

CV

Janesch, Péter

architect

He was born in **1953** in Budapest

- **1972-73** He was a student of joinery in the Faipari Szakmunkásképző Intézet (*Woodworking Vocational Trade School*)
- **1973-79** He studied and graduated from the Department of Architecture at the Magyar Iparművészeti Egyetem (*Hungarian University of Applied Arts*), Diploma in Architecture and Design
- **1982** He was a student for one year in the Római Katolikus Hittudományi Akadémia (*Academy of Roman Catholic Theology*)
- **1984-86** Magyar Építőművészek Szövetsége Mesteriskolája (*Masters' School of the Association of Hungarian Architects*)
- **1986-88** He participated in the Cycle as a teaching assistant in the education programme of the Masters' School
- **1993- 2000** He participated as a master in the education programme of the Masters' School
- **1986-89** As a guest lecturer between he taught and held lectures at the Budapesti Műszaki Egyetem Építészmérnöki Kar (*Budapest Technical University; Department of Architecture*) and at the Hungarian University of Applied Arts
- **1987** He obtained the É-1 principal architect licence
- **1989** He established JBA. Inc, dealing with architectural design, general contractor construction and therapeutic care, which he still heads
- **1991-92** He spent one year on architect-researcher scholarship at the Tokai University, Japan
- **2004** He was the curator of the Hungarian pavilion at the Venice Biennale of Architecture
<http://biennale04.mosfet.hu/?m=1&nyelv=magyar&menu=m1> (**c.**)
- **2005** He obtained the DLA degree at the Budapest University of Technology and Economics, Faculty of Architecture
- **2007** With the team members behind the winner application at the tender for the Government Quarter, he established TEAM 0708 Ltd. (**d., e.**)
- **2008** He established BP-Robin Nonprofit Association
- **2009** He established TEAM 0910 Ltd. Architect Studio <http://team0910.hu/index2.html> <http://team0910.hu/team0708/17>

Awards

- **2004** He received the *Ybl Miklos* Prize (**a., b.**)
- **2008** He won the *Holcim Award* Europe Gold for Sustainable Construction (**f., g., h.**)
<http://www.holcimfoundation.org/T735/A08EUgo.htm>
- **2009** He received the *pro-Budapest* award
- **2011** He received the *Molnár Farkas* award

Lectures

Budapesti Műszaki és Közgazdaságtudományi Egyetem
(*Budapest University of Technology and Economics*)
MOME Moholy-Nagy Művészeti Egyetem, Budapest
(*MOME University of Art and Design*)
Ybl Miklós Építéstudományi Kar, Budapest (*Ybl Miklós Faculty of Architecture*)
Széchenyi István Egyetem, Győr
ETH, Zürich
Pécsi Tudományegyetem, Pollack Mihály Műszaki Kar, Pécs
(*Faculty of Engineering, University of Pécs*)

Prizes

2007 *Government Quarter, Budapest* – International Architectural Competition – architects: Peter Janesch with Kengo Kuma KKA, *first prize*
In: GA JAPAN Environmental Design, 9-10/2007
Budapest Urban Design Project

Field trips

Greece – Turkey **1972, 1987** / Transylvania **1974, 1985** / Italy **1982, 1985, 1994, 1995, 2004, 2005, 2006, 20010, 2011** / Germany **1983, 1984, 1989, 1999, 2000, 2003, 2007, 2009** / Austria **1985, 1987, 2001, 2009** / Mongolia – China **1986** / Japan **1991-92, 2006, 2011** / Thailand – Hong Kong **1992** / Holland **1995, 2001** / Slovenia **2000** / Switzerland **2000** / Denmark – Sweden **2002** / Spain **2004, 2008, 2009** / France **2005, 2006, 2009, 2010** / USA **2006** / Portugal **2007** / Russia **2008** / Morocco **2009** / Mexico **2010** / Croatia **2011**

The mentioned field trips have been planned in connection with different types of research projects, e.g. Japan on the sustained tradition of the oldest ritual *shikinen sengu*, also on Christopher Alexander's *Eishin Higashino Highschool* project –as the timeless way of building in practice; China for the *Queenening the Pawn* project; Morocco (Casablanca) – France (Toulouse) – Germany (Berlin) on the Candilis-Josic-Woods architecture practice's *ATBAT-Afrique* project and on the socio-cultural awareness of the office, a rare example in the post-war period, and also on how one fails with the best intentions; Mexico, on the self-managed housing regions with participatory urban planning and the suburbanization process, definition of a *squatter settlement*

<http://www.flickr.com/photos/59063467@N06/sets/?&pa>

Publications

Földi megfigyelőállomás In: *Építészeti tendenciák Magyarországon 1968-1981*, szerk.: Szegő György, 1982
Műterem-ház, Piliscsaba, In: *Magyar Építőművészet*, 1985
Messepalast, Becker KG, Internationaler Wettbewerb, 1987
Messepalast, In: *Wettbewerbe*, 1987-68-69
Messepalast In: *Magyar Építőművészet*, 1988
Mesteriskola VIII. In: *Magyar Építőművészet 1989/1-2*
Nemzeti Színház '97 In: *Építés Felújítás*, 1997-5.
Janesch-Karácsony In: *Új Magyar Építőművészet*, 1998-2
Kertvégi ház , In: *Alaprajz*, 1998-4, / Pajkos u.
Fővárosi Levéltár, In: *Alaprajz*, 1998-5
Baustelle: Ungarn Akademie der Künste, Berlin, 1999
A levétkötetett ház In: *Lakáskultúra*, 1999-9
Házszerű házak Perbálon In: *Népszabadság*, 1999-10-27, Bojár Iván András
Elengedett kézzel In: *Octogon*, 1999-10, Németh Gábor
A felöltötötetett ház In: *Alaprajz*, 2000-2, Csanády Pál
Családi otthon a Széher úton archiweb plussz, 2000-2, Wesselényi-Garay Andor
Ein Ort zum Weiterleben In: *Bauwelt*, 2000-2,
Rehabilitation centre for disabled young people at Perbál
In: *Domus*, 2000-823, Ferkai, András **(b.)**
Nemzeti Színház 2000, In: *Építészműhely 2000-2*,
Perbál In: *Architektur in Ungarn*, Vargha Mihály, 2000
Új Nemzeti, új pályázat Színház, 2000
Perbál In: *Modern Construction Handbook* Andrew Watts, Springer Verlag, 2000
Rendhagyó építési napló Perbálról In: *Építő Mester*, 2001, Csontos Györgyi

A császár új ruhája, sőt... In: *Arc*, 2001-6, Klobusovszki P.
Kísérletek és tévelygések In: *Beszélő*, 2001-6
Időképek Néprajzi Múzeum, 2001 / *Időtér*
Többarcú ház In: *Lakáskultúra*, 2001-9
Öt ház Terc kiadó, Szerk.: Lévai-Kanyó Judit, 2003
Idegen megszállás, Michael Kubo In: *Élet és Irodalom* No. XLVIII. 42. 2004 **(c.)**
Budapest Urban Design Project In: *GA Japan*, 88
Perbál In: *Phaidon Atlas of 21st Century World Architecture* Phaidon Press, 2008
Családi házak / Family Houses Terc Kiadó, Szerk.: Lévai-Kanyó Judit, 2009
K-4 History in 405 Titles
<http://team0910.hu/referenciak/32> **(d.,e.)**
More than the sum of its parts, Contextual government quarter development Budapest, Hungary In: *Second Holcim Awards – 2009* **(f.,g.,h.)**

Exhibitions

Építészeti tendenciák Magyarországon 1968-1981 Óbuda Galéria, 1982
Fiatal Építész '84 Nemzeti Galéria, 1984
Fotó-Építészet Vármúzeum, Esztergom, 1985
Collegium Hungaricum, Bécs, Ausztria, 1986
UIA Kongresszus, Szófia, 1989
Kaiserforum? Kulturinsel? Touristen-Paradies? Tölgyfa Galéria, 1988 / *Messepalast*
Munkák Tölgyfa Galéria, 1989
Az Új Nemzeti Színház Tervpályázat díjazott tervei, Várszínház, Budapest, 1997
A Fővárosi Levéltár tervpályázat tervei, Városháza, 1998
Baustelle: Ungarn Neuere Ungarische Architektur, Akademie der Künste, Berlin, 1999
Szentendrei köztemető, PMMK, Szentendre 1999
Piranesi Days of Architecture, Piran, 1999 / **Perbál**
Perbál vagy perzsavásár N&n Galéria, Budapest, 2001
Magház – Elvetették N&n Galéria, Budapest, 2003
Egy-ház Trafó galéria, Budapest, 2003
3 kiállítás 4 kurátor N&n Galéria, Velencei Biennále 2004
55 posztamens N&n Galéria, Budapest, 2005-03
HA !!– meg nem épült Magyarország Körzögyár, 2007
100 szoba – 100 makett Kormányzati Negyed KÉK 2008
Deadline Today 99+ stories on making architectural competitions, ArchitekturzentrumWien - Alte Halle, 2009
Contextual New Urban Quarter aka Government Quarter, Holcim Awards, Budapest, 2009

Curator

From Beauty to Beauty (and Back Again) Hungarian Pavilion at the Venice Biennale, 2004
Szövetszerkezet Sámsondi Kiss Béla, Párkányi Mihály, Szövényi István, Nagy Péter Sándor, N&n Galéria, 2005

References

(a.)

Ybl Miklós prize motive, 2004 (highest award of professional appreciation by the state)

<http://epiteszforum.hu/node/8706>

“Péter Janesch is a key personality of the middle generation; his designs span the complete range of the profession from the level of objects / furniture through interior design to that of significant public buildings. In all genres his performance is characterized by a constant demand for incredibly high standards. His output might seem simple; however, these products show a sensitive reaction to the needs of the location and the users, and also create rich spatial structures. All his designs are characterized by focus on the essential, an original way of thinking and the radiating joy of creation. The life philosophy expressed in his writings on theory is best exemplified by the complex of the centre for children in Perbál.”

(b.)

Home and rehabilitation centre for disabled children and youth in Perbál, Hungary

(Architects: Péter Janesch and Tamás Karácsony)

András Ferkai in Domus No. 823. February 2000

<http://team0708.mosfet.hu/team0708/17/117>

“Nothing is wrong with reduction, if it is not an end in itself. In this case, the architects chose simple and cheap solutions because they had to consider the low budget. But this is not the only reason for doing so. It is indicative of their seriousness and commitment to an architectural language reduced to essential effects that Péter Janesch writes in a 1988 essay: „The truly serious attitude considers art to be a ‘means’ to something beyond it, that may be reached by giving up art itself. (...) Rilke believes it is possible to overcome the alienation of consciousness without leaving language completely behind. It is sufficient to restrict the territory and use of language relentlessly. The misleadingly simple act of denomination needs immense intellectual preparations (the contrary of alienation), no less than the purification and concentrated sharpening of senses.” The unaffected modesty of the Perbál rehabilitation centre is the outcome of a similar concentration. Only a succinct architectural language of this kind can provide disabled children with a quiet and cozy home and their parents and relatives with the setting of dignity and solace. The former apparently feel quite well, the latter are highly pleased with seeing that and thus appreciate the work of the architects as well as that of the master masons who came from Transylvania. However ‘cool’ this architecture may seem, it is warm and humane though not in the banal sense of the word.”

(c.)

Alien Invasion: The Hungarian Pavilion at the Venice Biennale (Curator: Peters Janesch)

By: Michael Kubo

In *Élet és Irodalom* No. XLVIII. 42. October, 2004.

<http://www.es.hu/kereses/szerzo/MICHAEL%20KUBO>

“In this quality of being ‘other’ – messengers from the real world – the projects collected in the Hungarian pavilion function very much like Duchamp’s ‘ready-mades’: quotidian objects repositioned in the domain of the rarefied and precious, which acquire destructive force purely through their representation of their own, hermetic forms of beauty. In this sense, the presence of these exhibitions in the Biennale is ultimately as radical a proposition – and, one hopes, as revolutionary in its effects – as Duchamp’s presentation of an urinal at the Independents show, now almost 90 years ago.

The deeply alien quality of the Hungarian Pavilion at the Venice Biennale reminds me of the stories that circulated around the Hungarian scientists working to develop the atomic bomb during the Manhattan Project, who were so numerous and so talented that they were (only half-jokingly) rumored to have been aliens, the products of a Martian invasion in Budapest at the turn of the century. (Leo Szilárd, among the most brilliant of the Hungarians, offered the following revision: ‘The Martian spaceship landed in Budapest indeed around 1900, then departed, and due to overweight had to leave the less talented Martians behind.’) Isaac Asimov would later say that ‘a saying circulated among us that two intelligent species live on Earth: Humans and Hungarians’; some observers, more suspicious in the climate of the Cold War, apparently seriously entertained the notion that Budapest had been settled by Martians in order to take over the planet. Such is the equally strange position

of the Hungarian Pavilion in Venice, half a century later: a brilliant, unexpected contribution whose presence can only be understood as alien."

(d.)

Government Quarter, Budapest; Appreciation of the Winner Application

Extract from the appreciation by Ádám Sylvester, expressed at the announcement of the result, 2. August, 2007.

<http://epiteszforum.hu/node/6546>

"The design intentionally avoids all motifs that might intend to express power, strength or monumentality. The plan radiates a spiritual force which is totally open to future structural changes. This was the only plan which faced the challenges of today and the future related not only to architecture but to all of us. We are ahead of a new future in which our relationship to the environment must be rewritten on the personal as well as on the community level. This building is revolutionary in this respect. It is not only a well operating but also a completely green structure. We can discover environment awareness and sustainability in all its details. This also applies to its appearance and use of materials. Fossil energy is not even mentioned among the energy sources to be used for the maintenance of the building, which is outstanding compared to the other plans. It uses all means; it aims to achieve smart and economical solutions throughout, from the preparation of the site structure to machinery. We must also add that, avoiding the monumentality of power, the building shows a transparent structure which is the symbolization of modern democracy using the tools of architecture."

(e.)

A depressing tale of what might have been (Architects: Péter Janesch and Kengo Kuma)

By: Edwin Heathcote

In *Financial Times* September, 2008.

<http://www.ft.com/cms/s/0/3bbbef82-7fba-11dd-89b8-000077b07658.html#axzz1ftOT9pLv>

"While the original conception, a new, dense government quarter, could legitimately have been construed as urban regeneration and a massive air-rights proposal that could have influenced cities around the world, what the city is left with is exactly the sort of development it does not need.(...) It is a dismaying snapshot of lost opportunity. This scheme touched on the enduring themes of the contemporary city – from transport and density to government, PPP and ecology. It is the perfect example of the difficulty of creating a truly sustainable architecture, and sketches clearly the lack of a municipal vision for the urban realm. London, a city continually rebuilding itself yet which seems, similarly, to lack a real strategy, vision or any genuine public debate about what it wants to become, might want to draw a lesson."

(f.)

Gold Award to a government quarter development in Budapest (Architects: Péter Janesch and TEAM 0708)

<http://team0910.hu/palyazat/89/382>

"A project to house eleven ministries of the Hungarian government received the top prize of USD 100,000 and the Holcim Awards Gold 2008 trophy, for its comprehensive approach to urban renewal. The project led by Hungarian architect Peter Janesch provides energy-efficient space for government administration while at the same time revitalizing residential areas and parks and restoring an historic railway station. Head of Jury and professor of architecture at the Swiss Federal Institute of Technology in Lausanne (EPFL), Harry Guggler, commented that the project provided a win-win solution since it enables both new development and improved conditions for the existing residents in an area neglected for many years. 'The project demonstrates in a convincing manner how urban renewal should be tackled in order to deliver real improvements to degraded urban areas on a sustainable basis,' he said."

(g.)

Comment of the Holcim Awards jury Europe (Architects: Péter Janesch and TEAM 0708)

<http://www.holcimfoundation.org/T735/A08EUgo.htm>

http://www.holcimfoundation.org/Portals/1/images/holcim_imagegallery/A08EUgo/A08EUgo104x.jpg

“The outstanding highlight of this project is its comprehensive approach to urban renewal. The initial driver of the project was the need for additional space to accommodate government administrative departments in the heart of Budapest. Instead of just fulfilling this prime purpose by another large office complex, the project incorporates the revitalization of the adjacent historic Teréz quarter consisting mainly of housing and small businesses as well as the creation of additional public functions and parks including the upgrading of a beautiful old railway station that had been neglected for many years. In addition, a sustainable energy concept will be applied to the new administration buildings. Due to this integral development of a previously rather disregarded urban area a win-win situation will be created: on the one hand the new office spaces will be built according to the specific expectations of the government and the users, and on the other hand most of the inhabitants of this quarter will stay in their former but upgraded living environment and will benefit from access to additional recreational facilities. Overall, the project demonstrates in a convincing manner how urban renewal should be tackled in order to realize substantial contributions to the sustainable development of degraded urban areas.”

(h.)

More than the sum of its parts - Contextual government quarter development Budapest, Hungary

http://www.holcimfoundation.org/Portals/1/docs/A09/A09B/2ndHolcimAwards_Essays_AllFinalists.pdf

<http://featuresblogs.chicagotribune.com/theskyline/2009/01/goodbye-icons-hello-infrastructure-obama-inaugurates-a-new-era-of-architecture-.html>