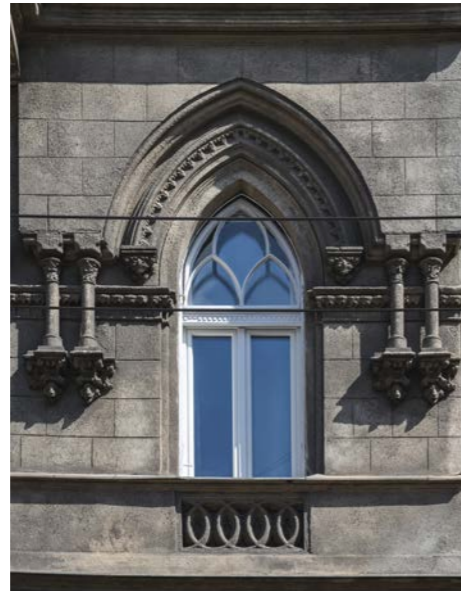


photo: E. Juhász Veronika

IX. RÁDAY UTCA 38-40.

- designed by: Schannen Artúr and Schannen Ernő, 1911
- residential building

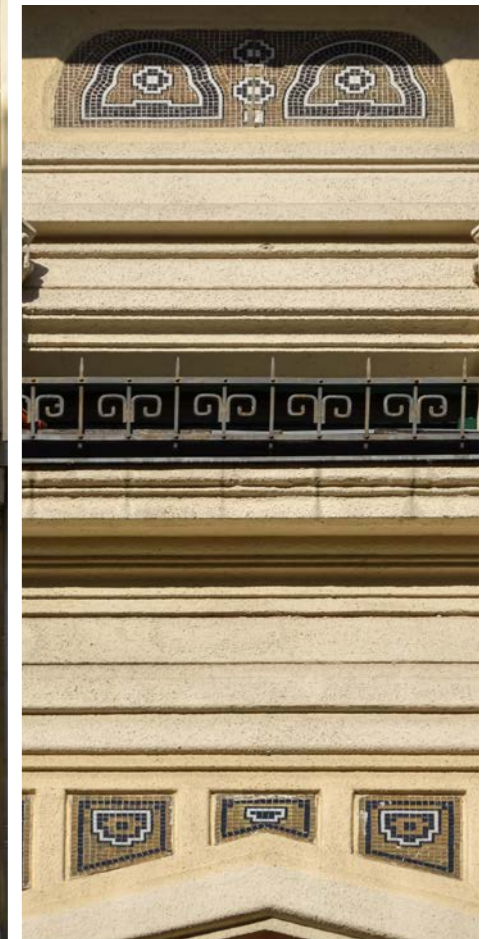
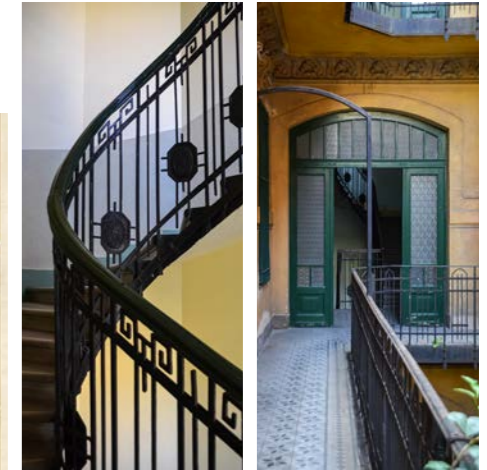
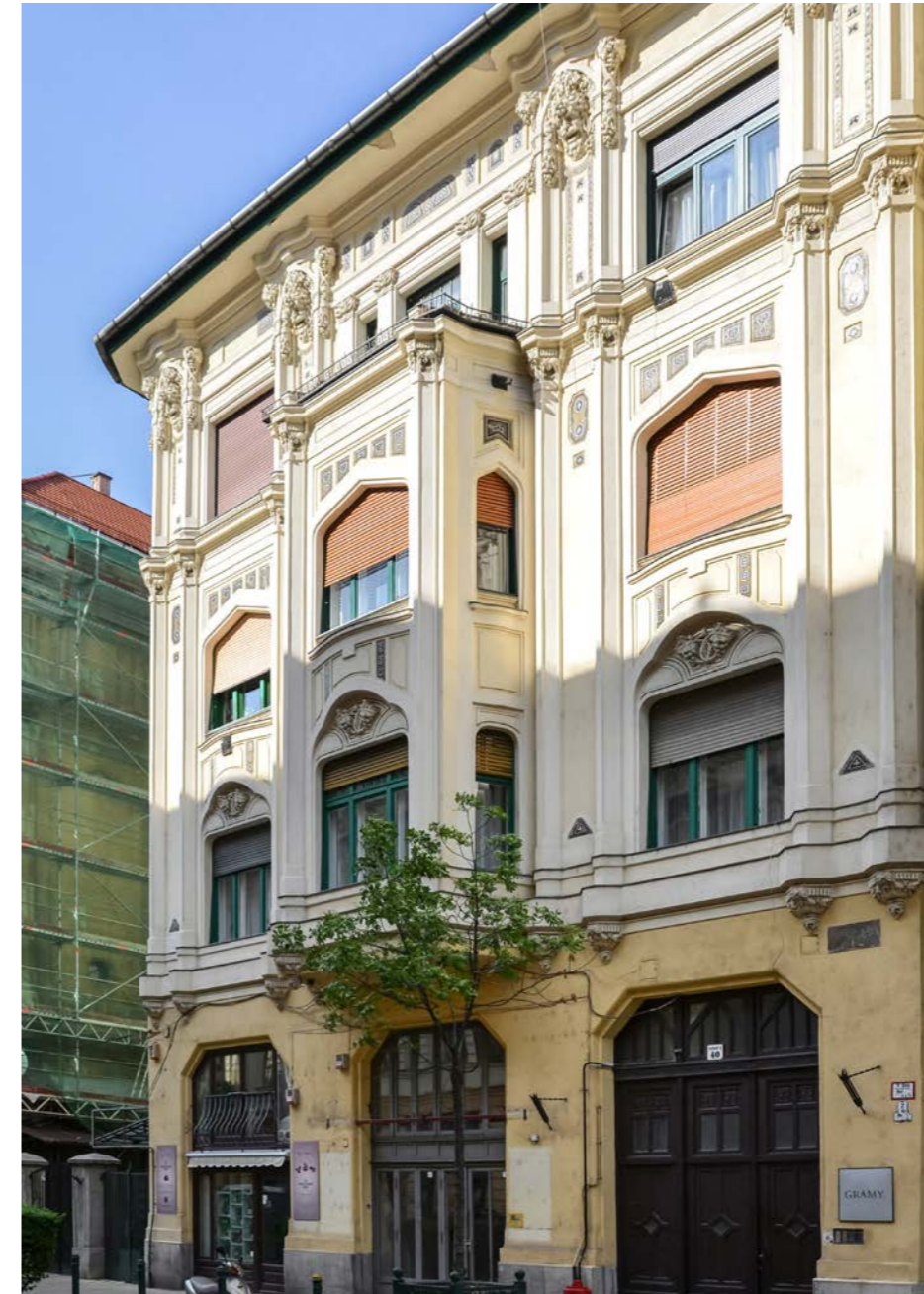


photo: E. Juhász Veronika

ECLECTIC FACADES

01

VIII. BRÓDY SÁNDOR UTCA 13.

- designed by: ifj. Nagy Károly, 1904
- residential building

02

VI. JÓKAI UTCA 36.

- designed by: Malatinszky and Skacel, 1897
- residential building

03

VII. AKÁCFA UTCA 9/A

- designed by: unknown
- residential building

04

VIII. BAROSS UTCA 36.

- designed by: unknown
- residential building

05

IX. ERKEL UTCA 9.

- designed by: unknown, around 1888
- residential building

06

VIII. RÁKÓCZI ÚT 9.

- designed by: unknown
- residential building

07

VII. AKÁCFA UTCA 25.

- designed by: Román Ernő and Román Miklós, 1911
- residential building

08

VII. KERTÉSZ UTCA 18.

- designed by: Fekete Elek, 1887-1888
- residential building



photo: E. Juhász Veronika

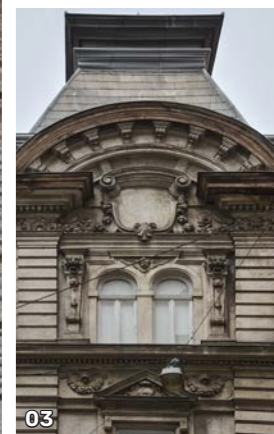
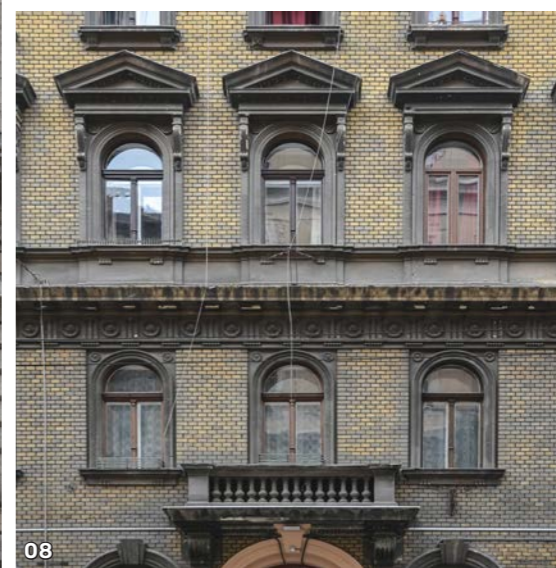


photo: E. Juhász Veronika

ECLECTIC DETAILS

01

VIII. BRÓDY SÁNDOR UTCA 13.

- designed by: ifj. Nagy Károly, 1904
- residential building

02

VI. JÓKAI UTCA 36.

- designed by: Malatinszky and Skacel, 1897
- residential building

03

VII. AKÁCFA UTCA 9/A

- designed by: unknown
- residential building

04

VIII. BAROSS UTCA 36.

- designed by: unknown
- residential building

05

VI. PODMANICZKY UTCA 14.

- designed by: unknown
- residential building

06

VIII. RÁKÓCZI ÚT 9.

- designed by: unknown
- residential building

07

VIII. VAS UTCA 15/A-B

- designed by: Klinger József, 1897
- residential building

08

VII. KERTÉSZ UTCA 18.

- designed by: Fekete Elek, 1887-1888
- residential building

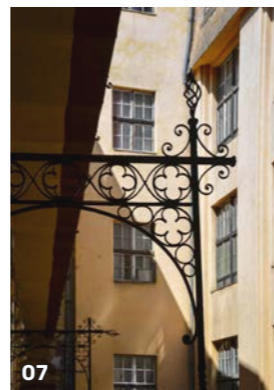
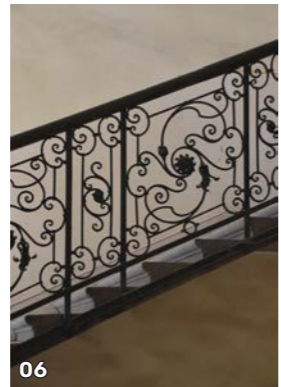


photo: E. Juhász Veronika

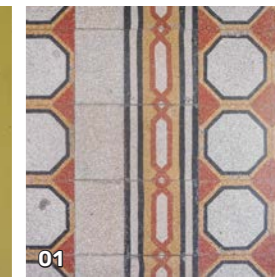
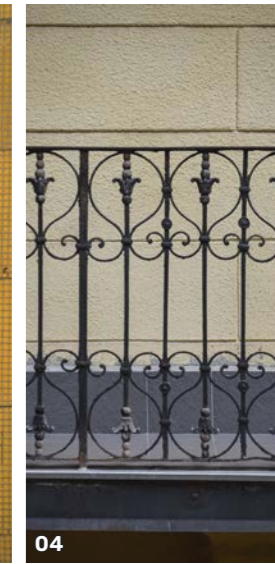
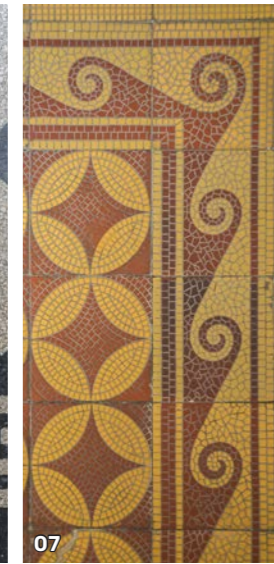


photo: E. Juhász Veronika

INDUSTRIAL BUILDINGS



INDUSTRIAL BUILDINGS

The modern architecture of the 20th century could not have come into being without industrial architecture. The legacy of industrial architecture is a sober and clean use of structure and materials combined with functionality. The architecture of the early 20th century would not have embraced these principles, if a sense of social responsibility had not been awakened in architects in response to the wastefulness of the previous era, the 'happy peacetime'. The rationality of industrial architecture was just appropriate to express this. For many, these buildings seem to be gigantic, formidable and dark, and their mass is awe-inspiring and admirable. They are beautiful because their beauty is the result of a quest for functionality, where each element has a precise and important role to play. The rusted metal, the worn brick, the broken glass windows, the blackened concrete floors soaked in thick oil, all represent beauty bearing the marks of decay and time. By now, the vast interiors of numerous once-abandoned industrial buildings or halls, as well as the details and transparency of their reinforced concrete and metal structures, have entered the cultural scene as a found aesthetic. Exhibition spaces, movement theatres, creative workshops are now operating in the spaces of industrial heritage preserved in their original state.



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INDUSTRIAL BUILDINGS

XVI. MARGIT UTCA 114. (ARANY JÁNOS UTCA 53.)

- designed by: unknown
- hall No. 35 of former IKARUS factory, early 20th century



photo: Építészeti Értékvédelmi Csoport

IV. BAROSS UTCA 91-97.

- designed by: unknown
- hall No. 2 of former DUCLOS mining machinery plant around 1960

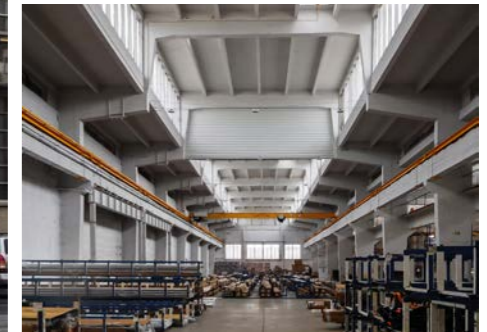


photo: Építészeti Értékvédelmi Csoport

IX. GYÁLI ÚT 18-20.

- designed by: dr. Barát Béla and Novák Ede, 1914
- Former warehouse hall of the Hungarial Royal Postal Service

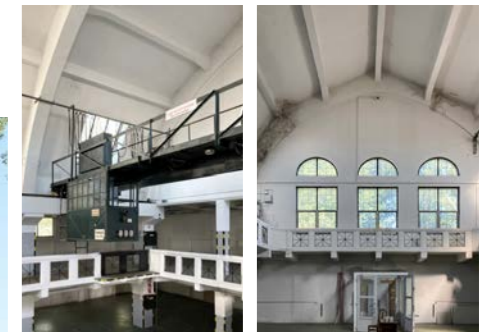


photo: Hullár Mátyás

INDUSTRIAL BUILDINGS

01

IV. VÁCI ÚT 91.

- designed by: unknown, 1924-1926
- water tower, chimney

02

VIII. KÖNYVES KÁLMÁN KÖRÚT 76.

- designed by: unknown
- engine factory

03

XII. EÖTVÖS ÚT

- designed by: Zielinski Szilárd, 1913
- powerhouse and water tower

04

IV. VÁCI ÚT 91.

- designed by: unknown, 1924-1926
- factory hall

05

VIII. BRÜLL ALFRÉD UTCA 1.

- designed by: unknown
- tram depot

06

XVIII. GYÖMRŐI ÚT 83.

- designed by: unknown, 1986
- hall

07

XVIII. JÓZSEF UTCA 8-14/B

- designed by: unknown
- hall

08

XIX. HOFHERR ALBERT UTCA 5.

- designed by: unknown
- hall



03



04



04

photo: Építészeti Értékvédelmi Csoport



01



02



05



06



07



08

photo: Építészeti Értékvédelmi Csoport

FORMER HAGGENMACHER BREWERY

An excellent example of industrial buildings being used for cultural purposes is the former Haggenmacher brewery in Budafok. Today, the buildings of the factory are home to studios and creative companies and the venues of exhibitions and musical performances. The heyday of the brewery dates back to the industrialisation of the late 19th century, when large-scale brewing quickly displaced the small breweries of the past. By 1875, Haggenmacher was the second largest brewer after Dreher in Kőbánya. At this time, the silhouette of the brewery was crowned by several chimneys and framed by a relatively uniform and enclosed row of buildings facing the streets. However, by the end of the millennium, the once imposing industrial site had fallen into a state of disrepair, as most of the buildings were no longer used after the brewery ceased to function. Fortunately, however, a slow transformation began in 2004 with the revival of the area as an arts centre. By 2022, the concept seems to have been vindicated, as Art Quartier Budapest, which launched the development, is becoming an increasingly important and recognised player in the Hungarian art scene as an independent cultural institution, thus enhancing the value of the other buildings in the area.

XXII. NAGYTÉTÉNYI ÚT 48-50.

- designed by: unknown, 1886-1873
- former Haggenmacher brewery



photo: Juhász Norbert

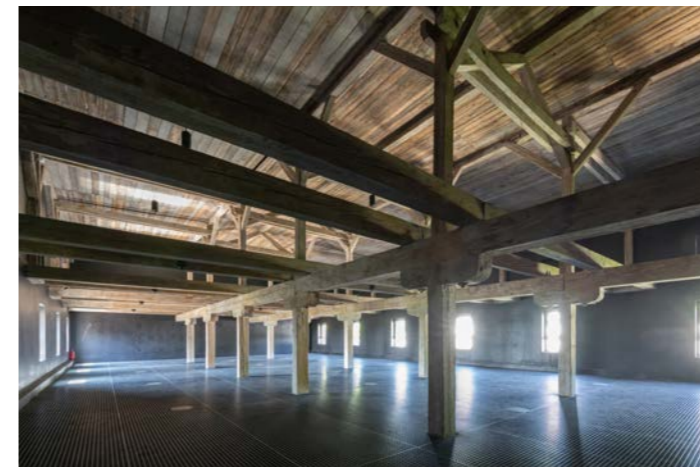


photo: Juhász Norbert

INDUSTRIAL BUILDINGS ON HÁROS ISLAND

The two halls built for Atlantik Shipyard on Háros Island, which was turned into a peninsula by filling when the Danube was regulated in 1911, could not be used for their original purpose, as the company went bankrupt in 1927, before production could have started. In the 1930s, the Royal Hungarian Army built a barracks on the northern part of the peninsula and used the buildings of the former shipyard for storage. Among the buildings on the site of the former shipyard, the large hall with the inscription 'Shipyard' on Hárosi-Duna, the neighbouring narrower building, also with stone paving, and the brickarchitectural building on the main branch of the Danube stand out in terms of their architectural value. The barracks was originally built for the cavalry, but was later used by the river flotilla as well. The original barracks buildings are in line with the two porticoes enclosing the entrance gates and behind them, in a second row built parallel to them. The brick cladding, limestone plinths and slate roofs applied to all the buildings lend the complex a uniform appearance, although their height and number of storeys, as well as their architectural details, are varied.

XXII. HÁROS UTCA 1-3.

- designed by: unknown, after 1932
- former Hunyadi János barracks

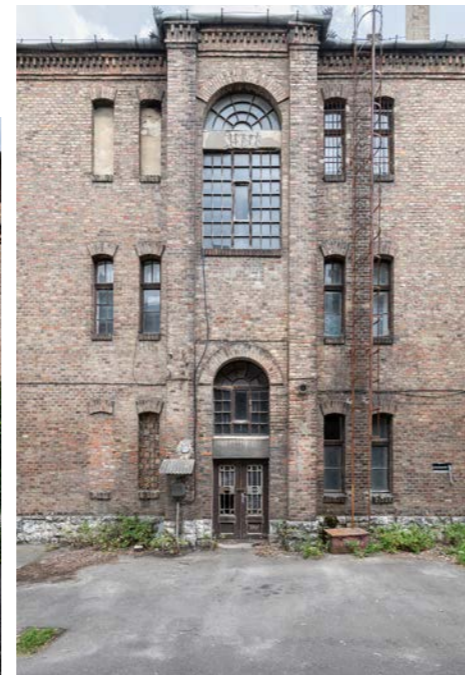


photo: Juhász Norbert

XXII. HÁROS SZIGET

- designed by: unknown, after 1922
- building 1 of the former Atlantica Shipyard

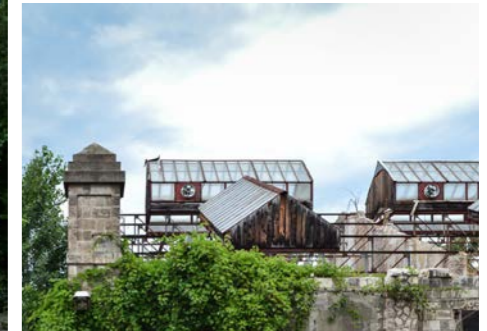


photo: Barta Gyöngyi

XXII. HÁROS SZIGET

- designed by: unknown, after 1922
- the brick-architectural building of the former Atlantica Shipyard



photo: Barta Gyöngyi

THE UNFOLDING OF THE EARLY MODERN ARCHITECTURE



THE UNFOLDING OF THE EARLY MODERN ARCHITECTURE

Budapest became a world city during the eclectic period following the Austro-Hungarian Compromise of 1867. Its image is determined by the huge volume of historical buildings, but it also continued producing significant and varied architectural output between the two world wars, which further shaped the cityscape. The architectural assets revealed through thematic research vividly demonstrate the diversity of architecture of the period and the complex system of relationships between the different stylistic trends.

The development of new architectural ideas, which had been maturing since the turn of the century, was brought to an end by the First World War, with the dissolution of the Habsburg Monarchy, the Trianon Peace Treaty, and the short existence and fall of the Republic of Councils in Hungary. The zeitgeist led to the rise of conservative and nationalist trends in the architecture of the 1920s. Conservative trends include, above all, the various historicist styles, but they are very different from the eclecticism of the late 19th century. Their aim is to evoke a topos or atmosphere from the past. The expression of national identity was also supported by the emergence of the folk movement. Art Deco is a movement between the modern and the conservative, as it breaks away from the historicist styles and uses modern forms in part, but it does not yet abandon decoration.

Modern architectural trends, which emphasise practicality, function and interior content rather than exterior appearance, have arrived from several directions. The influence of the German Bauhaus, which sought to use technological innovation to solve social problems, was decisive. From the 1930s onwards, the influence of Italian rationalist architecture also became significant through the increasingly close links with Italy. These influences were adjusted by domestic architecture to local conditions. The turning point in the proportions of conservative and modern architecture occurred towards the end of the 1920s and, from the 1930s onwards, modern became increasingly popular. After the Great Depression of 1928, some builders sought to take advantage of the financial benefits of the new architecture, which often resulted not only from rational design but also from less decorated and therefore more cost-effective construction. In addition, technical advances in the field of building materials and construction also contributed to the spread of the new architecture.



○ PROTECTED IN 1994-2017

● PROTECTED IN 2017-2022

NEO-BAROQUE BETWEEN THE TWO WORLD WARS

In the first decades of the 20th century, one of the main aims of architecture was to create works of quality and monumentality, i.e. memorial-like works, or, in the less sophisticated cases of the time, especially in the case of tenement houses, to design buildings that were elegant and well-situated from the outside, which in turn made the apartments within easier to let. The neo-baroque residential building at the junction of Ugozca and Hertelendy streets was built as a tenement for the officials of Ganz-Danubius Co. The appearance of the building was elegant and representative for its time and had a special prestige among the historicist trends, which sometimes also intended to reflect national aspects. It allowed the citizenry living in such buildings to project a long sought-after image and standard of living. The designer, Gyula Wälder, wanted nothing more than to fit in with and somehow bring back and recapture the old atmosphere of the city. In the palatial foyer of the Pannónia street residential building, one is accompanied by a baroque stone balustrade to the level of the staircase, where the beautifully structured staircase arches and resting places are flanked by elaborately crafted wrought-iron balustrades. These buildings reflect the essence of the neo-baroque appeal of the period.

XII. UGOCSA UTCA 5. (HERTELENDY UTCA 8.)

- designed by: Wälder Gyula, 1925
- residential building

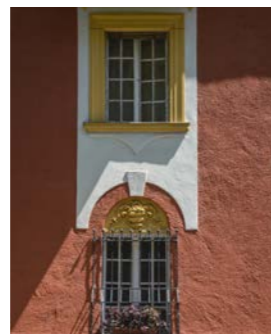


photo: Juhász Norbert

XIII. PANNÓNIA UTCA 36. (BALZAC UTCA 38., GERGELY GYŐZŐ UTCA 1.)

- designed by: Böhm Henrik, Hegedűs Ármin, 1927-1928
- residential building

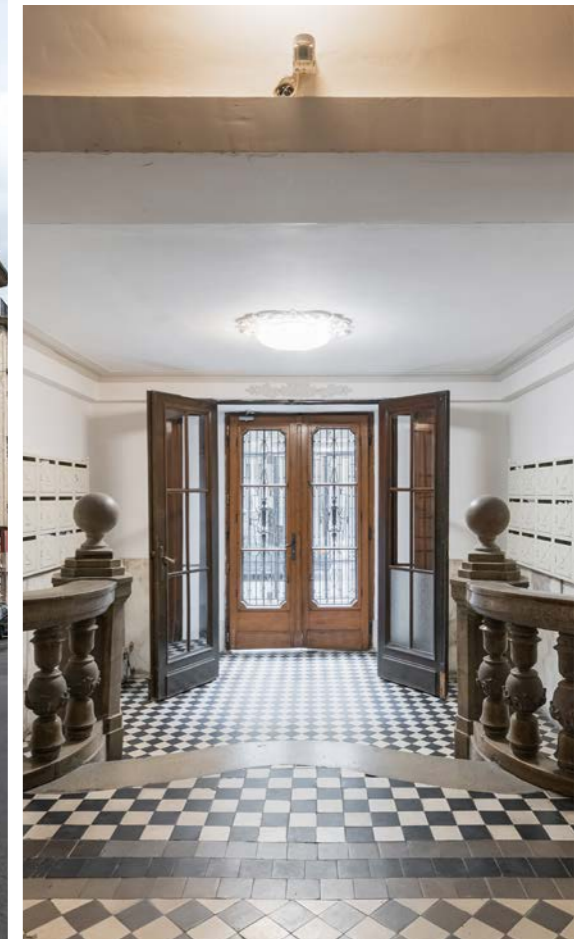
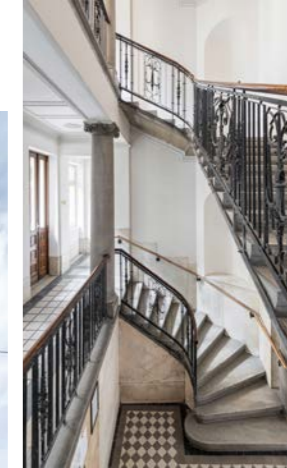


photo: Juhász Norbert

NEO-CLASSICISM BETWEEN THE TWO WORLD WARS

Neo-classicism is an exciting, but perhaps less talked about branch of the diverse stylistic trends of architecture between the two world wars. At first glance, historicism, which revives old styles, seems to be in stark contrast to the modern movement that laid architecture on new grounds, however, there are many theoretical and formal links between classicism and modernism. The functionalist spatial organisation and puritan massing of modern architecture is almost a step away only from the moderation of classicism, which strives for rationality. It is therefore no coincidence that the two styles are more directly linked in many Scandinavian countries. Although neo-classicism is less widespread in Hungary, there are some fine examples of it. In György Masirevich's residential building facing two streets, we can observe the strictly regular façades, and in Gedeon Gerlóczy's villa, the refined massing is emphasised by some neo-classical elements of elegant lines, with columns and steps that are cannellured (divided by vertical grooves). Gyula Sándy's calmly proportioned Evangelical Church of Angyalföld, on the other hand, can be regarded as a more conservative, classical example of the style.



XII. ROSKOVICS UTCA 8.

- designed by: Gerlóczy Gedeon, 1939-1940
- residential building



photo: Juhász Norbert



XIII. KASSÁK LAJOS UTCA 22. (TAKSONY UTCA 12.)

- designed by: Sándy Gyula, 1935
- Evangelical church and pastor's residence



photo: Juhász Norbert



I. HATTYÚ UTCA 4. (BATTHYÁNY UTCA 37.)

- designed by: Masirevich György, 1938-1939
- residential building

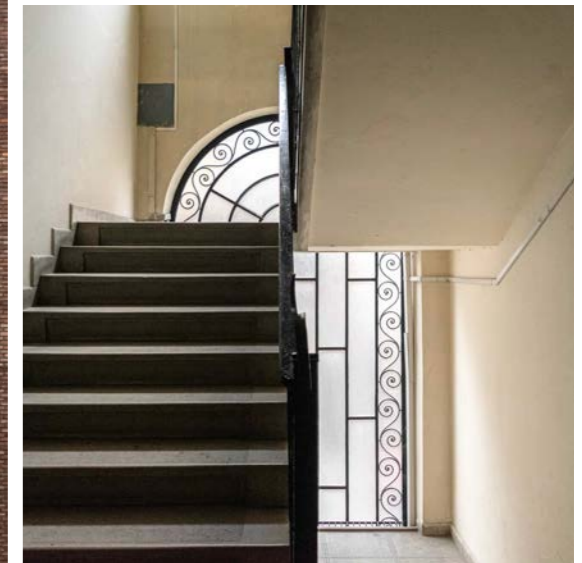


photo: Katona Dóra, Budapest100

EXPERIMENTATION

Towards the end of the 1920s, the works of the most prominent architects of the period represent a unique reinterpretation and freely formed, experimental application of the individual stylistic elements. These same designers became outstanding representatives of modernism taking hold later. The tiny building in Zivatar street, with its neo-baroque and art deco formal features, is also unique in the diverse oeuvre of Lajos Kozma. The street façade of the residential house is characterised by expressive opening frames and the baroque curved closure of the side façade. An archive photograph of the original state shows the stepped mass of the building unfolding towards the garden, which takes an almost unexpected stylistic turn towards the modern. The romantically shaped, battlemented building on Somlói road occupies a special place in the oeuvre of Gyula Rimanóczy, who later became famous for his modern buildings, and exemplifies the diverse and transitional period of architectural styles in which it was built. In the building on Pasaréti road, Aladár Árkay's folk art nouveau style of the early 20th century lives on in the romantic-style tower with a conical roof, clad in limestone, but there are also traces of Art Deco, for example in the design of the balustrade along the staircase.



II. ZIVATAR UTCA 9.

- designed by: Kozma Lajos, 1924-1925
- residential building

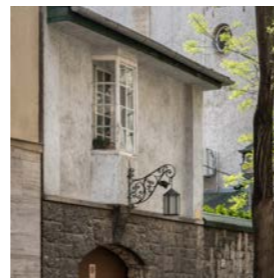


photo: Juhász Norbert, archive: Beke-Varga: Kozma Lajos, Akadémia Kiadó, 1968



II. PASARÉTI ÚT 10.

- designed by: Árkay Aladár, 1928
- residential building

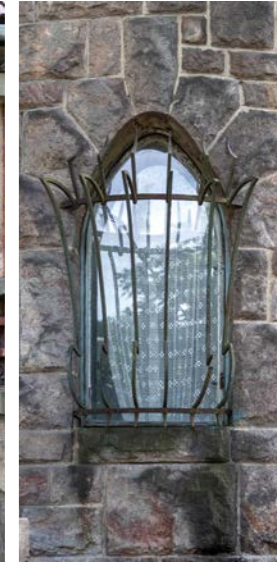


photo: Juhász Norbert



XI. SOMLÓI ÚT 6/B

- designed by: Rimanóczy Gyula, 1927
- residential building

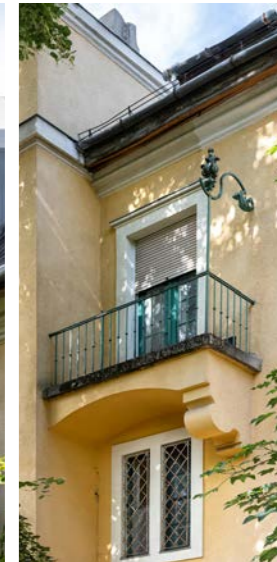


photo: Juhász Norbert

ART DECO RESIDENTIAL BUILDINGS

Art Deco is typically the style of the 1920s, appearing mainly in architecture, applied arts and fine arts. The most striking features of the style are geometric stylization, the geometrically organised system of decorative elements, the use of precious, expensive materials and the special, thought-out harmony of simplicity. An Art Deco building is a blend of Art Nouveau ornamentation with the purist sobriety of the constructivist avant-garde. The first great Art Deco building in Budapest was the apartment block erected in Gyöngyösi street, a neglected rural neighbourhood at the time, the monumental and characteristic mass of which stood out as an ornament of Angyalföld, as a representative of the new and beautiful style of Art Deco. Independently of the style, it is interesting to note that the main façade was decorated with a crowned coat of arms reminiscent of the Horthy regime and the irredentist inscription, the Hungarian national prayer proclaiming the country's resurrection from the shock of Trianon: "I believe in God / I believe in my homeland / I believe in the eternal divine justice / I believe in the resurrection of Hungary/ Amen", which was removed in 1948 after the complete communist takeover.



XIII. GYÖNGYÖSI UTCA 4.

- designed by: Freund Dezső, 1925-1926
- residential building

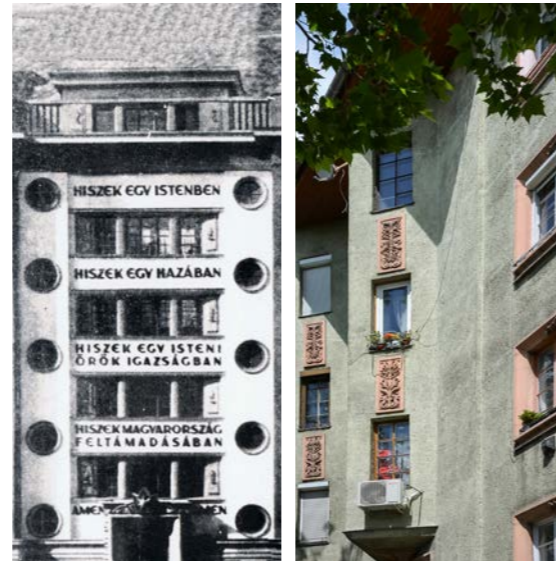


photo: E. Juhász Veronika, archive: Angyalföldi Helytörténeti Gyűjtemény



XIII. PANNÓNIA UTCA 19.

- designed by: Spiegel Frigyes and Kovács Endre, 1928-1929
- residential building



photo: Juhász Norbert



VII. AKÁCFA UTCA 6. (DOHÁNY UTCA 41.)

- designed by: Freund Dezső, 1928
- residential building



photo: Juhász Norbert

TRANSITION TO THE MODERN

When the “new architecture” began to spread with increasing momentum from the mid-1930s, the opposition to modern architecture was typically psychological, aesthetic and political. Although modern buildings were convincing from the point of view of practicality, they did not aesthetically compensate for the loss of artistic values taken over from historical styles. The new architecture required too rapid a change of taste, not only among the general public, but even among professionals, on the basis of completely new aesthetic standards. Since it was no longer possible to return to any form of eclecticism after its devaluation on an international scale, a turn to folk architecture seemed to be the only ‘artistically’ possible way forward. The characteristic metal-and-glass corner window of the building in Kresz Géza street is framed by bands of plaster decorated with folk motifs. It appears as if the cantilevered doorway, decorated with reliefs, was not in the same building as the one shown by the outside. The façade of the building in Visegrádi street is decorated with two works by the sculptor János Sóváry. The relief above the entrance depicts the harvest, while the stone-clad solid façade features a stone statue of a woman wearing a “Matyó” folk costume.

XIII. KRESZ GÉZA UTCA 38. (CSANÁDY UTCA 6/A)

- designed by: Kellermann László, 1940–1941
- residential building

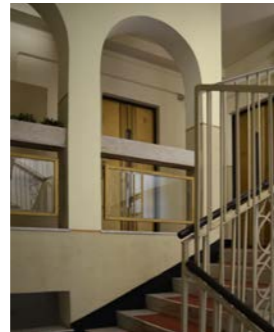
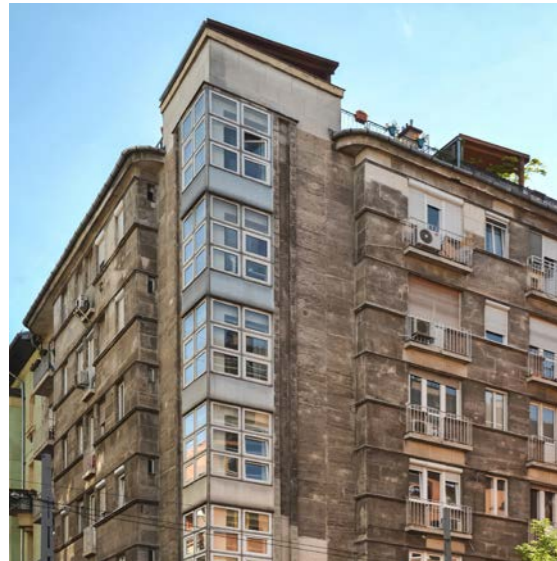


photo: E. Juhász Veronika

XIII. VISEGRÁDI UTCA 38/B (CSANÁDY UTCA 10.)

- designed by: Krausz Gábor, 1942
- residential building

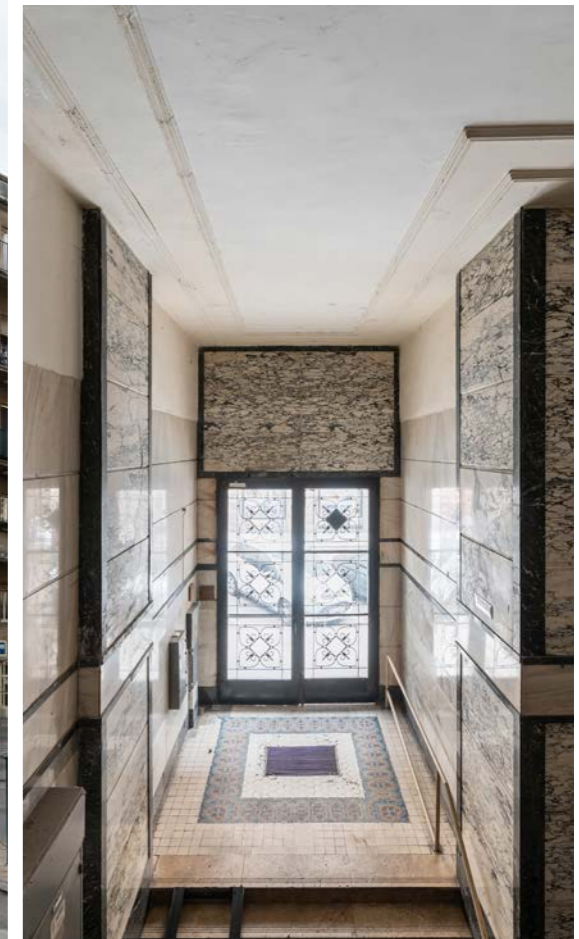
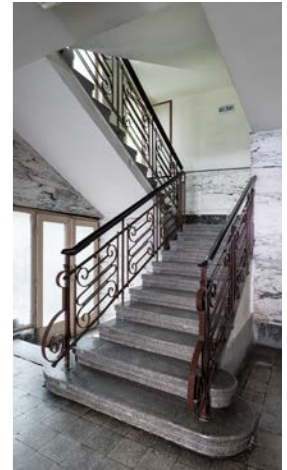


photo: Juhász Norbert

EARLY MODERN RESIDENTIAL BUILDINGS

The term “modern” was first used in the late Middle Ages and early Renaissance to describe “contemporary”, up-to-date architecture. It had a pejorative meaning and was used to express the barbarous, vulgar architecture of the day, as opposed to the ideal architecture of antiquity. The early modern architectural movements of the first half of the 20th century used the word “modern” to distinguish themselves from the “formal confusion” and the unreasonable and wasteful architectural solutions of historicism and Art Nouveau, although in some countries even Art Nouveau itself was considered as modernism. The trend leaning from Art Nouveau towards Art Deco was also an attempt to find the way to modernism, which explains why the streamlined massing characteristic of the late period of Art Deco appears in several early modern buildings as well, and why the influence of Art Deco can also be traced in their interior design. The multi-apartment residential buildings of the period were generally characterised by rational spatial organisation, an elegant sense of space and the use of precious materials.



II. KELETI KÁROLY UTCA 16.

- designed by: Hámor István, 1943
- residential building



photo: Juhász Norbert



II. FÉNY UTCA 2. (RETEK UTCA 13.)

- designed by: Vidor Pál, 1940
- residential building

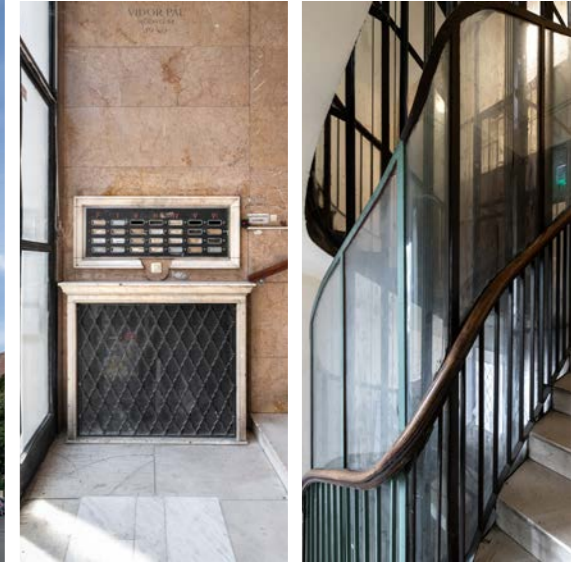


photo: Juhász Norbert



I. GELLÉRTHEGY UTCA 29-31.

- designed by: Irsy László, 1934
- residential building



photo: Juhász Norbert

EARLY MODERN RESIDENTIAL BUILDINGS

At the beginning of the reconstruction following the Second World War, the takeover of modern architectural going on since the early 1940s continued. European-standard residential and public buildings were created, often in a way that went against the tastes of the general public, especially the intellectuals of the lower middle classes. The application and use of the principles of modern architecture happened too quickly, and many superficially adopted formal elements became merely fashionable, nevertheless, the ambitions were certainly forward-looking. At the time of its construction, the 8-storey, arcaded residential building on Bem rakpart was one of the last Mohicans of early modern architecture with its unique geometry, spacious, generous staircase, sophisticated use of materials and apartments with panoramic balconies. The idea of the Pioneer Railway is linked to the birth of the Hungarian pioneer movement in 1946. Running the Pioneer Railway (now the Children's Railway) with children was one of the tools of socialist education, therefore architects designed the size of the station buildings primarily to serve children, and secondarily as an integral part of the landscape. Thoughtfully composed using the tools of modern architecture, these buildings are examples of early modern architecture in harmony with the natural environment.

XII. SZAMOS UTCA 5. (MAROS UTCA 42.)

- designed by: Platschek Imre, 1936-1937
- residential building

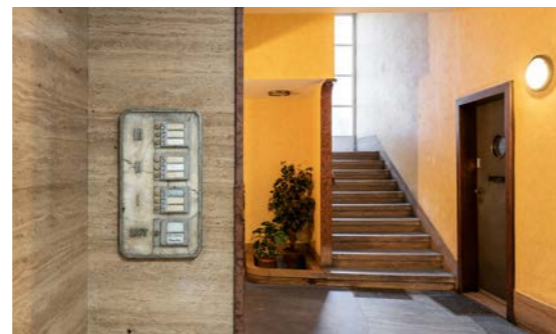


photo: Juhász Norbert

II. BAJVÍVÓ UTCA 8.

- designed by: Ligeti Pál and Pallós György, 1941
- residential building



photo: E. Juhász Veronika

II. BEM JÓZSEF UTCA 10. (KANDÓ KÁLMÁN UTCA 6.)

- designed by: Platschek Imre, 1936
- residential building

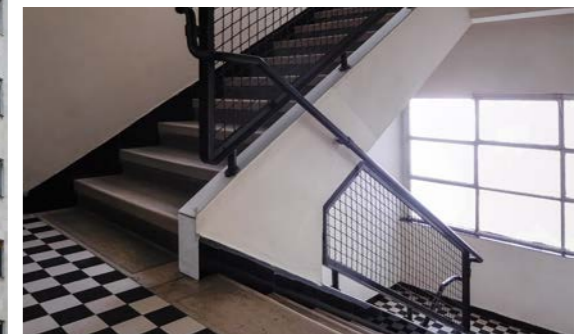


photo: E. Juhász Veronika

THE MODERN BUILDINGS AT MAGYAR JAKOBINUSOK TERE

01

XII. MAGYAR JAKOBINUSOK TERE 2-3.

- designed by: Hegedűs Károly, 1939
- residential building

02

XII. MAGYAR JAKOBINUSOK TERE 4/A

- designed by: Fenyves István and Fried Miksa, 1935
- residential building

03

XII. MAGYAR JAKOBINUSOK TERE 4/B

- designed by: Fenyves István and Fried Miksa, 1935
- residential building

04

XII KÉK GOLYÓ UTCA 2/A

- designed by: Quittner Ervin, 1936
- residential building

05

XII. MAGYAR JAKOBINUSOK TERE 6.

- designed by: Román Ernő, 1937
- residential building

06

XII. MAGYAR JAKOBINUSOK TERE 7.

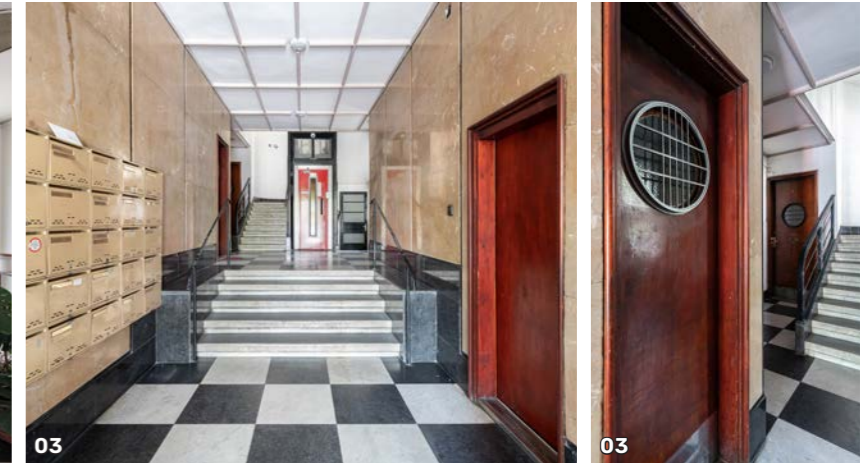
- designed by: Román Ernő, 1937
- residential building



photo: Juhász Norbert

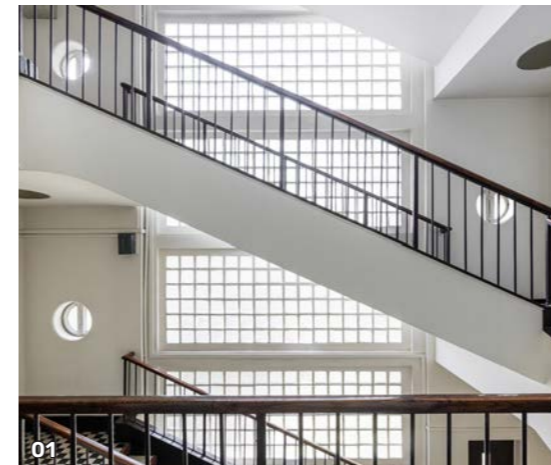


01

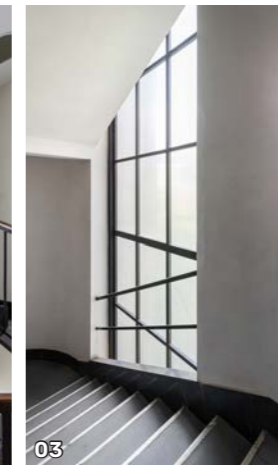


03

03



01



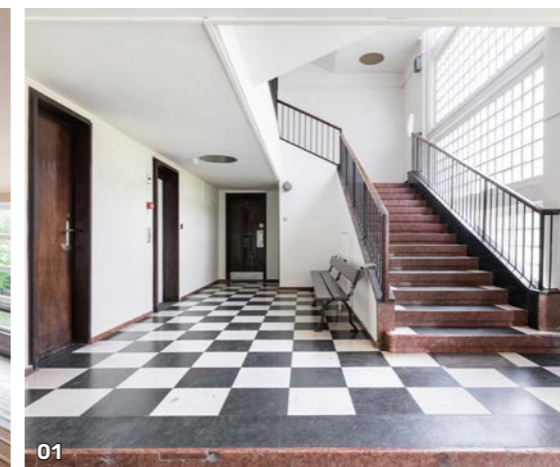
03



01



02



01



02

photo: Juhász Norbert

EARLY MODERN VILLAS

Modernists around the world wanted to design a new kind of buildings, in keeping with the way of life in the 20th century, often characterised by asymmetry, loosely structured floor plans, flat roofs, building masses composed of simple geometric forms (cubes, logs, semi-cylinders), reinforced concrete frames and large glazed windows. The Bauhaus is often thought of as a synonym for modern architecture and modernity, but the Bauhaus is much more than that. The Bauhaus was first and foremost a school that operated in Germany between 1919 and 1933, first in Weimar, then in Dessau and finally in Berlin. Within the category of modern architecture, the Bauhaus was an important, but not the only, workshop or reference point, and the architecture of the modern movement as a whole cannot be described with the name of this school. The whiteness of the Bauhaus buildings is also an indication of the undecorated purity of the period and the pursuit of minimalism. The myth of its whiteness also stems from the fact that the buildings appear in black and white in photographs, even though many of the buildings were originally much more colourful. The astonishing use of colours often led to repainting right after the construction.

XI. ZÓLYOMI ÚT 39.

- designed by: Hidas Lajos, 1941-1942
- villa



photo: Huber Dávid

XI. MEREDÉK UTCA 38. (TÁJÉK UTCA 10.)

- designed by: Benkhard Ágost, 1940-1943
- villa

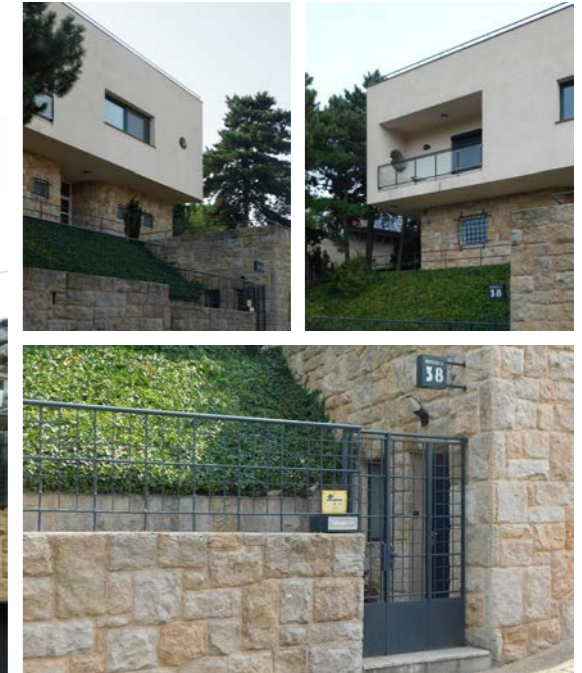


photo: Huber Dávid

XI. KELENHEGYI ÚT 37.

- designed by: Miskolczi László, 1928-1929
- villa

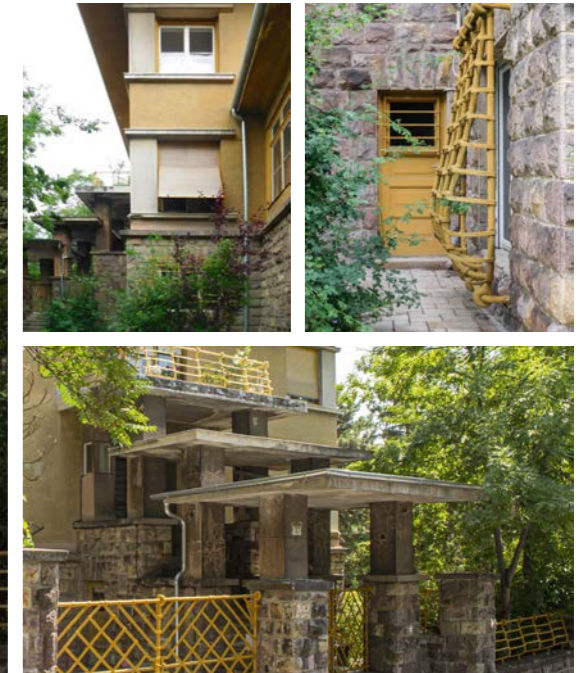


photo: Jauernik Zsófia

EARLY MODERN VILLAS

II. TÖRÖKVÉSZ ÚT 10.

- designed by: Rumszauer György, 1941
- villa



photo: Hullár Mátyás

XII. PETHÉNYI KÖZ 6.

- designed by: Árkay Bertalan, 1936-1937
- villa



photo: Barta Gyöngyi

XII. DOBSINAI UTCA 12.

- designed by: Beutum János, 1932
- villa



photo: Barta Gyöngyi

I. TIGRIS UTCA 42-46.

- designed by: Platschek Imre, 1940-1941
- villa



photo: Juhász Norbert

II. GYERGYÓ UTCA 8. (TOROCKÓ UTCA 2.)

- designed by: Szabó Márton and Szabó László, 1933
- villa



photo: Juhász Norbert

RÓZSI WALTER VILLA

The villa was built in 1936 for Rózsi Walter, a popular opera star of the time, and her family. It was designed by József Fischer, the most consistent creator of our progressive modern architecture, but it is also important to mention the structural engineer who designed the reinforced concrete structures, Eszter Pécsi, Hungary's first female engineer with a degree. Fischer did not see the architect as a servant of the client, but as an engineer of society, whose primary task was to improve people's living conditions. The contradictory nature of the domestic situation at the time is well illustrated by the fact that these social intentions could not really be realised, as only wealthier intellectuals were able to build according to the new approach. The geometric mass of the building, which is more closed to the street, with balconies and roof terraces facing the garden, represents the ideal of modern architecture, providing a sense of luxury. The owners could enjoy the comfort of the villa for 13 years, since the building was nationalised in 1949 and continued to function as part of the hospital of the Ministry of the Interior. Unused in recent years and in a deteriorating state, the villa has recently been renovated and given a new function: it is now a worthy home for the Hungarian Museum of Architecture.

VII. BAJZA UTCA 10.

- designed by: Fischer József, structural engineer: Pécsi Eszter, 1936
- villa



photo: Juhász Norbert



photo: Juhász Norbert, archive: Magyar Építészeti Múzeum

EARLY MODERN PUBLIC BUILDINGS

The period of early modern architecture lasts from the end of the 1920s until the appearance of “szocreál” (socialist realism) in 1951. The major public buildings of the period are dominated by a rational organisation of space and a focus on function, combined with generous yet puritan massing. This sophistication is also palpable in the use of precious materials in the façades and interiors. The two huge, naturally and honestly modern buildings of the Péterfy Sándor Street Hospital-Clinic were built in two phases in the 1930s and the early 1940s. Important works of fine art, such as sculptures and reliefs, adorn not only the façade but also the representative lobbies. The massing and façades of the school and kindergarten on Németvölgyi road, also known as the “Teddy Bear School”, and the town hall at Béke Square are sophisticated examples of modern architecture: the floor plans were created and spaces were shaped based on plans drawn up according to the function of the buildings. The use of materials is timeless, with brick cladding on the façades and natural stone on the plinths. The motifs on the railings of the ‘Teddy Bear School’ and the sculptures linked with the fence, erected in 1933, also testify to the presence of the related art of the period.

XII. NÉMETVÖLGYI ÚT 42-46.

- designed by: Körmendy Nándor, 1929-1931
- school and kindergarten



photo: Juhász Norbert

XIII. SZEGEDI ÚT 36-38. (BÉKÉTÉR 1.)

- designed by: Paulheim Ferenc jr., 1937-1938
- townhall



photo: Juhász Norbert

VII. PÉTERFY SÁNDOR UTCA 8-20.

- designed by: Hüttl Dezső, Hidas Lajos, 1931-1932, 1940-1942
- hospital-clinic



photo: Juhász Norbert

COOPERATION WITH RELATED ARTS

Related arts are works of fine or applied art which is integrated into a building and, through its colour, form, content and position in the space, contributes to the organisation of the space and the creation of the character of the building. The wrought-iron figural composition decorating the northern façade of the Villányi road building is the work of sculptor Gábor Boda. The sculpture, depicting folk life, is made of bent iron rods and presents simple members of the people, creating a visual focal point on the façade of the building, which is not an organic part of the building, as its main function is to decorate the unstructured, plastered façade. In the impressive lobby of the residential building in Kosciuszko Tádé street, the reliefs created by ceramicist Margit Kovács in 1941 form an integral whole with the architecture. The ceramic sculptures as a unique decorative element of the columns and walls of the foyer can be interpreted as a mural. In Kinizsi street, a work by ceramicist Gyula Galaskó can be seen on the façade of the tenement of the National Actors' Retirement Institute, next to the entrance. The colourful relief, depicting a cavalcade of masks, animals and symbols evoking costumes, is closely linked to the building by its ideological content.

XI. VILLÁNYI ÚT 52. (TARCALI UTCA 2.)

- designed by: Molnár Farkas, 1940-1942
- residential building



photo: Juhász Norbert

I. KOSCIUSZKÓ TÁDÉ UTCA 14. (MÁRVÁNY UTCA 1/A)

- designed by: Preisich Gábor and Gerle György, 1941
- residential building

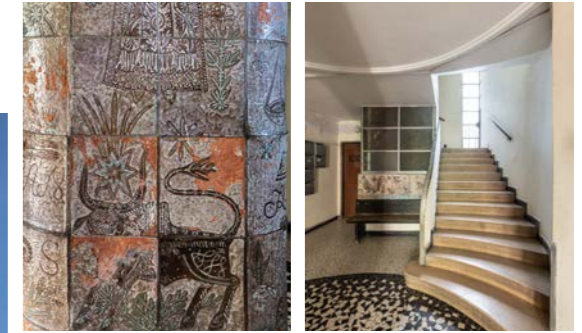


photo: Juhász Norbert

IX. KINIZSI UTCA 16.

- designed by: Gyenes Lajos jr., around 1939
- residential building

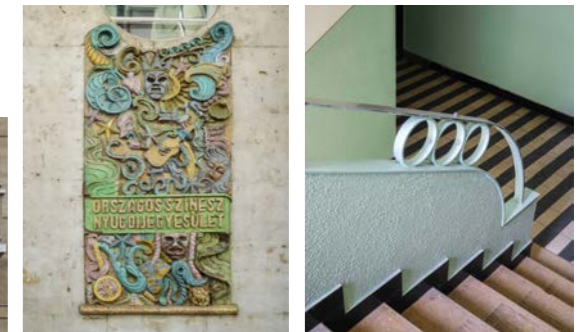


photo: E. Juhász Veronika

ARCHITECTURAL WORKS AFTER 1945



ARCHITECTURAL WORKS AFTER 1945

The Second World War caused huge damage throughout Europe. One of the fundamental issues of post-war architecture was to find the right relationship between architecture and technology. The development of architecture during this period was also strongly influenced by the rapid development of the building materials industry and structure manufacturing. In addition to concrete, reinforced concrete, steel and glass, new materials and structures broadened the options available for architects. The development of architecture after the Second World War was also marked by serious social contradictions. The purpose of the building and function became the main creative method of the period, the starting point for design and shaping.

The history of Hungarian architecture after the Second World War can be divided into several periods. After 1945, the rebuilding of the country was the most important task of architects. Few new buildings were built at this time, and they bore the hallmarks of the pre-war modern movements. In the autumn of 1951, the Association of Hungarian Architects determined in a resolution that "the anti-people influence of the imperialist bourgeoisie's architecture on Hungarian architecture must be eliminated up to its very roots". Modern architects were recommended to imitate the "progressive, ascending phases" of the classicist architecture of the reform era. This period up to 1956 is called socialist realism ("szocreál") in Hungarian architecture.

After 1956, Hungarian architects tried to pick up the thread of the development of early modern architecture lost in 1951: however, the means of architecture had changed a lot in the meantime all over the world and it was not an easy task for the Hungarian construction industry, which had been used to the construction of traditional, historicist buildings, to construct the new, modern buildings created on drawing boards. The following tables present the development of Hungarian architecture after 1945 through examples revealed by thematic research in Budapest, emphasising the magnificence of infill in Buda Castle and the importance of the experiments preceding the mass housing construction and highlighting the specificities of the period in terms of the use of materials and detailing.



○ PROTECTED IN 1994-2017

● PROTECTED IN 2017-2022

THE AFTER-LIFE OF EARLY MODERN

At the beginning of the reconstruction following the Second World War, the takeover of modern architectural going on since the early 1940s continued. European-standard residential and public buildings were created, often in a way that went against the tastes of the general public, especially the intellectuals of the lower middle classes. The application and use of the principles of modern architecture happened too quickly, and many superficially adopted formal elements became merely fashionable, nevertheless, the ambitions were certainly forward-looking. At the time of its construction, the 8-storey, arcaded residential building on Bem rakpart was one of the last Mohicans of early modern architecture with its unique geometry, spacious, generous staircase, sophisticated use of materials and apartments with panoramic balconies. The idea of the Pioneer Railway is linked to the birth of the Hungarian pioneer movement in 1946. Running the Pioneer Railway (now the Children's Railway) with children was one of the tools of socialist education, therefore architects designed the size of the station buildings primarily to serve children, and secondarily as an integral part of the landscape. Thoughtfully composed using the tools of modern architecture, these buildings are examples of early modern architecture in harmony with the natural environment.

II. BEM RAKPART 36-37. (FŐ UTCA 59-61., VITÉZ UTCA 2.)

- designed by: Németh Pál, Scultéty János and Szilágyi Jenő, 1948-1949
- residential building

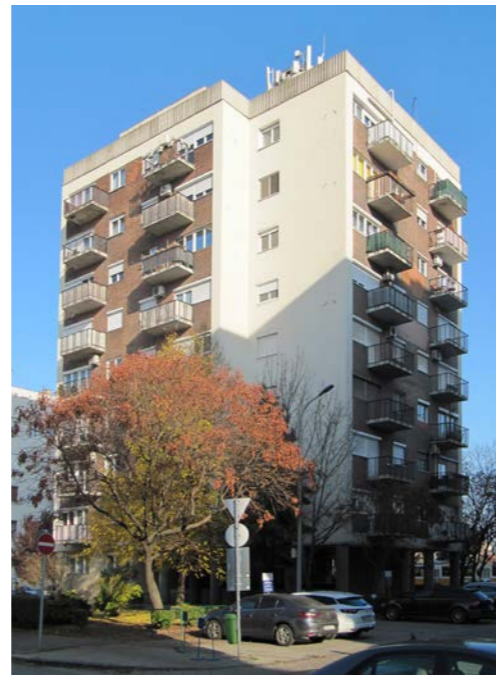


photo: Huber Dávid

XII. GYERMEKVASÚT SZÉCHENYIHEGY ÁLLOMÁS

- designed by: Fodor E. Jenő and Zahradniczky István, 1950
- originally: Pioneer Railway



photo: E. Juhász Veronika

II. GYERMEKVASÚT HÁRSHEGY ÁLLOMÁS

- designed by: Fodor E. Jenő, Zahradniczky István and Gilyén József, 1950
- originally: Pioneer Railway



photo: E. Juhász Veronika

SOCIALIST REALISM - „SZOCREÁL”

The architecture of the '50s is often referred to as the decade of “szocreál” even though the socialist realist style was only dominant for about five years. In 1951, architecture was given a clear mandate by politics: to carry out a socialist cultural revolution in architecture. The architecture of a socialist content obviously followed the example of Soviet architecture, which aimed to create “technically perfect, economical, functional and beautiful buildings that reflect the socialist joy of life and the magnificence of the ideals and objectives of our times”. Socialist architecture is thus practical, artistic and monumental at the same time. After 1956, as political pressures eased, the stylistic constraints on architecture subsided and the architectural community turned to “unadorned” modernism, which had hitherto been the forbidden fruit of the West. The concepts of “szocreál” and “modern” are consistently confused in public thinking, although “szocreál” shapes the exterior of buildings with classical formal elements such as cornices, tympanums and window frames, which still make them popular today, while modern buildings, created with strict structural rhythms, are generally less popular.

XXI. SZENT IMRE TÉR 11-12.

- Weichinger Károly, 1952
- originally: party house



photo: Juhász Norbert

XXI. KOSSUTH LAJOS UTCA 30-46.

- designed by: Dávid Károly, 1952
- originally: workers' accommodation



photo: Juhász Norbert

XVI. DIÓSY LAJOS UTCA 22/A, B, C

- designed by: Wágner László and Fodor László, 1952-1954
- originally: II. Rákóczi Ferenc Military Highschool



photo: Juhász Norbert

INFILL IN BUDA CASTLE

The consolidation of politics after 1956 led to a noticeable boom in architecture in the early 1960s. The ramp-up of the infill programme from 1958 onwards was driven by political considerations: in addition to the building of housing estates, the gap-filling construction projects of a higher quality meant to heal war wounds demonstrated the rise in living standards. While the public demanded that the buildings destroyed be restored to their original condition, the profession had two choices: the new, modern building could try to adapt to and fit in with its surroundings or, on the contrary, it could be in sharp contrast with them. Modern buildings, constructed using modern techniques, differed from their old surroundings both in their use of materials and their details, therefore adaptation and fitting in were achieved at the level of more general formal-aesthetic characteristics, i.e. mass, construction, proportion, rhythm and plasticity. At the time, the infill of the Buda Castle meant the most positive example, and the combination of the three buildings on the corner of Szentháromság street and Úri street are still worth following. The residential buildings are iconic works of their time, and together, but also individually, they serve textbook examples of infill in a historical period.

I. ÚRI UTCA 23. (SZENTHÁROMSÁG UTCA 9-11.)

- designed by: Virág Csaba, 1969
- residential building



photo: Juhász Norbert

I. SZENTHÁROMSÁG UTCA 13. (ÚRI UTCA 30.)

- designed by: Farkasdy Zoltán, 1970
- residential building



photo: Juhász Norbert

I. ÚRI UTCA 26-28. (SZENTHÁROMSÁG UTCA 4.)

- designed by: Horváth Lajos, 1972-1978
- residential building



photo: Juhász Norbert

INFILL IN BUDA CASTLE

I. DÁRDA UTCA 3. (ÚRI UTCA 41.)

- designed by: Gáspár Tibor, 1967
- residential building



photo: Huber Dávid

I. FORTUNA UTCA 16.

- designed by: Dragonits Tamás, 1956
- residential building



photo: Huber Dávid

I. ÚRI UTCA 34. (TÓTH ÁRPÁD SÉTÁNY 25.)

- designed by: Farkasdy Zoltán, 1961
- residential building



photo: Huber Dávid

I. ÚRI UTCA 4. (TÓTH ÁRPÁD SÉTÁNY 11.)

- designed by: Kapsza Miklós, 1964-1967
- residential building



photo: Hullár Mátyás

I. ÚRI UTCA 32. (TÓTH ÁRPÁD SÉTÁNY 24.)

- designed by: Farkasdy Zoltán and Dragonits Tamás, 1958-1960
- residential building



photo: Huber Dávid

EXPERIMENTAL HOUSING ESTATE IN ÓBUDA

The experimental housing estate in Óbuda is the most interesting and still unique experiment of the post-1956 era, created as part of a programme developed by the Ministry of Construction. The aim was to develop modern housing types suitable for mass production, with the awarded entries being built as prototypes. The housing design competition was launched in 1958, just a few years after Hungarian architects had begun to recover from the centrally imposed pressures of socialist realism following the “Khrushchev turn”. The drawings coming off the drawing-boards from the mid-fifties onwards were increasingly adopting the modern attitude of the ‘long sixties’. After the “szocreál”, architects enjoyed a relatively high degree of independence in design, and, similarly to the Western European examples of the time, the formal style and architectural principles of classical modern architecture were reintroduced in these brick buildings. Following the housing design competition, one-, two- and three-storey houses, then eight-, nine-storey houses and terraced houses were built between 1959 and 1963. The average size of the apartments is 43 m² and they have 1-2 bedrooms, though some of them are larger.

01

F1JELŰ ÉPÜLET

- designed by: Borostyánkői László (housing plan)
- 8-storey row house

02

P4, P5, P6 JELŰ ÉPÜLET

- designed by: Dúl Dezső (ÁÉTV)
- high-rise blocks with 8 storeys + rooftop floor

03

404 JELŰ ÉPÜLET

- designed by: Radnai Lóránd és Rimanóczy Jenő
- 3-storey row house

04

420 JELŰ ÉPÜLET

- designed by: Körner József (housing plan)
- 3-storey row house

05

124 JELŰ ÉPÜLET

- designed by: Pásztor Lajos, Márton István (Lakóterv)
- residential building

06

604 JELŰ ÉPÜLET

- designed by: Ancsin Mihály (KÖZTI)
- residential building

07

115 JELŰ ÉPÜLET

- designed by: Horváth János (housing plan)
- terraced house with two-storey apartments

08

116 JELŰ ÉPÜLET

- designed by: Szőke Gyula (Pécsi T.V.)
- terraced house with two-storey apartments

09

210 JELŰ ÉPÜLET

- designed by: Körner József (housing plan)
- single-storey terraced house

10

214 JELŰ ÉPÜLET

- designed by: Südi Ernő and Wágner László
- single-storey terraced house



photo: E. Juhász Veronika

USE OF MATERIALS ON MODERN FACADES

Reinforced concrete was already widely used in structural construction between the two world wars, but the primitive stage of development of formwork technologies did not make it suitable for facade construction even in the 1960s. Thus, in addition to plastered surfaces, the tried and tested brick cladding, natural stone or cut stone slabs and, in more sophisticated buildings, ceramic tiles and artificial stone surfaces were still used for facades. The buildings of the children's home in Cseppkő str. have a natural stone façade to blend in with nature. The theatre building at Hevesi Sándor sq. is given a solemn appearance by a Zsolnay pyrogranite relief. The office building on the corner of Bécsi str. has been altered, but the massing and new stone cladding, with the addition of a glass pyramid, has enriched the original architectural values. The use of brick cladding was more common on residential buildings during this period. On the houses built in the 1960s, the use of exposed brickwork served to emphasise modern architectural massing, in contrast to the brick architecture typical of the historical styles, where brick was used as a decorative element.



II. CSEPPKŐ UTCA 74.

- designed by: Preisich Gábor, 1964
- originally: Münnich Ferenc Children's Home



photo: Hullár Mátyás



VII. HEVESI SÁNDOR TÉR 4.

- designed by: Ázbej Sándor, 1966
- originally: National Theatre, Magyar Theatre

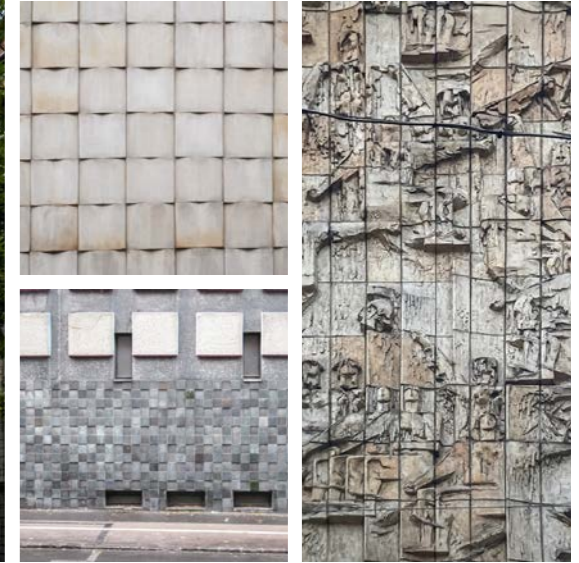


photo: Barta Gyöngyi



V. BÉCSI UTCA 4. (DEÁK FERENC UTCA 7-9.)

- designed by: Gulyás Zoltán, 1963-1964
- originally: office building of CHEMOLIMPEX



photo: Juhász Norbert

USE OF MATERIALS ON MODERN FACADES

I. VÁRKERT RAKPART 11.

- designed by: Vedres György and Weisz Gyula, 1959-1962
- residential building



photo: Lantos Ágnes

II. HANKÓCZY JENŐ UTCA 30-32.

- Mináry Olga, 1973
- residential building



photo: Juhász Norbert

II. GYORSKOCSI UTCA 22-24.

- designed by: Jánossy György and Hrecska József, 1966-1968
- residential building



photo: E. Juhász Veronika

XI. FEHÉRVÁRI ÚT 108-112.

- designed by: Rimanóczy Jenő, 1960-1963
- office building



photo: Huber Dávid

XI. FEHÉRVÁRI ÚT 17.

- designed by: Gulyás Zoltán, 1957-1960
- residential building



photo: Barta Gyöngyi

DECORATIVE DETAILS

The development of architecture in the 20th century was strongly influenced by the principles of technicism and expediency. As a result, the hitherto clear-cut relationship with the decoration of buildings reached a turning point. Whereas in the 1930s, modern architecture still favoured the use of historical and folk motifs, the use of decorative elements derived from function and materiality became predominant in the post-World War II reconstruction period. The loggias of the west-facing apartments in the residential buildings in Várfok street are bordered by stone chip-like shading surfaces composed with artistic sophistication. The plastic stone cladding on the ground floor is a special sight. The south-western façade of the building in Csalogány street has been provided with small slit-like openings for special lighting of one of the staircases. The graphite-grey glazed ceramic tiling of the Tárnok street residential building or the apple-green mosaic tiling of the closely connected "bay windows" of the Táncsics Mihály street building, made of a small glazed mosaic, as well as the bluish-green ceramic-clad parapet walls in the stone-clad rasters of the József Boulevard building all highlight the structures of the buildings.

01

I. VÁRFOK UTCA 16-18.

- designed by: Benkhard Ágost and Cleve Rudolf, 1957-1959
- residential building

02

I. VÁRFOK UTCA 15.

- designed by: Benkhard Ágost and Cleve Rudolf, 1957-1959
- residential building

03

I. TÁNCICS MIHÁLY UTCA 20.

- designed by: Csics Miklós, 1958-1959
- residential buildingt

04

I. CSALOGÁNY UTCA 14-18. 604 JELŰ ÉPÜLET

- designed by: Gáspár Tibor, 1966
- residential building

05

VIII. JÓZSEF KÖRÚT 86.

- designed by: Csics Miklós, 1958-1959
- residential building

06

I. TÁRNOK UTCA 13.

- designed by: Gulyás Zoltán and Reimholz Péter, 1973-1974
- residential building



photo: E. Juhász Veronika

THE CLEAN LINES OF MODERN ARCHITECTURE

Modernity versus national architecture has been a strongly divisive factor in Hungary since the beginning of the 20th century. This difference in outlook divided architects into two camps. In this environment, the universal neutrality of modern style could never really take root, it remained alien and appeared as an enclave in urban history. By its very nature, modern architecture was social in content and could be associated primarily with left-wing ideals from the outset. Yet it gradually became the preferred style of the wealthy elite and, in the countries of the socialist bloc, after a brief post-war period, a despised and forbidden symbol of the decadent West, as opposed to the "szocreál" (socialist realism), which became obligatory from the 1950s onwards, following the Soviet model. After the period "szocreál", the pursuit of modernity, free of stylistic references, was no longer evident in industrial buildings only, i.e. the sites of rationality and structural experimentation, but also in residential buildings. Formally, these buildings were characterised by honesty and constructivism, the essence of which was the creation of rational order, balance and tranquillity, based on strict geometric forms, with a clear and proportionate structure.

I. HEGYALJA ÚT 1. (ALADÁR UTCA 2/A)

- designed by: Pázmándi Margit, 1964-1969
- residential building

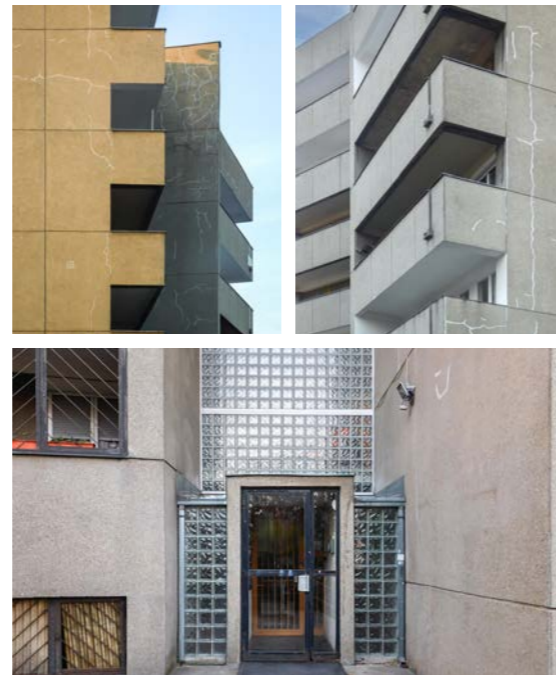


photo: Hullár Mátyás

V. JÓZSEF NÁDOR TÉR 8.

- designed by: Földesi Lajos, 1966
- residential building

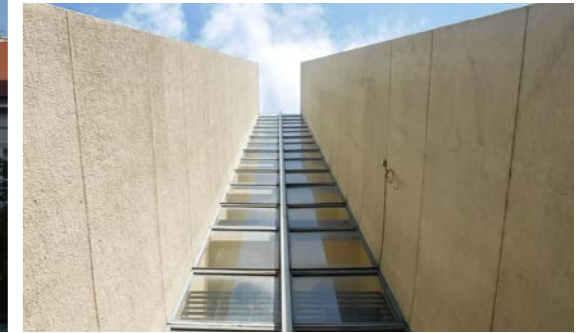
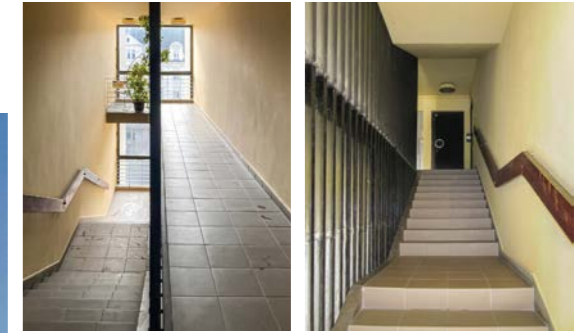


photo: Huber Dávid

VIII. LUTHER UTCA 4-6.

- designed by: Kiss Albert, 1968
- residential building



photo: Huber Dávid

MODERN INDUSTRIAL BUILDINGS

In the 1960s, the second and third five-year plans favoured housing and industrial investment. Many of the professionals had worked before the Second World War as well. Their valuable experience served them well in planning and construction. Buildings were constructed that had variable (movable and removable) structural elements within the fixed supporting structure, and a universal solution for the mechanical and energy network. This system was embodied in the aesthetically rational mass composition of the main factory building of the Beloianis Telecommunications Factory on Fehérvári road. The power industry projects of the 1960s were built in cooperation between ERŐTERV and IPARTERV, largely designed by Ernő Lestyán and his colleagues. The most notable of these was the model design elaborated in several versions from the late 1950s, exemplified by the building of the Dob street transformer station. The technological elements running along the facades are carefully integrated into the composition of the building of a partly prefabricated and partly monolithic structure, with red brick cladding and tall and slender windows. The use of precious materials of the building and the enclosure of its mass make it a sculptural memento of the architecture of the period.

VII. DOB UTCA 10.

- designed by: Lestyán Ernő, 1965–1969
- transformer station

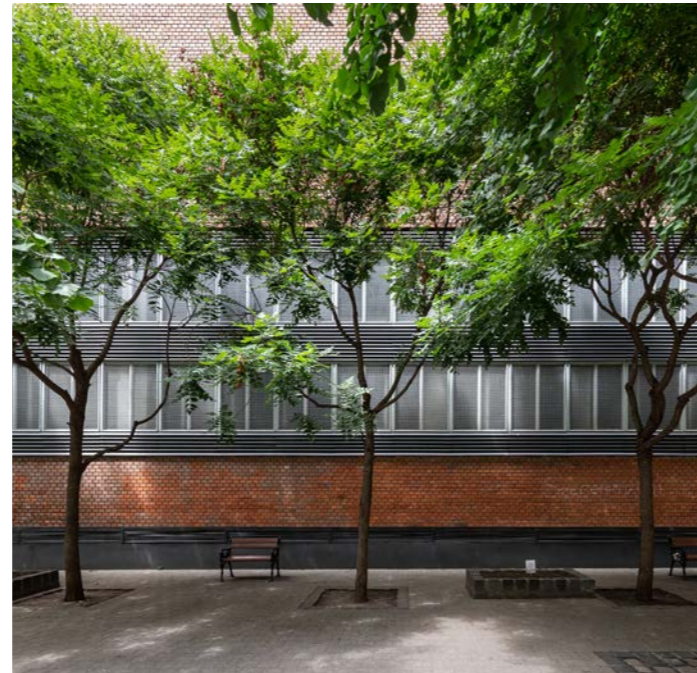


photo: Juhász Norbert

XI. FEHÉRVÁRI ÚT 58-68.

- designed by: Arnóth Lajos and Szendrői Jenő, 1962–1964
- originally: Beloianisz Telecommunications Factory



photo: Juhász Norbert

BRUTALISM

Brutalism as a stylistic movement derives its name from the French term *beton brut* (raw, bare concrete), which is the main building material and the defining feature of the facades and character of buildings. After modernism had become overly abstract, architects longed for a return to materiality, using concrete, brick and wood. Although in the early period Brutalism was characterised by the visibility of structure and material, later on forms and sculpture-like and block-like appearance came to the fore. This character was the very opposite of the transparency of modernist architecture. In addition to the raw and formworked concrete, individual elements, such as cantilevered beam ends or spills left extended, were provocatively emphasised. Brutalist buildings do not blend in with their surroundings, but rather draw attention to themselves. The building in Thököly street is one of the few examples of Brutalist architecture in Hungary, with its stepped, reinforced concrete structure, imposing dimensions and sophisticated architectural details. The high-rise building on Nyírpalota road, known as the “water tower house”, is a characteristic feature of the Újpalota residential area. It was completed in less than a year in 1975 using the slipform construction technique.

XIV. THÖKÖLY ÚT 60.

- designed by: Mónus János, 1971-1973
- originally: Headquarters of the National Small Industries Cooperative



photo: Juhász Norbert

XV. NYÍRPALOTA ÚT 71.

- designed by: Tenke Tibor and Mentés Endre, 1970-1975
- water tower house

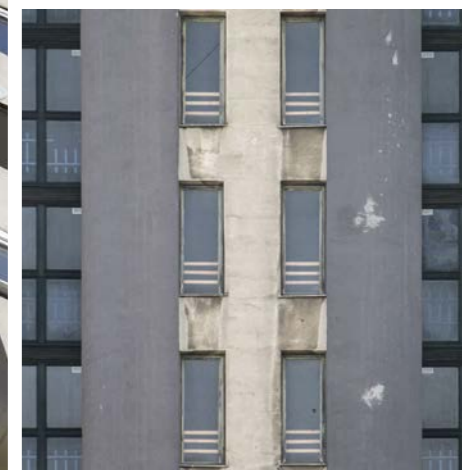


photo: F. Szalatnyay Judit, BTM Kiscelli Múzeum - Virtuális Leletmentés projekt

ARCHITECTURAL VALUES EXPLORED BETWEEN 2017-2022

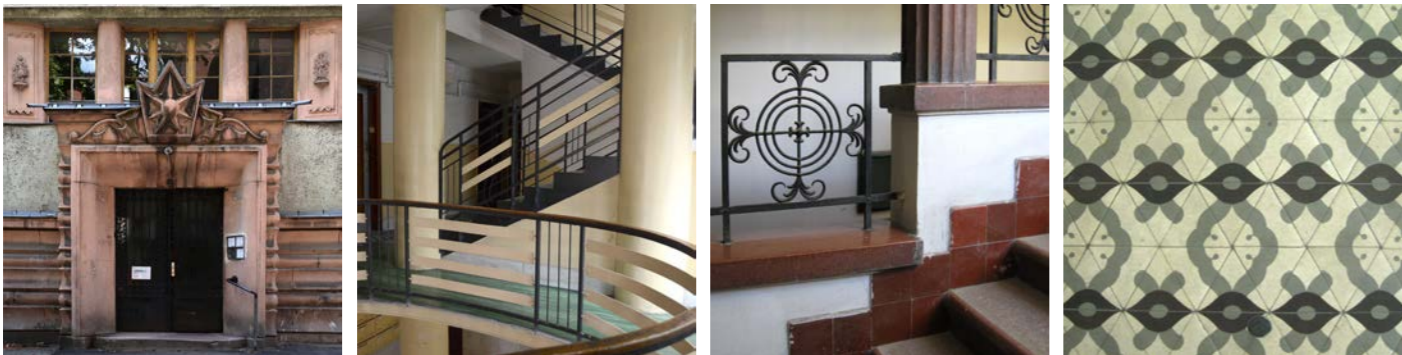
ECLECTICISM



NEO-BAROQUE



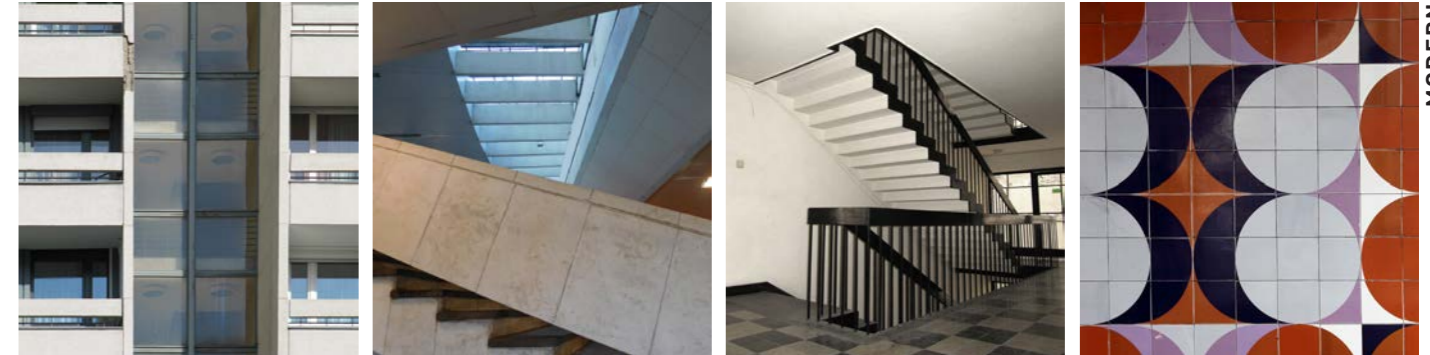
ART DECO



EARLY MODERN



SOCIALIST REALISM



MODERN



BRUTALISM

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