



Luis Fernández-Galiano (Ed.)

Atlas

Global Architecture
circa 2000

Fundación **BBVA**



Gábor Turányi, Herend Visitor Center, Hungary

Manfredo Tafuri was wrong when he denied the possibility of a critical architecture in *Architecture and Utopia: Design and Capitalist Development*.

Makovecz was not an isolated individual in the opposition: he built his own social basis, a network of similarly minded architectural practices, even an own school. Late socialism in Hungary tolerated organic architecture. The situation changed after the fall of communism, when Makovecz became the official representative of Hungarian architecture, responsible for the country's pavilion at the Expo'92 in Seville. As Makovecz claimed a political role for himself, his architecture was frequently judged according to party preferences that polarize the Hungarian society today.

In contrast to most former socialist countries, Hungarian architects are very hesitant to embrace their modernist past, despite the outstanding achievements of architects such as Farkas Molnár or József Fischer in the twenties and thirties. It was

Kenneth Frampton's notion of Critical Regionalism that was welcomed very warmly in Hungary. Frampton's call for an architecture responsive to local conditions resonated well with the search for the adequate expression of national identity, a very important strain in Hungarian architecture that can be traced back to the late 19th century. It promised a solid basis to fight globalization. Regionalism was regarded as a middle ground between Makovecz's organic style, but less biomorphic and idiosyncratic in its vocabulary, and, more importantly, less ideological in its argumentation.

In its aesthetic, Hungarian regionalism revives the notion of material truth, which explains the high popularity of brick and natural stone facades. Already during the years of socialism, brick was regarded as a material that alone can escape the quality loss due to the low standards of the state-owned construction firms. The recent popularity of brick (well-tended by a large



Kavakava, Pärnu gymnasium, Pärnu, Estonia (2006)

Western brick manufacturing firm) is the consequence of the still deep-seated fear of concrete, caused by the large housing estates of the socialist era, built of prefabricated concrete slabs. Architects like Gábor Turányi (Visitor Center of the Herend Porcelain Factory, 1998-1999) and Tamás Nagy (Lutheran Church in Dunaujváros, 1993-1996) are the best known among the architects associated with this new interest for brick. The gymnasium of the Toldy High School in Budapest by László Földes (2004) also belongs here, it is an extension of the existing 19th century school building, in a very dense urban situation, cut into the slope of Castle Hill. The office and residential complex on Barbakán Square in Pécs, Hungary, by Ferenc Cságoty and Ferenc Keller (2001-2004) is built of recycled bricks, that is, old bricks from demolitions. This method, widespread after the war but hardly used later in buildings of this size, gives the facades a particular



Rusan & Jakopic, Christ the King Cemetery, Pozega, Croatia (2006)