The building that filled in a vacant lot on Dobányi street is located within the Belső-Terézváros World Heritage zone. The lot is an extremely difficult site: narrow, barely 9 meters wide, and 50 meters deep. The neighboring building is only 3 meters from the edge of the lot. The commissioner created a *boutique* type hotel. The boutique hotel is a mid-price range hotel whose clientele is air travelers who typically stay for three to four days, and who settle for a smaller /16-18 square meters/ room as long as it /and the shared spaces of the hotel/ is furnished and equipped according to the latest design. The architect designed the two vertical sections of the hotel around two courtyards. Two rows of rooms look onto the yard above the lobby, one onto the street, and one row onto the backyard. The sections are only connected on the ground level, through the dining area, the lobby and reception. The ground level also has the entrance to the garage lift, which opens to an underground garage with a rotating floor that allows it to fit 10 vehicles. The building next door was not demolished and turned into a ramp for the garage, as it is customary in the area. The conference room will be added later to the back of the building. The façade of the building is masonry, which is a recurring theme in the 20th century buildings of the street. The logo’s graphic design is found not only on the façade, but on even the smallest appliances inside. The project also included the restoration of the façade, windows and balcony of neighboring eclectic/neo-renaissance building. Those inhabitants of the building who were still dissatisfied because of the project, were bought out by the hotel, and their apartments were incorporated into the functions of the hotel. In sum, the integration of the building into its surroundings, its contemporary looks, the skillfully calculated and designed building and its functions, the reserved, yet ambitious character that stands as an excellent architectural example to the investors of the area, deserves the Budapest Architectural Prize.
Újpalota is one of the several hundred housing complexes that could not have a church before 1989 due to the Kadar regime ban. To turn away, close off, or open towards the housing complex? This is the main architectural question for the church to be built here.

Gábor Keppka’s new Catholic church is a definite sign, which signals both openness and separation at the same time. The mass of the building is stout, like the Italian churches of the middle ages, but the tower is stylized and floating, evoking the modern Hungarian bell-tower of the church in Városmajor. Yet the bells are not visible from the outside, they are lower, hidden by the wall. The church does not tower over the surrounding trees, as a connection between the family houses on one side and the nine story housing complexes on the other, it is proportional to both. A lower wing, of different material, connects to the distinctive nave though the main entrance and rectorry, and leads to the lower courtyard and the community rooms across it. The apparently closed shape has long, narrow windows on the northern façade, and one large opening for light on the northeastern front. The bricks recovered from the walls of the Ferencváros mill lend puritan patterns to the building. Inside the architect chose a traditional longitudinal alignment – the gallery, pews, and the altar in front – with an otherwise slightly asymmetrical space. The light primarily comes from the right, from above, and the irregular walls of the apse are aligned to the light source. The interior contemporary church becomes an archaic ensemble with the pinkish yellow bricks from the mill and the limestone façade, projecting a primitival quality and immortality; it is filled with allusions to other structures like the aforementioned central mass and the tower, and the chapel under the church which serves as a crypt reminiscent of the Romanesque Hungarian churches, and the courtyard with fig trees, surrounded by stone walls, which lends the character of Italian town squares in the midst of the housing projects. The committee voted unanimously to award this work with the Budapest Architectural Prize.
A new addition to the kelenföld housing complex area is the SZÁMALK building, which also houses the Gábor Dénes College. The building that replaces the demolished school in Mérnök street is a carefully designed work with thorough details and high quality execution. The commissioner expected a masonry façade, and the architect János Dobai responded with a surprising design. The geometrical pattern, white patches on dark background evoke an ancient pattern with a contemporary flavor. Light and dark – white, grey, black – define the building, with the translucent, sparkling glass at the stairways. The clear ground plan structure is aligned into five longitudinal lanes. The offices are on the Mérnök street side, the classrooms are in the back, and the two sides are connected with two hallways, and a service tract in the middle. A unique solution is the narrow smoking lobbies along the façade.

What is excellent: the proportions, the division of the internal space, the tall-height lobby, the interior design details. János Dobai has worked for the commissioner before, and part of the interior design, the wall coverings, were brought in with interior designer Tibor Tarvos, from the large auditorium of the old, since demolished, SZÁMALK building. Another original design is the black and white hallways with white walls and black booths, which are accentuated by the floating, see-through stairways. Apparent, and a questionable choice, is the complete lack of colors. Except for a vertical strip of blue-violet light in the lobby, and the rescued wall covering of the auditorium, everything is black and white or grey. The building, with its faultless geometry and execution, innovative architectural and interior design solutions deserves the 2009 Budapest Architectural Prize in the office, lodging, commercial and service industry buildings category.
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A Dobhány utca ég fogyasztépi építése a Belső-Terézváros világörökségi védettségi listájába esik. A területen még 1945-ig lakók szálladtak, utána kisfelületű lakóépületeket építettek a helyi tehetséges építőipar. A kis épületek nagy része végül a kommunizmus előtt kis felületű lakóépületek voltak, amelyek ma is szállásokként alkalmazhatók.

A projektnek egyik legismertebb része a teljes épületkörnyezet. Az új épületet a területen lévő régi épületek körül építettek, amelyek ma is népszerű szálláshelyeknek szolgálnak.

A projekt tervezése során a területen lévő régi épületek körüli új épületet építettek, amelyek ma is népszerű szálláshelyeknek szolgálnak. A projekt tervezése során a területen lévő régi épületek körüli új épületet építettek, amelyek ma is népszerű szálláshelyeknek szolgálnak.

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Possibly the most successful real estate development area of the past decade is the Graphisoft Park; highly significant, even by international standards. It is an example of the Danube-bank development where a new quality is created through the meeting of traditional industrial architecture and contemporary architecture. The M building is the last, closing building of the Graphisoft complex. Within the constraints on the floor plan set by Microsoft, the commission, they designed a proportional building complex to close off the villa-like buildings, which reflects the proportions of its surrounding buildings despite its larger size. Unlike the smaller buildings with smaller, divided office space, this new building provides larger, continuous office spaces. The building is divided into two main parts, connected by a slender bridge. Both parts have a multi-level lobby, and offices organized around traffic and service halls. The open courtyards between the offices provide light for the indoor spaces. The building comes off as several smaller masses next to each other, connected by the spine-like lane in the center. The façade, like the surrounding older buildings, is masonry, but instead of the red coloring of the other buildings, its is a sterner brownish grey color, which brings back the character of the area’s industrial past. The raw masonry cubes are watered down by a small number of colored glass windows, and the surrounding green areas and water. The indoor spaces continue the color scheme from the outside. The use of materials is cohesive, quality, and meets the high standards of the commissioner. In addition to meeting the requirements of an office building, this final building of the office complex deserves recognition.


24 applications were submitted to the contest. The jury awarded the Budapest Architectural Prize 2009 to three applicants. The awarded received a commemorative medal and a certificate of merit, as well as a prize of 1.000.000 HUF each. Certificates of merit were awarded to an additional three applications with a prize of 500.000 HUF each.
cip • Location • III. Zánhony utca 7.
epitész • architects • Vikár András • Lukács István • Gaschler Gábor
építető • client • Graphisoft Park Ingatlanfejlesztő Kft.
kivitelező • contractors • Stein Gyula • Graphisoft Park Ingatlanfejlesztő Kft

fotó • photo • BULHOVEZKY Tamás
Budapest Architectural Prize

Budapest Mayor’s Office has announced the “Budapest Architectural Prize” competition every year since 1995. The competition is organized to award built work of living architects.

The aim of the competition is
• to improve architectural and environmental consciousness, to facilitate the creation of new values, as well as to promote preservation of traditional values;
• to recognize and promote large-scale building projects which play an important role in forming our cityscape;
• to learn about and increase awareness of larger building or renovation projects of residential and public buildings of public value and interest, and to encourage the continued good relationship between the parties involved.

Nominations can be made for either public buildings or residential buildings housing more than four apartments, located within the Budapest administrative region, either newly constructed or presented in the form of a renovation project.

The construction permit and occupancy permit must show the architect of the building, and the occupancy permit must not be more than two years old. Projects where the occupancy permit is not yet effective or where unsettled ethical or copyright issues still exist cannot be nominated for the competition.

Nominations can be submitted by the architects, general contractors or owners of the built project, provided they accept the conditions of the competition announcement.

The jury consists of the representatives of Budapest Mayor’s Office, the Municipality of Budapest, professional organizations and civil professional associations, as well as the representatives of the leading professional journals. The jury gives a written evaluation about each work submitted for the competition.

An Awards ceremony is organized to present the winners with their prizes.

A Budapest Építészeti Nívódíja pályázat díjnyertes alkotásait ismerteti kiadványunkhoz a bírói bizottság által összeállított bírói kiadványokon szolgáltatott források, az ismertető szövegek a bíróiaktatók szerkesztett-rövidített változatok. - A szerk.
The school was designed and built by János Schüller in 1910-11, who until then only worked in construction. The wings of the classic building with multiple entrances were separated for boys and girls, etc., and looked to the courtyard, the classrooms to the three streets. The reconstruction included window replacements, the new plastic windows' partitions follow the old wooden structures' divisions. The wrought iron railings of the staircases were preserved in their original state. The classrooms and hallways were painted white, the labs, the library and the main hall were made colorful. The latter two were designed in place of the old small gym. During the reconstruction of the hallways paintings by students from between the two world wars were found. The paintings, which were replicas of Hungarian classical works, were also restored to preserve the historic treasures of the school. In addition to the restoration project, the old courtyard by the Hegedüs Gyula utcai isoloardvar területén egy teljesen új épületben két zenteren nem sajnos terveket építették. A tervezők a területhez kisebb felújításra terveztek. A teljes játszóterületet alakították ki. A területen kívül külön használatú külön építkezés egy fabrikatúra alapján épült szintén mintegy 7,5 x 7,5 méteres épület volt ez a fabrikatúra. A nagyobb állományokat és a hajókat után a hajók, idegen elem a régi és új architektúra ellenpontosság koncepciójában. Az új szárny elé záródalomburkolódott tervei között az egy nagysodik kompoziós elem is lehet, de általában az az építőművek között számos megvalósulásban a szín, a formakifejezések és a formatechnikai tributok az épülethoz kötődnek. A területen kivül, a nagyobb termékek és a hajók a hajók és a hajók között számos megvalósulásban a szín, a formakifejezések és a formatechnikai tributok az épülethoz kötődnek. A területen kivül, a nagyobb termékek és a hajók a hajók között számos megvalósulásban a szín, a formakifejezések és a formatechnikai tributok az épülethoz kötődnek. A területen kivül, a nagyobb termékek és a hajók a hajók között számos megvalósulásban a szín, a formakifejezések és a formatechnikai tributok az épülethoz kötődnek. A területen kivül, a nagyobb termékek és a hajók a hajók között számos megvalósulásban a szín, a formakifejezések és a formatechnikai tributok az épülethoz kötődnek. A területen kivül, a nagyobb termékek és a hajók a hajók között számos megvalósulásban a szín, a formakifejezések és a formatechnikai tributok az épülethoz kötődnek. A területen kivül, a nagyobb termékek és a hajók a hajók között számos megvalósulásban a szín, a formakifejezések és a formatechnikai tributok az épülethoz kötődnek. A területen kivül, a nagyobb termékek és a hajók a hajók között számos megvalósulásban a szín, a formakifejezések és a formatechnikai tributok az épülethoz kötődnek.
cím • location • XIII. Tútaj utca 9-11.
építész • architects • Nagy Csaba • Horváth Balázs • ARCHI-KON Kft.
• Debreczeni Balázs
belsőépítsz • designer • Kéry Balázs
építettő • clients • Rusznák Róbert • XIII. kerületi Önkormányzat

foto • photo • Bujnovszky Tamás
The area of the architecture complex of Richter-Gedeon's HR politics: the Kindergarten, the Structures Research Lab, the gym, and the new pool attached to the latter, is in a classic urban junkyard. The pool is a product of an extraordinarily strong, individual architectural intention. Since there is no context, architecture in this weird area comes off as a product of exceptionally strong wills. A building in a run-down neighborhood like this acts as a mirror that shows the actual architectural conventions. The building, even with its distinctive sense of contemporariness is dated. The façade is reminiscent of furniture. The box-like geometry doesn't prevent the gestures of a public building, the proportion and function doesn't prevent the designers from positioning the building within the definition of high architect. The grass surface, which serves as a metaphor for water, is the only special context for the building. The box is organized around two axes, the dry and wet hallways of the building. The machinery and the dressing rooms are squeezed between these two hallways, which then end in the pool area. The box structure breaks down at the existing machinery block. Since this already given block was taller than the imagined structure, the designers decided against integration, and for fitting the two structures next to each other. As a result of this decision, the façade is broken, and with it the original architectural idea of making an object-like building is born as well. The building expertly balances the different surfaces: water, grass, glass and wood. Therefore the biggest merit and the biggest source of criticism connected to it comes from the same root. It is a great gesture to put this wooden piece of furniture into grass, at the same time the relative clumsiness of failing to insert the existing machinery into the new concept is unfortunate. The building, with the architecture is represents, is one of the most extreme examples of contemporary architecture in Budapest, and as such deserves praise.