This building is an outstanding piece among the submitted works of competition. Beside having a humble attitude toward the historical past and the current state of the Vármegyed /Castle District/, Péter Reimholz aimed to bring about an autonomous, proud work of art. The building as a whole is so valuable that we will do no harm saying a few words about the aspects that a kind of counterpart the really excellent details. Although it is a corner house, the façades are not equivalent in value: the façade along Fortuna Street is much better than the one facing Kard Street. The inner yard is well-proportioned and has a pleasant atmosphere but a bit oppressed by the huge roof windows mounted in two rows above each other. A fastidious critic may find the range of the architectural means a bit too wide. True, the generally expected emotional effect is ensured by a rich repertoire of substitute trusses, windows, cladding textures. The interior stone flooring and the exterior stone substitute buttresses are meant to be the close counterparts of the remains left from the original stone wall. They imitate the spontaneity of the historical layers, just as the tiny personal marks carved into the new stone materials do. However, the sentimentality of these latter features can be justified by the affection toward the house /toward the plan/. The excellent aspects of the building really thrive in the inside spaces: the appropriate and carefully selected materials and the finely wrought details keep an eager attention alive and display an incessant flow of rich and resourceful imagination. Cleanliness and neatness underline and foster the fine materials and details. The building, all in all, is good, deserves the prize. Only, my Anglophil self keeps saying: less is more.
cím • location • I. Fortuna utca 18.
 építész • architect • Reimholz Péter • Materv
 építtető • client • Wessely Vilmos
 kivitelező • contractors • Zörändy Miklós • Lindner Budapest Kft.
 • Suda Vilmos • Interstat Kft.
The proximity of the university campus played a decisive role both in functional respect and through a peculiarly constraining development plan: the homogenous scheme of materials and the restrictions on building heights, which had to be adjusted to the campus. These constraints along with the effort to utilize the building site economically, resulted in a rather solid mass. The curved formation of one side of the building complex so that it can follow the line of the boulevard was yet another requirement the architect had to cope with. The mass-formation of the building was nicely carried off, despite or just because of the so many constraints: the masses of different façade heights fit each other well, all the façades along the roads and footpaths are of an equal value, making up an interesting combination of the characteristics of detached blocks and street blocks. At the same time, the successful adaptation to the external constraints made the interior spaces a bit labyrinth-like and cramped. This feeling is only partially mitigated by the multidirectional transparency. The structural details, the façade, and the composition of the external and internal trusses are all of a high standard. At the same time, while the brick cladding of the shorter mass creates an atmosphere of harmony and warmth, the larger and more bulky mass, which has a circular ground plan, is made cool by the greyish-green parapets and the glass surfaces. Its well-calculated rationalism and high-standard architectural solutions make the building complex outstanding, and it really is a pity that the property development viewpoints did not allow free rein to the liberty of formation, which, in turn, could have guaranteed a „poetical” restraint.
cím • location • XI. Infopark • észak „G” szektor
építész • architect • Kertész András Tibor DLA
építető • client • Matáv Rt. Ingatlan Igazgatóság
kivitelező • contractor • Ast Hungária Kft.

fotó • photo • Kertész András Tibor
A tervezők szándékát szinte első pillanattól érténi-érezni lehet: funkcionálisan a legkorszerűbb igényeknek megfelelő kávéházat tervezní, amely új elemeinek is megidézi a Centrál egykori sűrű irodalmi-kulturális közegét. Gereben Gábor és Pataky Dóra nem csak a kávéház, hanem az épület teljes felújítását is a „megőrizve felélesztő” szemléletben tervezték. Fontos változtatás a Centrál főbejáratának az Irányi utcai homlokzat tengelyébe való helyezése, a Károlyi Mihály utcai bejáratot a bérház irodaszíntjei használják. Innen juthatunk az egy szinttel megemelt belső udvarba, melynek földszintjét a kávéház konyházépülete foglalja el - felelevenítve az 1900 körüli években Budapesten általános megoldást. A belső udvar - a körféligos neoreneszánsz rácsával, az udvari homlokzat kvadratúráit hangsúlyozó válokásával - a pesti bérház jellegzetes típusa. Ha a kávéházba lépünk, figyelmünk alával vagyunk a régi fotók és relíktikák, a régi napilapok. A padlón a szecessziós mintára öntött terazzo közepén Irányú, hogy tudjuk: a Centrálban, a központban vagyunk. A belső berendezés logikája az 1900-as években éhségben és Budapesten egyszerre kikistályosodott mintát követi: három oldalról is utcák veszik körül, most a nagy ablakok közti faldíszítéshez simulnak az egyszerű elegancia által formált „páholyok”. A faburkolatok szolid zöldje és a fal erősen megdolgozott arany-narancs díszítése a belső színezést élettérelével, mégis harmonikájával teszik. A Nyugat-szárny végén juthatunk fel a galériára, ahol rendezvények tartására is lehetőség van.

The architects’ intention is clear and apparent at first sight: they decided to plan a café that meets even the most modern functional requirements, and a café whose new components also recall the once so dense cultural atmosphere of the former Centrál Coffee House. The architects, Gábor Gereben and Dóra Pataky, designed the reconstruction of not only the café but also of the whole building in a „preserving through reviving” spirit. They implemented an important change: the main entrance of Centrál is now placed on the axis of Irányi Street façade. The entrance from Károlyi Street belongs to the offices in the tenement house block and opens /through a short corridor/ into a first-floor inner yard, which is above the café’s kitchen. This arrangement recalls a widespread solution in Budapest in the years around 1900. The inner yard features the characteristics of the typical tenement houses of Pest: the circular outside corridor with neo-Renaissance balustrade and the courtyard façade, plastered with an emphasis on quadrature. When entering the café we catch sight of old photographs, relics and old dailies. On the floor, in the middle of the Art Nouveau terrazzo, there is a compass to remind us of being in the Centrál, in the „Centre”. The inside arrangement follows an example that took shape in Vienna and Budapest at the same time, in the 1900s: the place is bordered by streets on three sides. The simple and elegant boxes are now placed along the wall section between the large windows. The decent green of the wood wainscoting and the meticulously shaped gold and orange embellishments on the walls make the inside colour scheme both lively and harmonic. At the end of the Nyugat wing we can go up to the gallery, a place suitable to host different events as well.
The building used to be a two-storey industrial hall with characteristic marks belonging to the early 20th century. It had two naves, ferroconcrete pillars, and prussian vault between the steel main supports. The surrounding walls are still cladded in brick. The new owner made it into a sign board factory hall with offices. The reconstruction gave a new life to the building of about 15by21 m inner space and of a good proportion scheme. The customer service area is on the ground floor, and the work itself - the production of engraved products with computer-controlled machines - is being done here, too. The show room and the conference room are upstairs. The architects did not change the structure of the building, except at some places, where the new function made it unavoidable to create a new space-form. This type of interference took place on the Reitter Ferenc façade and within the pillars behind it. The replacement of the windows and doors resulted in a significant change, too. The glass wall on the façade of the main entrance, erected in a slightly diagonal plane, the windows set back from the plane of the main wall, the rose window, the signboard with the company’s name on it, and the newly-clad façade - all provide a harmonic overall view. The interior design of the spaces, the colour-scheme of the stone slabs of the flooring are of a high aesthetical value, as well as they correlate with the functional division of the space. The individual features of the stairs and railings, the clear-cut arrangement of the doors and walk-in closets suggest youthful, dynamic strength. The house was reborn through a high-level construction based on a careful plan, and, at the same time, it also preserved its original values.
A tabáni templom szomszédságában álló rendkívül lelakott épületegyüttes felújítása során olyan építészeti és művészettörténeti értékek bukkantak elő, amelyek komplex épülethasznosításra ösztönözték az építtető önkormányzatot. Az épület funkciója jelenleg még nem tisztázott, de fontos lenne, hogy Budapest 18-19. századi, viszonylag bőven megmaradt nagypolgári és főúri rezidenciák mellett egy itt épületben látható polgári élettér is bemutatható legyen, amely egyben a nyomtalanul elpusztult Tabán emlékét is őrzi.

A Döbrentei utcai szárny teremzorát vendéglatóipari vagy helytörténeti múzeum céljára, az Apró utcai szárnyat lakásokként kívánják hasznosítani. Az épület teljes tetőfelújításán, szigetelésén, épületgépészeti és elektromos rendszereinek cseréjén kívül a Döbrentei utcai szárny emeleti termeiben helyreállították a koraklasszicista dekorációs falfestést, a kő nyíláskereteket és visszahelyezték a barokk ajtókat. A műemléki helyreállítás szakmai alaposága, a kivitelezés gondossága, de elsősorban az építmény polgári értékeinek megőrzése példaszerű.

During the renovation work of the utterly worn-out building complex next to the Tabán church, the builders came across some valuable pieces of architecture and fine art. These finds made the local municipality aspire for an overall reconstruction. It is not decided yet what function the building complex will perform, but it would be important that Budapest should have a compact middle-class quarter here, which would also recall the quarter called Tabán, which had disappeared with no traces left behind. By comparison, there is a relative abundance of retained higher middle-class and aristocrat mansions in Budapest built in the 18th-19th centuries. The alignment of the rooms in the wing along Döbrentei Street is planned to serve as a catering facility or as a local history museum. The wing along Apró Street might be used as a residential block. The roof has been fully renewed and insulated, the building service apparatus and the electricity system were replaced. The early neo-classical, ornamental wall painting and the stone window frames and door posts in the upstairs rooms of the Döbrentei Street wing were restored, and the baroque doors were put back. The most exemplary features about the building are: the professional thoroughness of the monument reconstruction, the care with which the construction was carried off, but mainly the fact that the middle-class values of the building have been preserved.
Étterem Kávéház

fotó • photo • Halás István