

ABSTRACTS

Tamás Dévényi

■ ***A Well-Known Stranger: A Small Residential Block by Lajos Kozma in Interwar Cluj/Kolozsvár***

Keywords: *Lajos Kozma, Cluj, modernist architecture, interwar period, residential buildings*

Recent discoveries confirm that a small modernist apartment block on Republicii Street in Cluj was built according to the plans of the Budapest-based architect Lajos Kozma. The initial hypothesis was supported not only by the life story of the owner, building contractor Jenő Reich, but also by the architectural features of the building itself. Decisive evidence was recently provided by a document from Kozma's well-researched personal archive. Kozma was a versatile and committed modernist designer in Budapest, who typically worked in the private sphere and paid exceptional attention to functional solutions and the quality of materials. As an internationally engaged theorist, he also incorporated many of his completed houses into broader discussions on the principles of modernist spatial organization. The discovery reported here is particularly significant, since Kozma's oeuvre is among the best-documented of his era – yet the original plan in question remained unidentified for a long time in one of his folios.

Anthony Gall

■ ***A Consistent Modern? The Career of Károly Kós in the Light of Modernist Architecture – Interview by Deodáth Zuh***

Keywords: *Károly Kós, modernism, urban planning, architectural theory*

Károly Kós's career cannot be regarded as a gradual departure from, or distancing of, the ideals of modernism. Not only in his early years, but also throughout the interwar period and after World War II Kós retained many of the modernist principles he and several contemporaries had embraced

in the early 1900s. Rational, economical construction and the pursuit of a healthy environment in urban planning remained central to his work. This consistent trajectory is examined through an interview with Anthony Gall, the most active researcher on Kós over the past thirty years. Texts less frequently discussed in evaluations of his entire oeuvre are also considered, including the city monograph *Istanbul* (1918).

Cecília Hausmann

■ ***Modern Reverence: The Weinberger Mausoleum and Its First, Unaccomplished Project in Oradea/Nagyvárad's Old Orthodox Jewish Cemetery***

Keywords: *Jewish funerary art, modernism, Oradea, Vágó brothers, mausoleum*

Largely due to the principle of the image ban, Jewish funerary art at the turn of the century oriented itself toward architectural design and expressive tectonic elements. Its non-ornamental culture of forms, avoiding the depiction of human figures, was particularly conducive to the adoption of a modernist visual language. Moreover, Jewish burial sites cannot be alienated; thus, what is preserved of their artistic cycles often provides a more reliable document of the era in which they were created than residential buildings, which are frequently subject to alteration. Alongside Budapest and Arad, Oradea is home to some of the most artistically valuable Jewish cemeteries of historical Hungary. The traditional Jewish cemetery in Oradea-Velența (the name recalling Venetian settlers from the Middle Ages) contains a mausoleum that follows the design principles and material preferences of the Levant region. The Weinberger family mausoleum is attributed architecturally to both Vágó brothers, József and László. As this paper suggests, what was not realized according to József's initial design before the Great War was likely erected on the basis of László's interwar plans.

Mircea Pașca

■ ***Introduction to the Deco-Modernist Architecture of Interwar Oradea/Nagyvárad***

Keywords: *Oradea, interwar architecture, modernism, urban development, family houses and villas*

In terms of modernist architecture, Oradea is almost imperceptible when compared with Cluj/Kolozsvár, Arad, or Timișoara/Temesvár. Several factors explain this, ranging from shifts in the economic context and the peculiarities of social structures to the presence and strong emphasis on early modern buildings already erected before the Great War. This study, however, does not address the modernist buildings in the city center, which are almost negligible alongside the local Art Nouveau architecture. Instead, it examines the types of buildings constructed in large numbers in Oradea during the interwar years. Apart from a few public edifices, these were primarily family houses and villas. Their insertion into the urban fabric was marked by the numerous new neighborhoods actually built between the two world wars. Contrary to the widespread assumption that the city's development came to a halt around 1920, its growth may not have been spectacular, but it was nevertheless noticeable and measurable.

István Pásztor

■ ***Early and Mature Modernist Architecture in Cluj/Kolozsvár***

Keywords: *Cluj/Kolozsvár, modernist architecture, avant-garde networks, interwar period, Ferenc Balogh*

In the article *Eclecticism, Secession, and Early Modernism*, published in the 1980 *Korunk* Yearbook, Ferenc Balogh drew attention to the architectural research on the “circles of craftsmen” in Cluj, their authors, and works from the early 20th century. He illustrated his argument by listing several outstanding projects: the Tătaru House, designed in the office of the world-famous Italian architect Gio Ponti;

works by Josef Hoffmann, who also has buildings in Cluj; and the career of József Babolnai, who went on to become one of the most renowned movie theater designers in America. Indeed, my initial stage of research, presented here, confirms the existence of a “circle” of contractors, architects, particularly interesting commissioners, and publications – connected with international avant-garde architectural networks – that produced a large number of valuable buildings in Cluj during the interwar years. Naturally, such architectural achievements and their immaterial (historical, intellectual, spiritual) dimensions are not unique, and can be found in other cities with similar cultural effervescence at the time, or in other historical-artistic contexts. Nevertheless, it remains a source of genuine delight to see how dense and compelling the subject has become in our own city – with aspects that still await full exploration. For both practicing architects and the broader public, it can be inspiring to observe how a concept so radically different from all previous styles was locally implemented over the span of scarcely a decade.

Miklós Péterffy

■ ***The Rusu House in Cluj/Kolozsvár***

Keywords: *Cluj, Rusu House, modernism, residential architecture, identity*

One of the lesser-known modernist villas of Cluj is the Rusu House, located in the former Civil Servants' Quarter, an interwar residential stronghold of the Romanian intelligentsia. The house is of outstanding value both within the context of its neighborhood and within the city's modernist built heritage as a whole. It combines the features of modern housing with an identity-mediating expressive language that partly reinterprets the functional nature of the edifice. As the paper emphasizes, its practical austerity was softened by numerous historical and regional accents borrowed from Bucharest modernism, while its basic

concept arrived in Cluj directly from Berlin in 1938. Beyond the family history of its commissioners, understanding the house also requires attention to its characteristically Transylvanian afterlife in the mid-century period, which is explored in the concluding section of this paper.

Virgil Pop

■ *Miklós Bánffy – A Modern Man*

Keywords: *Miklós Bánffy, Transylvanian Trilogy, modernism, cultural avant-garde, aesthetic perception*

Miklós Bánffy began publishing his trilogy in 1934, completing the third and final volume in 1940. The work belongs to a larger corpus of literature depicting the twilight of the world before the First World War – alongside authors such as Robert Musil, Arthur Schnitzler, Joseph Roth, and Thomas Mann. Around the year 2000, Bánffy's trilogy enjoyed what can only be described as worldwide success, with numerous translations and re-editions. What explains this belated acclaim, and the lack of interest in the years immediately following the Second World War? Bánffy was a cultural figure fully integrated into the contemporaneity of the first half of the 20th century – neither behind his time, nor overtly prophetic. His perceptions were characteristic of a member of the cultural elite. He was an admirer of the avant-garde, indifferent to the eclecticism of the fin de siècle, and showed little appreciation for the Baroque. When he attended a high-society ball in Budapest, held in one of the most sumptuous interiors of late eclecticism, he made no aesthetic comment. Similarly, in describing the Baroque palace of Bonțida/Bonchida – one of the principal “characters” of his novel – his remarks remained restrained. His aesthetic sensibilities were those of a modern man. This is evident in the way he described the Reformed Church of Bonțida: a medieval church stripped to its essence after the

Reformation, seen through the eye of a “cubist” architect. His connections with figures of the cultural avant-garde are well known: he was a close friend and collaborator of Károly Kós, and he strongly supported Béla Bartók at a time when the composer had not yet achieved renown. The absence of sentimental nostalgia and his distinctly modern aesthetic gaze explain both the neglect of the novel in the decades after its publication and its later success, when attention turned to Bánffy himself. In this light, his modernity becomes strikingly evident.

Alexandru Sabău

■ *The Multiple Identities of Architecture: Case Studies from Interwar Transylvania*

Keywords: *interwar Transylvania, architectural identity, modernism, eclecticism, regionalism, Georges Cristinel, Károly Kós*

This study investigates the versatile identities of architects active in interwar Transylvania, highlighting the ways in which they adapted to and combined a wide spectrum of stylistic influences – including eclecticism, the academic tradition, international modernism, national styles, Art Deco, and the Mediterranean picturesque – within their architectural practice. Figures such as Georges Cristinel, who shifted from an eclectic discourse in the case of the Orthodox Cathedral of Cluj/Kolozsvár to international modernism and its regional variations in the design of Cluj/Kolozsvár villas, and the prolific Károly Kós, whose work oscillates between a Transylvanian vernacular spirit and the coordinates of a Dutch-inspired international modernity, exemplify the autonomy and freedom of architectural language in a challenging political and social context. The article thus explores how these distinct stylistic currents intertwine, shaping an “empire of forms” within Transylvanian interwar architecture.

Anna Tüskés

■ *The Life and Work of Imre Hevesi (1867–1921), a Surgeon from Cluj/Kolozsvár*

Keywords: *Imre Hevesi, surgeon, Cluj/Kolozsvár, orthopedic surgery, medical innovations*

Imre Hevesi was an outstanding Hungarian surgeon at the turn of the 19th and 20th centuries, contributing to the development of surgery and orthopedics through his exceptional expertise and innovations. During his lifetime, he not only achieved significant results in practical surgery but also had a lasting impact on medicine through his research. This study aims to present his career, scientific activities, and the medical innovations through which he advanced modern surgical and orthopedic methods. The article highlights the main areas of his work, including the surgical techniques he introduced, his theoretical approaches, and his social and scientific contributions to the community.

After completing his studies in Cluj/Kolozsvár and Vienna, Hevesi settled in Cluj in 1893, beginning his career at the Karolina National Surgical Clinic under Professor József Brandt. In 1907, he was promoted to assistant professor. On 11 December, 1909, he was elected a member of the Royal Medical Society of Budapest. From 1910, he served as head of the orthopedic surgery department, and in 1912, he was appointed professor. During the First World War, he served continuously as chief physician at the Red Cross Hospital. In recognition of his contributions, he received the Red Cross 2nd Class with military decoration in 1915. The Austro-Hungarian Military Command in Sibiu/Nagyszeben formally recognized his selfless and highly effective work on 25 March 1916, and three months later, he was awarded the Knight's Cross of the Franz Joseph Order with military decoration by the emperor on 27 June 1916.

Hevesi's life and professional work

reflect the dynamic development of medicine in the late 19th and early 20th centuries. Through his innovations and lectures, he played a pioneering role in the modernization of surgery and orthopedics, while achieving outstanding practical successes. His research, including tendon transfer techniques, the use of X-ray diagnostics, and innovations in the treatment of congenital deformities, represents a significant milestone in the history of Hungarian medicine. His legacy remains exemplary in both the scientific and practical fields of surgery.

Deodáth Zuh

■ *The Perceived Space as Social Space: György Bleyer's Career and Architectural Theory*

Keywords: *György Bleyer, modernism, space planning, regionalism, Rudolf Otto Salvisberg*

Space planning and spatial organization are fundamental issues of modern architecture. They also serve as crucibles for a value-based discourse on the architecture of the Modern Movement. Perhaps the most significant elements of György Bleyer's oeuvre – born in Timișoara and returning home after years of peregrination – are his theoretical writings, which largely address the history and relevance of planning architectural space. Architecture and urban planning both constitute essential components of his investigations. Moreover, Bleyer's designs are not merely manifestos of modern housing or of a rational, space-based culture of form. Rather, they affirm the diversity of modernism's multiple roots, which are at once industrial and regional-vernacular. In this view, modernism is not a form-driven artistic and architectural practice, but one in which regional rationality and industrial clarity play an equally decisive role. As the study demonstrates, the adoption of this principle owes much to Bleyer's Swiss college years (1933–1935), and in

particular to Rudolf Otto Salvisberg's position between Heimatstil and high modernism.

Deodáth Zuh – István Pásztor

■ ***The Architecture of Modernism in Transylvania, the Architecture of Modernism in Korunk***

Keywords: *Korunk, Transylvania, modernism, architectural theory, Bauhaus*
 Since its launch in 1926, the cultural review *Korunk* has devoted sustained attention to the shaping of the built environment. Architecture, in line with the intellectual history of modernism, constitutes an integral and inalienable part of culture. It is among the most important indicators of social progress, as it not only meets practical needs but also provides insight into the symbolic and abstract ideas and aspirations of a community. This introductory essay traces architectural writings in *Korunk* from its inception until 1970. It concludes that the major contributions of the 1920s ran parallel to the emergence of modern architectural theory. The generation of architects who matured in the spirit of Bauhaus, *Neue Sachlichkeit*, respectively Swiss, Italian, and Central European rationalism and avant-garde remained active until the early 1970s – and their traces can be found throughout the pages of *Korunk*.

Endre Ványolós

■ ***Modern (Urban) Architecture on the Transylvanian Margins: New Settlements, New Public Spaces, and Buildings in the Historical Landscape***

Keywords: *Transylvania, modernism, urban planning, CIAM, interwar period*
 The study introduces the modernist architectural aspirations of the wider Transylvanian region by examining some of its most notable achievements in urban planning. The theoretical foundation for these projects was laid by several documents of the Modern Movement from the interwar period, most visibly in the activities of CIAM. Positioned between the two capitals – Bucharest and Budapest – and influenced by their respective agendas of self-representation, urban planning concepts emerged that profoundly transformed the architectural and urban character of a traditional region situated on the periphery. Although these new achievements later contributed to the experience of socialist urban planning, they were rooted in entirely different economic and social conditions and embodied a distinctly different built quality. For this reason, they can be regarded both as the last representatives of a bygone era and as the first expressions of a new, emerging tradition.

