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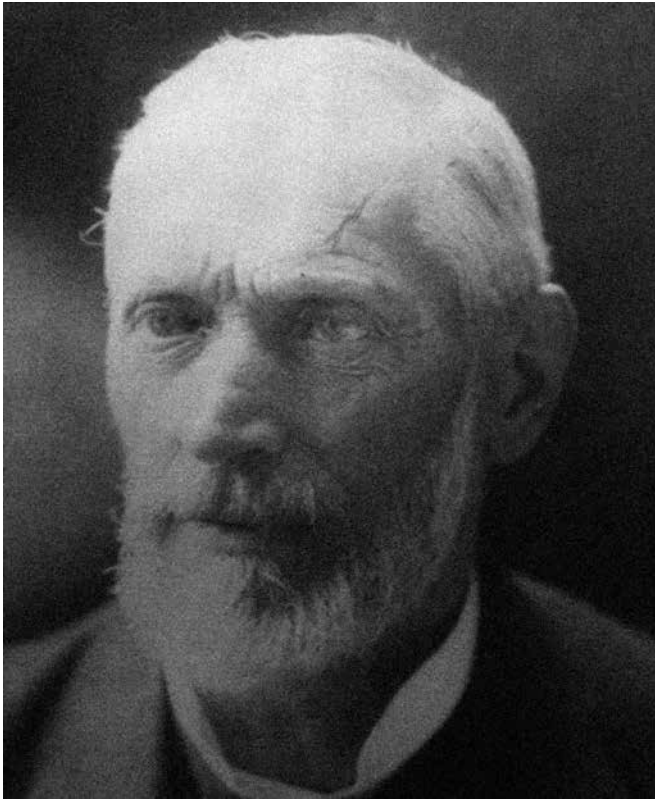
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## The Forgotten Urbanist – Antal Palóczy

Zabudnutý urbanista –  
Antal Palóczy

Éva Lovra

ANTAL PALÓCZI

Source Zdroj: Magyar Életrajzi Lexikon  
1000 – 1990

Antal Palóczy (1849 – 1927) je jedna z najdôležitejších osobností maďarskej scény urbanizmu posledných dekád 19. storočia až neskorých dvadsiatych rokov 20. storočia. Prostredníctvom množstva návrhov, textov a aktívneho zapájania sa do vecí verejných výrazne ovplyvnil lokálne diskusie k urbanizmu a plánovaniu miest. Za jeho prácu, úspechy v pedagogike, ako i v urbanistických reguláciách, oddanosť Budapešti a modernému územnému plánovaniu dostal uznanie už vo svojej dobe, i keď s odstupom času takmer zapadol do zabudnutia. V súčasnosti, keď sa moderná história urbanizmu a územného plánovania znovu objavuje a v krajinách bývalej rakúsko-uhorskej monarchie sa stáva dôležitou témou, život a práca Antala Palóczyho opäť začali upútať pozornosť i v profesionálnych kruhoch.

Z pohľadu kolegov bol Palóczy, narodený v Pešti ako Platzer, jedným z najvýznamnejších urbanistov svojej doby: „[Antal Palóczy] Má večné zásluhy za zasadzovanie sa o rozvoj hlavného mesta, vychodil cestu, označil smer, vychoval generácie profesionálov oddané pre jeho myšlienky a robil to všetko nezištne, s čestnou otvorenosťou a nevídanou odvahou.“ (MI. 12(19), 1. 9. 1901, s. 934) V tomto krátkom popise sa odráža Palóczyho charakter, ako aj profesionálna rozmanitosť. Okrem toho, že bol učiteľom, architektom, urbanistom, teoretikom a otcom, predstavil aj nové zásady urbanistického plánovania na území Uhorska.

Prehľadovanie mestského plánovania sa začalo už v 19. storočí zavedením nariadení a plánov založených na verejnom zdraví, doprave a estetike ako základných požiadavkách v praxi urbanizmu na konci 19. storočia. „Všetky rozvojové mestá musia mať urbanistický plán, ktorý pokrýva veľkú a jednotnú oblasť za účelom ich vonkajšej expanzie a zlepšovania vnútorných oblastí.“ (Palóczy, A., 1903, s. 47) Vo svojej štúdii *Regulácia miest v porovnaní s podmienkami v Budapešti* Palóczy cituje prvý odsek z vyhlásení nemeckého Kongresu o verejnom zdraví, a tak zavádza a zvyšuje povedomie o úsilí vynaloženom po rakúsko-maďarskom vyrovnaní (1867) s cieľom regulovať a rozširovať mestá ako celok a nie po ich jednotlivých častiach.

Prax moderného urbanizmu a vytvorenie jednotného systému mestskej regulácie sa v Uhorsku po rakúsko-maďarskom vyrovnaní realizovali s krátkym oneskorením. Z tohto dôvodu tu neboli inovátori teórie a praxe mestského plánovania, ktorí vyvinuli dobovo aktuálne princípy a smerovanie

mestskej regulácie, ale špecialisti, ktorí zhrnuli výsledky a skúsenosti svojich kolegov (zahraničných teoretikov a urbanistov) a formovali ich s cieľom riešiť domáce podmienky a problémy. Palóczi bol aj jedným z tých, ktorí sa okrem svojej praxe venovali teoretickým úlohám mestského plánovania a skúmali najmä podmienky Budapešti. Počas svojej práce v Maďarskej spoločnosti inžinierov a architektov (Magyar Mérnök és Építész Egylet) analyzoval a kritizoval aktuálne regulačné rozhodnutia, komentoval výsledky výberových konaní v oblasti urbanizmu, kriticky zosumarizoval ročnú prácu Rady pre verejné práce v Budapešti (Fővárosi Közmunkák Tanácsa) a inicioval návrhy týkajúce sa mestskej regulácie v Budapešti. Berúc do úvahy nové myšlienky, Palóczi spracoval početné urbanistické a architektonické návrhy.

Už od osemdesiatych rokov 20. storočia sledoval Palóczi viaceré trendy modernej teórie a praxe urbanistického plánovania a prostredníctvom prednášok a štúdií sa snažil akceptovať hlavné body nových zásad, ako sú verejné zdravie, dopravné požiadavky a estetický dizajn. V jeho urbanistických návrhoch boli zastúpené najmä funkčné, ale aj umelecké princípy formovania mestského prostredia podľa Camilla Sitteho, zatiaľ čo vo svojich teoretických prácach uplatnil analýzy a systematické metódy inžiniersky zameraného Josefa Stübbena, ako aj myšlienky Richarda Baumeistera. V práci *Regulácia miest v porovnaní s podmienkami v Budapešti* takmer úplne preložil niektoré kapitoly Stübbenovej knihy do maďarčiny. Palócziho práci však radno pripisovať veľký význam, pretože väčšina jeho diel je originálna a urbanisti danej éry by bez jeho vplyvu súdobé trendy ťažšie sledovali.

Palóczi dodržiaval zásady, ktoré vyjadrili Stübben a Sitte, a to, že najdôležitejším aspektom mestského plánovania je dôsledná implementácia jednotného mestského regulačného plánu pre celé mesto, a nie výstavba reprezentatívnych budov mimo kontextu. Navrhol urbanistický rozvoj a regulačné plánovanie v súlade so súčasnými modernými urbanistickými zásadami. Sledoval však i Sitteho myšlienku o nevyhnutnom prepojení budúceho rozvoja mesta s jeho minulosťou. V súvislosti s bratislavským plánom regulácie a rozširovania tvrdí: „Takto som k úlohe pristúpil s pochopiteľným váhaním... a štúdiom historického vývoja som hľadal stopy formovania mesta po celé storočia. ...musíme poznať minulosť, aby sme boli schopní porozumieť súčasnosti a odvodiť budúcnosť!“ (Palóczi, A., 1909, s. 2 – 3)

Presadzovanie princípov tvorby C. Sitteho je tiež veľmi dôležitý aspekt Palócziho dedičstva. Považoval za dôležité zachovať kontinuitu medzi minulosťou a modernitou rešpektovaním zastavaných a prírodných hodnôt mesta, pôvodnej variability jeho štruktúry, ale s prihliadnutím na požiadavky dopravy, bývania, verejného zdravia a estetiky v celom procese navrhovania. „Územné plánovanie preto nie je dielom, ktoré má trvať večne, ale spĺňa len požiadavky, na ktorých bolo založené. Keďže sa tieto požiadavky rozširujú, vyžadujú nové zmeny a zmenu poradia.“ (MI. 12(11), 30. 11. 1891, s. 2)

Palóczi sa podieľal na príprave urbanistických regulačných plánov dodržiavaním praxe urbanistického plánovania mesta podľa princípov Camilla Sitteho a tematickej typológie miest podľa zásad Josefa Stübbena. Niektoré z jeho plánov boli implementované iba čiastočne, väčšina z jeho návrhov zostala nerealizovaná, a to i napriek prvotným potvrdeniam a pozitívnym prísľubom. Palócziho návrhy zahŕňajú reguláciu Námestia slobody (Szabadság tér) – ktoré sa po revízii realizovali, Námestia 15. marca na predmostí Alžbetinho mosta (Erzsébet híd), centra a štvrte Tabánu v Budapešti. Podieľal sa na urbanistickom plánovaní dvoch námestí v Arade a na tvorbe mestských nariadení v Bratislave a Novom Sade. Pri posudzovaní tendrov na urbanistické plánovanie hlásal princípy vypožičané od Camilla Sitteho a Josefa Stübbena a zohral významnú úlohu pri formovaní moderných urbanistických predpisov. V kontexte regulačného plánu pre mesto Miskolc Palóczi uvádza (1894): „[v Uhorsku] je cieľavedomá, plánovaná výstavba miest, ich usporiadanie a regulácia potrebná kvôli nárastu mestského obyvateľstva, zabezpečeniu primeraného bývania a zvyšujúcim sa komplikáciám podmienok verejného zdravia, ale najmä kvôli mimoriadnej transformácii obchodu a verejnej dopravy.“ (MMĚEK. 31(1 – 12), 1897, s. 259)

Palóczi bol architektom, ktorý v roku 1876, vo veku 28 rokov, získal od kráľa najvyššie ocenenie za Cisársku a kráľovskú rakúsko-uhorskú vedu a umenie, zlatú medailu Pro litteris et artibus, ale až do konca svojho života nevytvoril ani jednu monumentálnu stavbu. Mestské plánovanie a dizajn sa stali ústrednou témou jeho činnosti a Palóczi svoj hlas vyjadroval prostredníctvom mnohých článkov, kníh a prednášok.

„Báli sa ho, takže sa im [Palóczi] nepáčil. Ale všetci ho rešpektovali. Keď sa postavil, ruch stíchol a jeho pomalú, vždy inteligentnú, vždy zaujímavú reč všetci napäto a pozorne počúvali

a schvalovali," (*Él-ÉM*. 51(33 – 34), 1. 9. 1927, s. 130) ako napísal o architektovi v nekrológu Gáspár Fábíán, architekt a šéfredaktor časopisu *Építő Ipar – Építő Művészet*. (A. Palóczy zomrel v Budapešti 16. 8. 1927)

Antal Palóczy bol architekt, učiteľ, spisovateľ architektúry a urbanizmu, národný komisár pre verejné práce, bývalý člen mestského výboru hlavného mesta, bývalý prezident Asociácie maďarských architektov (*Magyar Építőművészek Szövetsége*). Už počas života bol kolegami uznávaný ako plánovač a teoretik, ale po jeho smrti sa na neho pomaly zabúdalo. Jeho výsledky používali mnohí, avšak bez spomenutia Palóczyho mena.

Aj keď je László Wurga (1878 – 1952) považovaný za prvého významného predstaviteľa a organizátora zásad moderného urbanizmu v Maďarsku, v skutočnosti mal v tejto oblasti predchodcu a vrstovníka. Antala Palóczyho hodno považovať za prvého významného predstaviteľa či zakladateľa moderného urbanizmu v Uhorsku.

Antal Palóczy (1849 – 1927) is one of the most important personalities of the Hungarian town planning scene from the last decades of the 19th century until the late 1920s. Unquestionably, he influenced the national discussion on urbanism and town planning through his numerous designs, texts and public engagements. Widely acknowledged as an expert in urbanism during his life, he was nonetheless nearly forgotten in the course of time. Currently, as the early modern history of urbanism and town planning has been rediscovered and become an important topic in the countries of the former Austro-Hungarian empire, the life and work of Antal Palóczy has started to gain interest in professional circles.

### Beginning of his Career

Antal Palóczy was born as Antal Platzer<sup>1</sup> in Pest on March 13, 1849. In 1868 he started studies at the Royal Joseph Technical University in Buda, where he became an assistant professor of art and engineering three years later. Palóczy also worked as an architectural supervisor in the office of his mentor, Imre Steindl, the designer of the Hungarian Parliament. In 1876, Palóczy was awarded the gold medal of *Pro litteris et artibus*, the highest imperial and royal Austro-Hungarian award for science and art. After receiving this honour, he gave up teaching and opened his own architectural office.<sup>2</sup> Palóczy designed apartment buildings and the headquarters of the Roman Catholic Men's Association<sup>3</sup> in Budapest. In his later career, he also worked on villas<sup>4</sup>, but most of the building plans he produced were components of his urban plans.

Palóczy was appointed as a teacher of architecture and architectural technical drawing at the Budapest Industrial Drawing School<sup>5</sup> in June 1879, where he taught until 1911. He undertook study trips to Vienna and several German cities, and based on his experiences gained during these journeys, Palóczy made suggestions for improving Hungary's economic processes, and reforming the institutional education system. In 1879, he presented *Teaching Craft Industry in the Capital*<sup>6</sup> at a session of the Hungarian industry's construction division and suggested ways to improve the country's craft industry, bringing appreciation and customers to craftsmen. According to Palóczy, the "teaching of regular crafts" could be successful and complete only through a combination of "drawing practice, manual training

and post-observation study"<sup>7</sup>. As the head of the architectural department, he defined teaching as the fundament of the Hungarian crafts industry. His approach soon achieved results, which proved the legitimacy of the school. The school's pioneering drawing exhibition was opened in 1880, by which time 1,600 students had received "adequate training in the preparedness that is the basis for the regeneration of domestic crafts."<sup>8</sup>

Besides teaching, Palóczy was active in the promotion of trade and crafts, and proposed the organization of the first Trade Fair in Hungary in 1880. Although the submitted draft programme<sup>9</sup> was accepted and an official call was published, the planned Christmas fair was held only in November 1881.<sup>10</sup> In his subsequent evaluation, Palóczy emphasized the need for a permanent crafts exhibition hall. He started the process towards establishing a permanent exhibition space in 1882 and selected the Budapest suburb of Lágymányos for this purpose in 1890.

In 1880, the National Hungarian Industrial Association<sup>11</sup> recognized the National Craft Industry<sup>12</sup> journal edited by Palóczy, as "a project that can have a significant impact on the development of domestic industry in an artistic direction"<sup>13</sup>

In addition to his teaching, editorial and public activities, Palóczy was also active as a designer. In 1879, he received a prize in the design competition for the county hall of Braşov, and his designs were awarded a silver medal at the Székesfehérvár exhibition. Palóczy won the 2nd design competition of the OMI's architectural and construction division with his drawing of a paper tapestry.

In 1883, Palóczy participated in the design competition for the Hungarian Parliament<sup>14</sup> together with prominent architects including Alajos Hauszmann, Imre Steindl (both Palóczy's teachers), Otto Wagner with Rezt Bernt, and Mór Kallina, among others, as well as the theatre designers Ferdinand Fellner and Hermann Helmer. A total of 19+1 plan-series were received by the national committee.<sup>15</sup> Palóczy's design was based on his experiences with the area around the site and his general vision of the wider urban setting.<sup>16</sup> He divided the cluster of parliament buildings into three units and proposed a square facing the Danube to emphasize the representative nature of the edifice. The "national committee for the construction of a permanent parliament" decided on the award winners on April 22, 1883. In the case of Palóczy's entry, the committee criticized the basic

arrangement, primarily the excessive distance between meeting rooms, the vast scale and the unreasonable waste of space. His design was the only one among the competition entries that introduced an asymmetrical layout.

In 1882, when the parliamentary committee was deciding on the location for the permanent Hungarian Parliament and the terms of the upcoming design contest, Palóczy proposed a plan in which the regulation was extended to the Lipótváros<sup>17</sup> area, which was not yet developed. His vision anticipated the future: “the public buildings, [Palóczy] contemplated in the first plan of 1882, have been built from one to the last in recent years”,<sup>18</sup> as he emphasized in 1897.

Palóczy’s professional curiosity was becoming progressively more focused on urban planning. He continued his teaching activities at the Budapest Industrial Drawing School, but concentrated more on educational improvements<sup>19</sup> and the development of appropriate regulations for artisans.<sup>20</sup> In 1901 he was appointed to the position of school director. He also ran for Budapest’s city council, yet failed to take his seat despite receiving the highest number of votes. One can assume that among the reasons was his criticism of urban regulatory issues related to the capital.

Among his peers, Mór Gelléri, editor-in-chief of the Hungarian Industry,<sup>21</sup> commented on the decision: “[Palóczy’s] outspokenness hurt many people, mainly because he never looked for the grace of the mighty, he could not flatter, and maybe he made that fatal mistake of not visiting the councillors before the current election and not bowing deeply enough in front of them”. He concludes that “He has everlasting credit for the development of the capital city, he blazed a trail, marked a direction, raised generations for his ideas, and he did all this selflessly, with honest openness and outspoken courage”.<sup>22</sup>

## Palóczy the Influencer

Antal Palóczy was considered a “public figure” among his fellow architects and engineers due to the publicity gained by his ideas and the significance in his career of public professional debates. He founded the journal *Architects’ Calendar*<sup>23</sup> and edited it from 1895. He analysed and criticized contemporary regulatory decisions, commented on the results of urban planning tenders, completed a critical summary on the annual work of the Budapest Public Works Council<sup>24</sup> and initiated proposals concerning Budapest’s urban regulation. Taking new ideas into account, he created numerous urban planning proposals and architectural plans. His readings, reviews, critiques, and activities within the framework of OMI and the Hungarian Engineers’ and Architects’ Society<sup>25</sup> were regularly published in professional journals and the daily press, and many of his studies have been issued as separate manuscripts.

From the late 1880s, his interest began to turn increasingly towards urban planning and regulation, and the study of foreign town planning practice in situ. In 1900, the city council sent him to the Paris Exhibition in order to study industrial drawing education. At the same time, the MMÉE recognized him as “one of the most renowned of the senior Hungarian authors of texts on urban planning to examine urban planning in the country”.<sup>26</sup>

In 1903, the Minister of Commerce, with the recommendation of MMÉE, sent him as “the first pioneer of urban planning [in Hungary]”<sup>27</sup> to study the urban planning displays at the exhibition in Dresden and in Berlin (1910).<sup>28</sup> “Neither the most beautiful nor the costliest construction mode is capable of eliminating, correcting the mistakes that have been made by performing an artistically inadequate city plan”<sup>29</sup>, Palóczy wrote about the Dresden exhibition.

Palóczy followed artistic principles in his urban planning work but strived for functionalism in his housing projects; nevertheless, he was committed to planning that matched public health requirements along both scales. He dealt with the housing issues at the national congress of construction (3 – 6. 06. 1900) and at the OMI meeting on 26. 11. 1901, where Palóczy introduced his study, *What Our Houses Are Talking About*, which as its passionate wording suggests was more of a proclamation.<sup>30</sup> He summarized the housing trends in Budapest through statistical data, establishing their negative impact on Hungarian housing, against which emphasized the lack of proper building regulations in Budapest and the necessity to create an appropriate urban plan as a precondition for proper housing development. Palóczy also strongly criticized the activities of the city government and the FKT, who were individually and jointly responsible for the regulations. In his annual critical summary on the official reports of the operation of the FKT, he not only reviewed the urban planning decisions, but evaluated specific construction projects in the capital. Palóczy’s activities had a high reputation among his peers not only for his principles, but also for his arguments and indisputable knowledge.

In 1894, when Budapest’s building regulations came into force, MMÉE together with Palóczy urged the city to launch a tender for a new regulatory plan. Palóczy was concerned about changes to the ratio of building height to street width. The new regulations resulted in three- and four-storey buildings being built, instead of two-storey buildings. However, the size of the apartments was more problematic: 88.3 – 90.2 % of new apartments had 1 – 2 rooms in the outskirts, while in the inner districts only 72 – 76 % did. Palóczy suggested that the new building regulations should be in line with the modern developments and public health demands, and that appropriate methods of construction should be established.

The recommendations of the committee responsible for revisions to the 1894 regulations were compiled in 1904, with Palóczy representing the MMÉE.<sup>31</sup> He admitted that the current plan did not ensure the proper location of future public buildings, or the placement of railway stations and traffic arteries, and that nothing was done to prevent the disproportionate spread of the urban area.<sup>32</sup> Palóczy proposed the preparation of a new urban regulation plan, in parallel with the revision of the 1894 regulation, and the creation of new building regulations.<sup>33</sup> The official plan was produced by FKT in 1904. Palóczy’s critique of the urban plan was based on four points, reflecting current trends in urban regulation principles: traffic, development methods, public health and aesthetic requirements.

The regulation that was issued in 1914<sup>34</sup> was more in line with modern urban planning principles than the 1894 regulation,

but it could not be implemented due to the outbreak of WWI. Critics were vocal even years later, despite the involvement of professional organizations in the new building regulations.

In 1909, the 2nd district elected Palóczy to the capital's municipal committee as a commissioner of public works, where he served until 1916.

In 1915, Palóczy published a translation of Josef Stübben's study showing the regulation processes abroad.<sup>35</sup> In 1918, he published another study (the original version was presented in Düsseldorf, 1912) with his own remarks reflecting the state of urban regulation in Budapest. Palóczy noted, in connection with Stübben's study<sup>36</sup> and the 1914 building law, that not only the regulations should be criticized, but also the 'scarcity' that prohibits their application. "Building regulations are not individual and separate actions! Those have an organic connection and inseparable close relationship with the urban plan!"<sup>37</sup> Budapest had no feasible city plan at that time, although the FKT had passed one in 1911.

## The Theorists

From the 1880s, Palóczy followed the latest trends of modern urban planning theory and practice, such as public health, transport demands and aesthetic design; implementing both the systematic analytical approach reflected in the works of Joseph Stübben and Richard Baumeister and the artistic principles of Camillo Sitte. Like his peers, Palóczy underlined that the most important aspect of urban planning is the consistent implementation of a unified city-wide urban regulation plan, and not the construction of out-of-context representative buildings. The enforcement of Sitte's design principles was also crucial, since Palóczy also considered it important to maintain continuity between the past and modernity by respecting the built and natural urban values and the original variability of its structure, while taking into account the requirements of transportation, housing, public health and aesthetics in the design process.

How did Palóczy adapt these principles to the conditions of Budapest and other towns in Austria-Hungary?

West European, especially German professional debate was a crucial influence on Hungarian town planners. This was partially due to historical reasons, as most of the era's architects had studied in Vienna, Graz, Berlin, and Zurich, and brought new ideas to historic Hungary. Architectural ideas did not stop at the border, but were fluently crossing the entire empire.<sup>38</sup>

In 1891/1892 Palóczy studied the prize-winning proposals of Gross-Wien, a competition for Vienna's general urban plan. He was interested in Stübben's and Otto Wagner's plans and compared the two first-prize winners. He wrote: "Wagner moves in the great tenor of monumentality to shape the towns' details, creates large avenues and rings, and manages the redefinition of the street network and changes of the old with some generalization, puts great emphasis on representation (...). In Stübben's plan (...) the urban building factors are in rarely seen harmony and balance. His town is just as beautiful as expedient and home-like"<sup>39</sup>

Wagner's monumental town-building principles were not an example to be followed for him. It was the plan of Joseph

Stübben's that had the greatest influence over Palóczy. In his later works he referred back to Stübben and Sitte, and mentions Baumeister in the context of building regulations: "In Germany, Adickes and Baumeister were the initiators of the progressive building regulations, which, in the 1890s and in the first decade of this century, especially in the wake of the *Deutscher Verein für öffentliche Gesundheitspflege* is widespread in all the German big and medium cities, the Scandinavian states and the Netherlands, and has also been transformed in some form in England. On the other hand, it has not found any soil so far in Belgium, France, Italy, etc."<sup>40</sup> Palóczy thought that German town planning and urbanism of Vienna were the urban regulation examples to be followed for the Hungarian circumstances.

On April 18th 1894 Palóczy presented his analyses, *City Planning in Vienna and Budapest*, at a meeting of the construction and manufacturing division of OMI. He proposed a public design competition for a new general regulation for Budapest, and his comments on the Gross-Wien urban plans revealed the unspoken idea of a 'Great Budapest'.<sup>41</sup>

Palóczy frequently referred to the main ideas of Stübben and Sitte in his theoretical works. Stübben's texts were often implemented in Palóczy's own writings, such as in *The Regulation of Towns in Comparison with the Conditions of Budapest*.<sup>42</sup> Palóczy used Budapest as a case study for analyses of the spatial organization of squares and contemporary (modern) urban planning.<sup>43</sup> Besides Stübben, the work of Sitte was also an inspiration for Palóczy. Palóczy commented on solutions to urban planning decisions that he considered to be inadequate (most of all involving public spaces): "The good effect of public space lies in the way in which it is delineated. (...), the shape of the square does not have to be absolutely regular; (...) the dimensions should be proportional to the dimensions of the buildings."<sup>44</sup>

In his article, *The Regulation and Design of the Square*, Palóczy analysed the design process of Szabadság tér [Freedom Square] in Budapest, and pointed out the basic principles of square design: "1. the regulation can be more perfect if it can be expanded to a more spacious frame, larger area; 2. we need to know in advance what kind of public building we place there, because only by knowing it can the space be formed in harmony with the building and finally, 3. to take on the role of artistic aspect and aesthetic consideration from the first line of design in this technical operation".<sup>45</sup>

In his theoretical writings, Palóczy succeeded in combining a general introduction to modern town planning with foreign examples, with theoretical approaches taken from Stübben and Sitte and concrete examples taken mostly from Budapest, where he outlined and analysed the layers of urban planning or the design of squares. Put briefly, Palóczy's work had a great impact on the Hungarian town planning debate of the time.

## The Urbanist

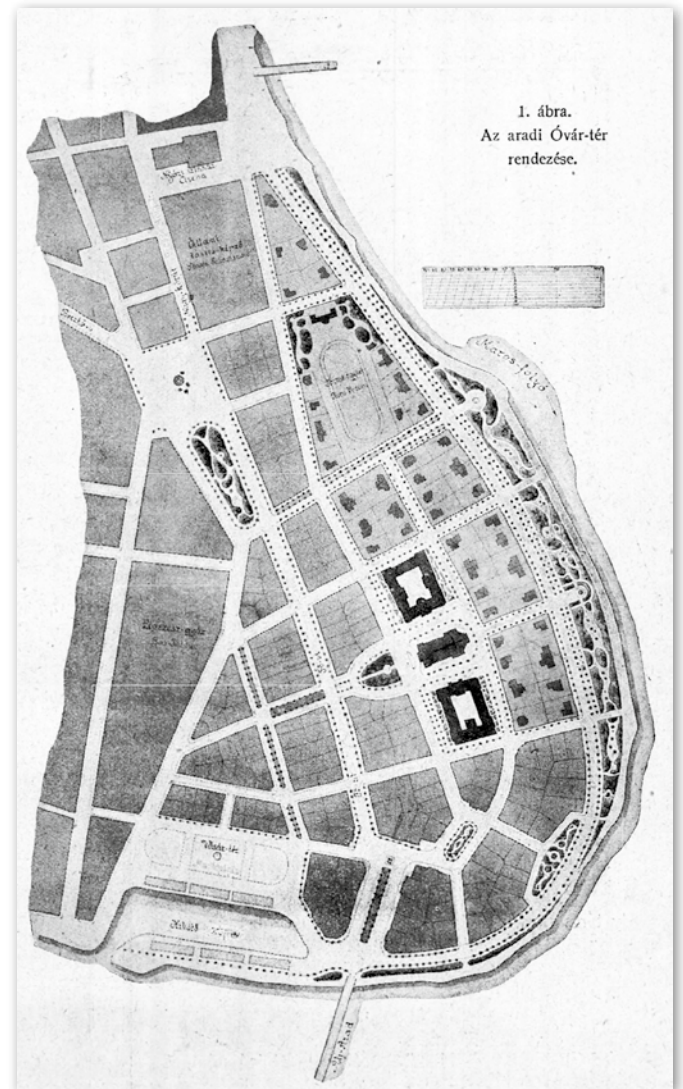
Palóczy's urban planning principles were accepted throughout the territory of historic Hungary (1867 – 1918) since the MMÉE had local branches in addition to the one in the capital. Members became familiar with his ideas through his lectures and writings. The contemporary press published his calls for nation-



**ORDERING OF UNIVERSITY BUILDINGS IN BRATISLAVA, 1916**

NÁVRH KOMPLEXU ALŽBETÍNSKEJ UNIVERZITY V BRATISLAVE, 1916

Source Zdroj: *Él-ÉM*. 41(4), 28. 1. 1917



**URBAN REGULATION OF ÓVÁR TÉR IN ARAD**

MESTSKÁ REGULÁCIA NA NÁMESTÍ ÓVÁR V ARADE

Source Zdroj: *Él*. 37(36), 7. 9. 1913

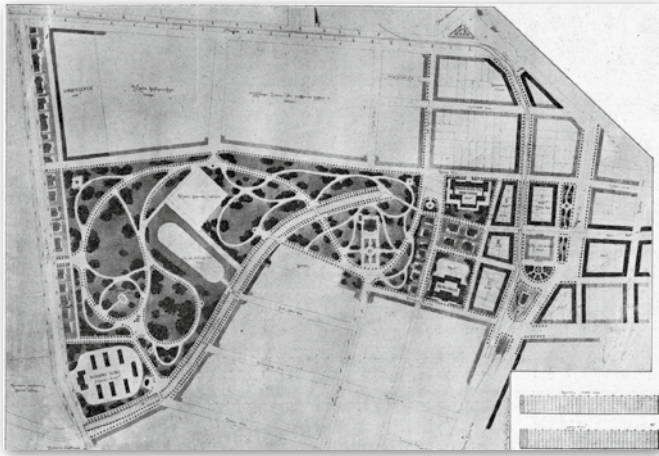
al-level tenders, and in some prominent cases (e.g. the Parliament) the competition was international in scope. Palóczy was a member of the committee that prepared the proposals or gave final opinions, but rarely submitted a competition entry himself.

In review of Miskolc's regulatory plan (1894) he wrote: "[in historic Hungary] the purposeful, planned construction of the cities, their arrangement and regulation is also required by the multiplication of the urban population, the provision of adequate housing and the increasing complication of public health conditions, but especially by the extraordinary transformation of trade and public transport, the enormous number of its assets and the enormous growth and general upturn of the industry".<sup>46</sup>

Palóczy participated in the evaluation of several tenders, such as the design competition for Târgu- Mureş's theatre (1900),

the tender of the telephone network building in Budapest (1900) and the urban planning competition of Braşov (1901). He was a member of the preparation committee in Nyíregyháza (1904); as a result of his speech, the town was asked to "organize the urban regulation tender later, and separate it from the land survey and mapping".<sup>47</sup>

In addition to his role in urban planning committees, Palóczy was a practising urban planner. Nonetheless, he made only two urban regulatory plans covering the area of an entire town (Bratislava, Novi Sad). Despite the great importance and impact of his work on the general regulation of both Bratislava<sup>48</sup> and Novi Sad<sup>49</sup>, these plans and his role in producing them were given a decisive analysis only recently.



#### URBAN REGULATION OF BÉLA TÉR IN ARAD

MESTSKÁ REGULÁCIA BÉLOVHO  
NÁMESTIA V ARADE

Source Zdroj: *Él.* 37(37), 14. 9. 1913



#### THE REGULATORY PLAN OF THE ESKÜ TÉR [MÁRCIUS 15. TÉR] AND SURROUNDINGS WITH THE DIFFERENT BRIDGE AXES GIVEN BY ADOLF HEUFFEL, FERENC DEVECIS, ANTAL PALÓCZI, 1895 – PLAN MADE BY PALÓCZY

REGULAČNÝ PLÁN NÁMESTIA ESKÜ  
[NÁMESTIE 15 MARCA] A OKOLIA  
S VIACERÝMI PREMOSTENIAMÍ,  
KTORÝ PREDLOŽILI ADOLF HEUFFEL,  
FERENC DEVECIS, ANTAL PALÓCZI,  
1895 – PLÁN PALÓCZIHO

Source Zdroj: *Ml.* 19(10), 6. 3. 1895

Palóczy's presence in Bratislava was significant even apart from the regulation plan. In 1916 the Ministry of Religious and Public Education invited Flóris Korb, Antal Palóczy, Jenő Lechner and László Wurga to prepare a plan for the university campus in Bratislava. Experts from the ministry, Kertész K. Róbert and Gyula Sváb, also participated in the competition. The plans of Korb and Palóczy were presented along with István Rozinay's critique: "The plan of Antal Palóczy does not show such an academic solution as Flóris Korb's, but after more thorough examination we find that it fits into the surroundings organically and the location of each building is aligned with the existing main roads."<sup>50</sup>

Palóczy's contribution to Novi Sad's urban planning began similarly to his Bratislava work. In April 1907, at the request of the town, the MMÉE appointed Palóczy to prepare a professional opinion regarding Novi Sad's upcoming urban planning competition. He submitted the report and requested changes in the draft programme.

The results of the contest were announced on December 1st.<sup>51</sup> Three of the entries were considered equally good: the plans of Imre Francsek-Gyula Berczeller, Antal Palóczy-György Kopeczek and József Wälder were awarded prizes. László Wurga, a member of the jury, presented the decision at the MMÉE meeting and gave his opinion, which differed sharply from the assessment of the other jurors.<sup>52</sup> According to Kopeczek's response, we can assume that Wurga opposed the decision made on the Kopeczek-Palóczy plan. Antal Palóczy and László Szesztay prepared the final plan in 1910 – 1911,<sup>53</sup> which shows significant

similarities with the urban design solutions applied by Palóczy in Bratislava.<sup>54</sup>

These urban plans were then nearly forgotten and the same fate befell most of Palóczy's square designs. Only three of them, two in Arad and in Budapest, were ever implemented.

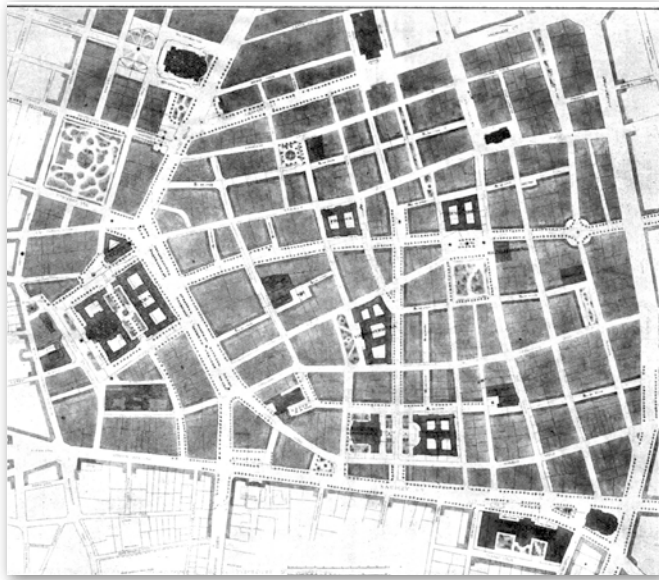
In March 1913, Palóczy was asked to design Béla tér in Arad,<sup>55</sup> after successfully realizing the plan of Óvár tér. (now is a territory surrounded by the Strada Malul Mureşului – Splaiul Tóth Sándor – Strada Nicolae Bălcescu) The square is directly connected to the town and "there is a great variety of crossings and diverse spatial design".<sup>56</sup>

Béla tér (today Piaţa Academianca Caius Iacob) is located in front of the main railway station, which was Palóczy's reason to design it using artistic aspects. The city council was pleased with the plan and recognized the symbol of modernity in Palóczy's ideas: "The city of Arad understands the needs and demands of contemporary times in modern urban development, and through its example races onward to the forefront, to show the way to the other towns in the field of urban planning".<sup>57</sup>

#### Visions of Budapest

The real playground of Antal Palóczy was always Budapest, where his ideas lay decades ahead of the immediate contemporary trends.

Palóczy's activities in Budapest were divided into lectures (urban planning, regulation, housing), critical remarks (FKT, regulations), urban planning (repeatedly reworked plans) and tenders. He was among the first to envision Buda as



**PALÓCZI'S AWARDED PLAN FOR THE ORDER OF THE CITY HALL IN BUDAPEST AND THE REGULATION OF THE SURROUNDING, 1913**

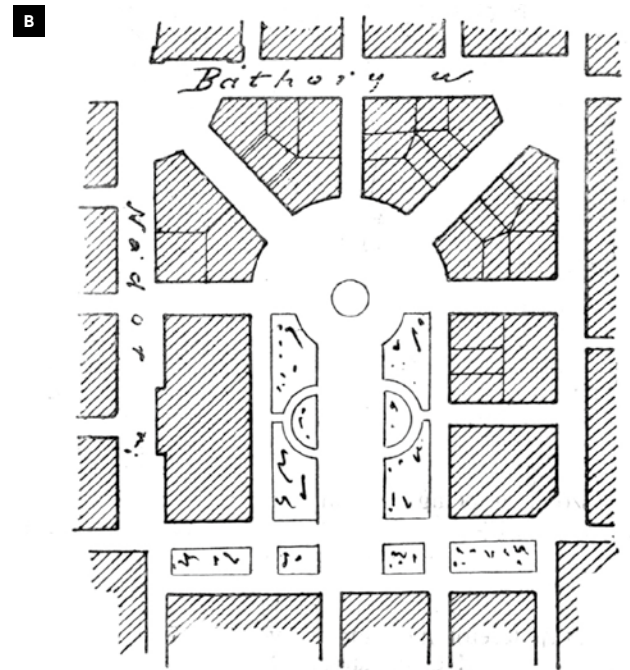
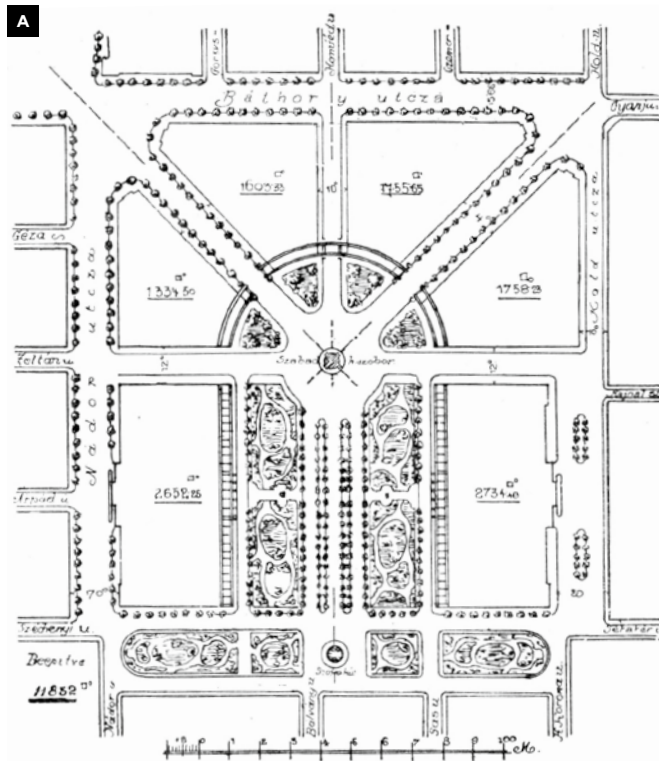
PALÓCZIHO OCENENÝ PLÁN PRE RADNICU V BUDAPEŠTI A REGULÁCIU OKOLIA, 1913

Source Zdroj: *Él.* 37(25), 22. 6. 1913

a world-renowned spa destination.<sup>58</sup> His regulation plan for Downtown (1892) preceded Act XII with respect to the location of the two new Danube bridges (1893).<sup>59</sup> In 1895 he submitted a proposal for the regulation of *Eskü tér* [now Március 15] on the Pest side of the future Erzsébet Bridge, based on the different bridge axes proposed by Adolf Heuffel (FKT), Ferenc Devecis and Palóczy.<sup>60</sup>

The decision was made to build the bridge in the place proposed by Palóczy and recommended by MMÉE. OMI created the gypsum model of the bridge.<sup>61</sup> In 1896, Adolf Heuffel created the final plan, and it was accepted only in 1908, though in the end another proposal was realized.

Another interesting task was the design of the new town hall. The Danube bridges had always been seen as tools to unite Buda and Pest, hence the location of the new town hall was linked to the construction of the Erzsébet Bridge. Palóczy designed the town hall in 1892 and proposed its location beside the Danube. In 1898, at the competition of MMÉE, he received the second prize for this design. In the same year, the municipal council announced a design competition for the regulation of the Károly Barracks and its surroundings in order to place the new town hall there.<sup>62</sup> Palóczy redesigned his previous plan to fit these circumstances. The idea of locating the new town hall in the Károly Barracks was abandoned due to the new plans for the never-realised radial Erzsébet Avenue.<sup>63</sup> In 1913 the Association of Hungarian Architects<sup>64</sup> announced a design competition for the "placement of the new town hall of Budapest and regulation



**REGULATION PLAN OF THE NEUGEBÄUDE [SZABADSÁG TÉR]**  
A) ANTAL PALÓCZI – RECOMMENDED BY MMÉE.  
B) REVISED BY FKT

REGULAČNÝ PLÁN NEUGEBÄUDE [NÁMESTIE SLOBODY V BUDAPEŠTI],  
A) ANTAL PALÓCZI – ODPORÚČANÝ MMÉE,  
B) REVIDOVANÝ FKT

Source Zdroj: MMÉEK 38(10), 1904



**ORDERING OF WORKERS' ESTATES IN KISPEST – ANTAL PALÓCZI'S FIRST-PRIZE WINNING PLAN, 1907**

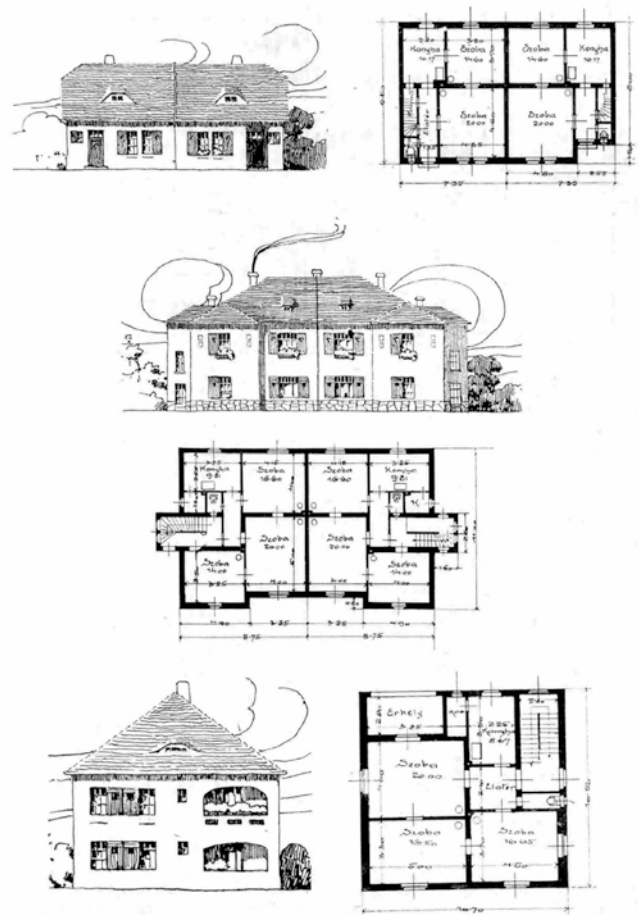
PORADIE KOMPLEXOV ROBOTNÍKOV V KISPESTE – PRVÝ VÍTAZNÝ PLÁN ANTALA PALÓCZIHO, 1907

Source Zdroj: Tervpályázatok, 1909, 7(2)

of the district to the Grand Boulevard”, where the award-winning design was by Antal Palóczy.<sup>65</sup>

In the development of Buda, a prominent role was given to the inner boulevard, which was connected to Erzsébet Bridge. In 1907, Palóczy presented a proposal for this, and pointed out that the idea of the ring boulevard, still the source of the capital's technical layout, had already been developed in 1893, and presented both together in a gypsum model at OMI.<sup>66</sup> The technical advisor of the city council, Ferenc Devecis, wanted to study Palóczy's plan further; Devecis' preference was not to open a new line but to improve the current one.<sup>67</sup> The XLVIII Act §1. regulated the widening and rationalisation of the Attila ring in Buda. Palóczy and Devecis were entrusted with developing the plan.<sup>68</sup> In 1909, the regulation was extended to Tabán and several alternative plans were created by the technical divisions of Budapest and FKT, as well as the representatives of MMÉE including Antal Palóczy.

Palóczy's career was dedicated to the regulatory issues of Budapest. He lectured on the new regulations, on the extensive expansions of the capital, on new zoning for administrative and urban planning, on the issue of Greater Budapest, and on defending the city against gigantic, over-dimensioned new



**TYPES OF HOUSES OF WORKERS' ESTATES IN KISPEST. ANTAL PALÓCZI'S SECOND-PRIZE WINNING DESIGN, 1907**

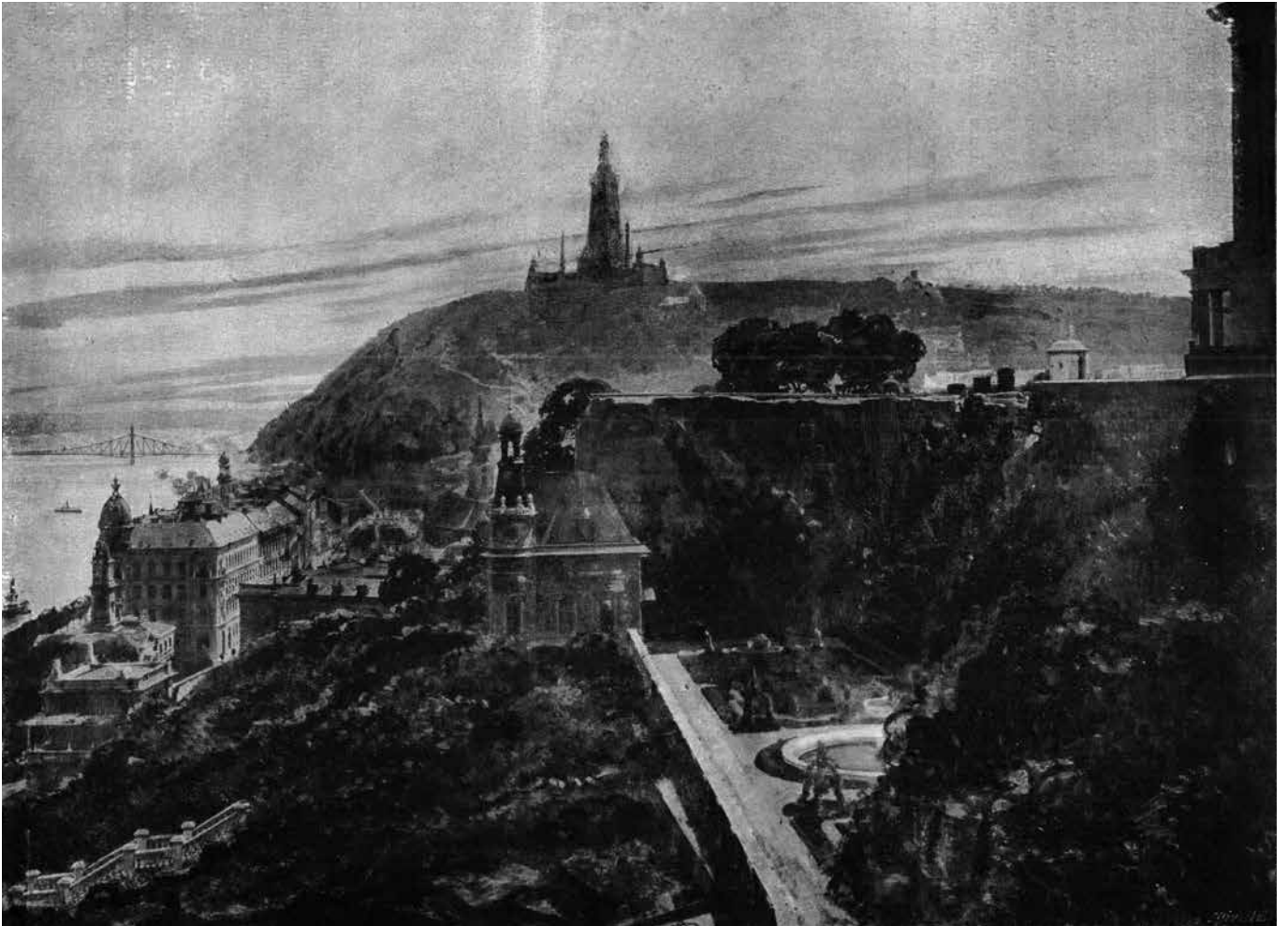
TYPOLÓGIA OBJEKTOV KOMPLEXU ROBOTNÍKOV V KISPESTE. VÍTAZNÝ NÁVRH ANTALA PALÓCZIHO, 1097

Source Zdroj: Tervpályázatok, 1909, 7(2)

construction projects. He participated in the elaboration of the planning competition for the final regulation of Budapest in 1900.

Palóczy's ideas were visionary in prefiguring later realised solutions, although his original contribution has often been overlooked and forgotten.

In his early plan for the Parliament building in 1881, Palóczy proposed the demolition of Neugebäude and the rationalization of Szabadság tér. His proposal was ignored, but the FKT began the rationalization of the square in any case in 1892, and the Neugebäude was demolished in 1897. Palóczy analysed the planning history of the square, and reminded his readers of his own design that preceded the realized plan, and actually served as an inspiration for it. Over the years, Palóczy anonymously submitted plans through the MMÉE when several tenders were announced. One of his plans was finally accepted, though the



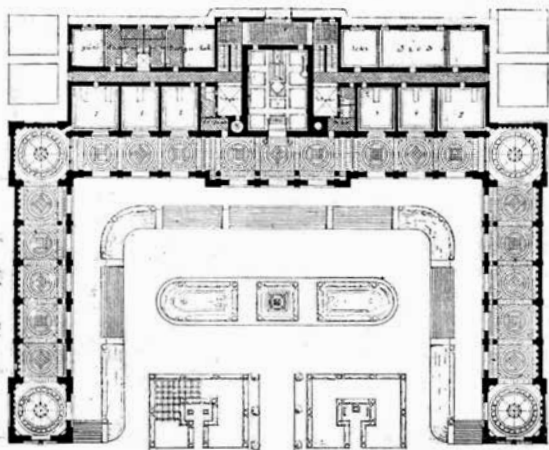
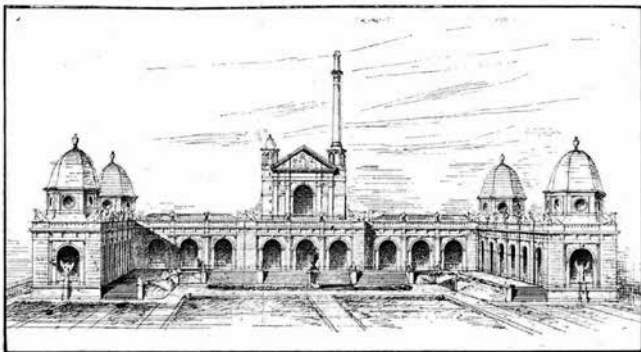
**MONUMENT ON ST. GELLÉRT HILL**  
PAMÁTNÍK NA VRCHU SV. GELLÉRTA  
Source Zdroj: *ÉI-ÉM*. 21(1), 4. 1. 1900

FKT revised it and “corrected the arcades and the spatial harmony in such a way that the final space was far from what [Palóczy] wanted to do”.<sup>69</sup>

Palóczy was also interested in new developments outside the existing town. He warned of the public health risks of overbuilding and raised the idea of suburban estates. In 1908, he won the competition for the master plan of a workers' estate in Kispest (Wekerle), and received a second prize for the design of the prototype buildings.<sup>70</sup> The plan, with curved streets, carefully placed public institutions, and residential blocks was significantly altered by Ottmár Győri into the right-angled geometric structure that was finally realised.<sup>71</sup>

Palóczy always avoided monumental solutions in his town planning works. Only two exceptions can be found in his oeuvre to break this unwritten rule. Palóczy himself considered these works as purely artistic tasks.

The first instance was the design of the memorial at the Citadella (1900), where the symbolic role of the monument placed on the top of the hill determined the proportions and shape of the tower-like structure.<sup>72</sup>



**CREMATORIUM—PLAN PURCHASED BY THE COMMITTEE, 1915**

KREMATÓRIUM – NÁVRH ZAKÜPÉNY VYBOROM, 1915

Source Zdroj: Magyar Építőművészet. 14(7 – 8), 1916

**Acronyms** Skratky:

**FKT** Fővárosi Közmunkák Tanácsa (Capital City Public Works)

**MÉSZ** Magyar Építőművészek Szövetsége (Hungarian Architects Association)

**MMÉE** Magyar Mérnök és Építész Egylet (Hungarian Engineers and Architects Association)

**OMI** Országos Magyar Iparegyesület (Hungarian National Industry Association)

**Archives:**

**HU.BFL** Budapest Főváros Levéltára (Budapest City Archive)

**BME UT** Budapest Műszaki Egyetem Urbanisztika Tanszék (Budapest Technical University, Department of Urbanplanning)

**FSZEK** Térképtár, Fővárosi Szabó Ervin Könyvtár, (Metropolitan Ervin Szabó Library, Map collections)

**NOL** Nemzeti Országos Levéltár (National Archives of Hungary)

**OSZK** Országos Széchenyi Könyvtár (National Széchenyi Library)

**Journals:**

**AÉ** Anyagi Érdekeink (Material Reports)

**ÉI-ÉM** Építő Ipar - Építő Művészet (Construction Industry - Construction Art)

**ÉI** Építő Ipar (Construction Industry)

**MI** Magyar Ipar (Hungarian Industry)

**MMÉEHÉ** Mérnök- és Építész Egylet Heti Értesítője (Engineers and Architects Association Weekly Bulletin)

**MMÉEHÉ** Magyar Mérnök- és Építész-Egylet Közlönye (Hungarian Engineers and Architects Association Bulletin)

The second one was designed by Palóczy in his competition entry for the first Hungarian crematorium in 1915. However, his approach was viewed by a contemporary critic with some hesitation. According to this critic, “the layout with the beautiful square promises a good effect (...) the architecture follows the forms of the early Italian Renaissance. It would be even more advantageous without the four corner domes”<sup>73</sup>

From the end of the 1910s, Antal Palóczy continued to deal with the question of town planning in Budapest, but rather than looking back he showed the direction towards the future. He worked on his memoirs and summarized the 50 years of his career. Palóczy remained active until his death on 16<sup>th</sup> August 1927 in Budapest. His eulogy, published in the most important Hungarian professional journal, included the following: “They were terrified of him [Palóczy], so they did not like him. But everyone respected him. When he stood up on the board, the chatter disappeared, and his slow, always smart, always interesting speech was listened to with tense attention and approved.”<sup>74</sup>

Antal Palóczy, an architect, teacher, author of urban and architectural writings, national commissioner of public works, member of the capital’s municipal committee and president (first master) of the MÉSZ, was acknowledged as a planner and theoretician by his peers during his life, but was slowly forgotten after his death. However, his work prevails, even without any mention of his name, in dozens of regulation plans and built town structures.

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**1** In 1887 Antal Platzer officially changed his name to Antal Palóczy, although he had used the name Palóczy already a few years before. Later he sometimes alternated the spelling of Palóczy with the more patrician Palóczy. His children and spouse used the family name Palóczy. In our study, we will use the first alternative – Palóczy.

**2** SZINNYEI, József, 1905. *Magyar Írók élete és munkái*. [online] [Accessed 1. 2. 2019]. Available at: <http://mek.oszk.hu/03600/03630/html/>; FÁBIÁN, Gáspár, 1936. *Nagy magyar építőmesterek*. Budapest: Fábíán; *ÉI-ÉM*. 51(33 – 34), 1. 9. 1927, p. 130.

**3** HU.BFL.XV.19.d.1.07.050. Budapest VII., Rottenbiller utca, pp. 20 – 22. Demolished.

**4** Villa of László Szesztay (1913/14). HU.BFL.XV.17.d.329-5447, 1-5., 10. f. Budapest XI. Kelenhegyi út 23/a. – Minerva utca 4. (partially rebuilt); Villa of Vilmos Fertig (1910/11). HU.BFL.

XV.17.d.329-5206, 1., 8. f. Budapest I. Hegyalja út 6.

**5** Iparrajziskola.

**6** PLATZER, Antal, 1879. Ipartanítás a fővárosban. *AÉ*. 9(12), 31. 12., pp. 183 – 185.

**7** PLATZER, Antal, 1879. Ipartanítás a fővárosban. *AÉ*. 9(12), 31. 12., p. 184.

**8** n.a., 1880, Szemle. *MI*. 1(10), 31. 5., p. 149.

**9** RÁTH, Károly and MUDRONY, Soma, 1880. Müipari vásár (Indítvány). *MI*. 1(3), 15. 2., pp. 43 – 44.

**10** PLATZER, Antal, 1881. Az 1881-iki karácsonyi kiállítás és bazár. *MI*. 2(22), 30. 11., pp. 359 – 363.

**11** Országos Magyar Iparegyesület [OMI]

**12** Honi műipar.

- 13** Ipari mozgalmak, 1880. *MI.* 1(22), 30. 1., pp. 347.
- 14** A budapesti Országház terve. NOL T 15 – No. 9/6/1-6.
- 15** GYETVAINÉ BALOGH, Ágnes and KELECSÉNYI, Kristóf Zoltán, 2018. "Did a Steindl school exist? The members of the design and technical management team of the parliament in Budapest". *Architektúra & urbanizmus.* 52(1 – 2), pp. 98 – 113.
- 16** Already in 1882, when the parliamentary committee was dealing with the location of the permanent Hungarian Parliament and with the terms of the upcoming design contest, Palóczy proposed a regulation plan of the area. According to contemporary maps, the area was loosely built, its development started in 1874 according to new building regulations. See LOVRA, Éva, 2019. Changes in the urban morphology of Budapest and the impacts of changes between 1867 and 1918 – background study.
- 17** According to contemporary maps, the area was loosely built, its development started in 1874 according to new building regulations. See Lovra, É., 2019.
- 18** PALÓCZI, Antal, 1897. Az Újépület területének szabályozásáról. *MI.* 18(35), 7. 11., p. 639.
- 19** PALÓCZI, Antal, 1898. Az iparostanoncok rajzoktatása. *MI.* 19(36), 4. 9., pp. 706 – 708. The article launched a public debate between Palóczy and the teachers of Iparrajziskola, painter János Böhm, artist of applied arts Kálmán Györgyi.
- 20** PALÓCZY, Antal, 1897. Az iparosok munkái az építkezéseknél. *MI.* 18(2), 25. 2., pp. 37 – 40 and n.a., 1902. Egyesületi élet – Végrehajtó Bizottság. *MI.* 23(17), 27. 4., p. 565. He became an appointed member of the commission in order to prepare the draft regulation of the construction industry (acquisition, training, qualification, etc.) on a theoretical basis.
- 21** *Magyar Ipar* [MI].
- 22** GELLÉRI, Mór, 1901. Palóczy Antal. *MI.* 12(19), 1. 9., p. 934.
- 23** Építészek Naptára
- 24** Fővárosi Közmunkák Tanácsa [FKT].
- 25** Magyar Mérnök és Építész Egylet [MMÉE].
- 26** n.a., 1900. Tanulmányút. *MI.* 21(28), 15. 7., p. 867.
- 27** Kiküldetések tanulmányútra, 1903. *MI.* 24(35), 30. 8., p. 847.
- 28** PALÓCZI, Antal, 1910. A városépítő kiállítás Berlinben. *ÉI.* 34(28), 10. 7., p. 281.
- 29** PALÓCZI, Antal, 1903. A drezdai városrendező kiállításról II. *MI.* 24(43), 25. 10., p. 999.
- 30** PALÓCZI, Antal, 1901. A mit a házaink beszélnek. *MI.* 22(49), 8. 12., pp. 1299 – 1300.
- 31** The Committee's first meeting was on 7. 2. 1905. The revision lasted until 1913 in parallel with the drafting of the new building law (1914). See: PALÓCZI, Antal, 1905. Budapest szabályozásának egyes részletei. *MMÉEHÉ.* 24(11), 26. 3., p. 108.
- 32** n.a., 1908. Magyar Építőmesterek Egyesülete – report. *ÉI.* 32(10), 8. 3., p. 104.
- 33** The proposal was presented at the MMÉE meeting (6. 5. 1899). The MMÉE offered a draft program of a public tender to the prime minister as president of the FKT, to the FKT, to the minister of internal affairs and to the capital. Mayor István Bárczy attended the meeting (27. 1. 1908) where Palóczy presented, 1908. *Why the renewal of Budapest's regulatory plan is necessary.* *MMÉEK.* 13. 5. 4., pp. 129 – 133. He showed the FKT's plan, pointed out that it was inadequate and therefore the regulation was unworkable, therefore the association stated that the preparation of the general urban regulation plan is urgent. n.a., 1908. Mű- és középítési szakosztályok ülése. *MMÉEHÉ.* 2. 2., p. 48.
- 34** OSZK TM 973 – Építésügyi Szabályzat Budapest Székesfőváros területére, 1914. Budapest: Hornyánszky.
- 35** PALÓCZI, Antal, 1915. Az építésügyi rendszabályok és a hatóságok feladatai különösen művészi szempontból. *ÉI-ÉM.* 39(29), 18. 7., pp. 172 – 173; 39(30), 25. 7., pp. 177 – 178; 39(31), 1. 8., pp. 183 – 184; 39(32) 8. 8., p. 190; 39(33), 15. 8., pp. 197 – 198; 39(34), 22. 8., pp. 201 – 202.
- 36** PALÓCZI, Antal, 1918. Az építésügyi szabályzatok kérdéséhez. *ÉI-ÉM.* 42(4), 20. 1., p. 19; 42(5), 27. 1., p. 28; 42(6), 10. 2., pp. 45 – 46; 42(8), 24. 2., pp. 60 – 61.
- 37** Palóczy, A., 1818, 42(4), p. 19.
- 38** LOVRA, Éva, 2018. "Urban Typology in the Habsburg Empire, 1867 – 1918, with a Special Emphasis on Hungarian Towns". *Architektúra & urbanizmus.* 52(3 – 4), pp. 49 – 52.
- 39** PALÓCZI, Antal, 1894. Bécs újabb szabályozása és rendezése. *ÉI.* 18(16), 18. 4., p. 191.
- 40** PALÓCZI, Antal, 1918. Az építésügyi szabályzatok kérdéséhez. *ÉI-ÉM.* 42(4), 27. 1., p. 28.
- 41** Great Budapest was later considered as a vision of mayor Bárczy.
- 42** PALÓCZI, Antal, 1903. *A városok rendezése: Budapest viszonyainak egybevetélével.* Budapest: MMÉE.
- 43** PALÓCZI, Antal, 1904. A városi terkek elrendezése és kiképzése. *MMÉEK.* 38(10), pp. 413 – 428. PALÓCZI, Antal, 1903. *A városok rendezése: Budapest viszonyainak egybevetélével.* Budapest: MMÉE; PALÓCZI, Antal, 1908. *A mai városépítés alapelvei.* Budapest: Pátria.
- 44** Palóczy, A., 1908, pp. 10 – 11.
- 45** Palóczy, A., 1904, 38(10), p. 428.
- 46** PALÓCZI, Antal, 1897. Miskolc új városabályozási és -bővítési tervéről. *MMÉEK.* 31(1 – 12), p. 259.
- 47** A mű- és középítési szakosztályok ülése, 1904. *MMÉEHÉ.* 23(14), 24. 4., p. 111.
- 48** MORAVČÍKOVÁ, Henrieta, LOVRA, Éva and PASTOREKOVÁ, Laura, 2017. "Červený alebo modrý? Začiatky moderného plánovania Bratislavy". *Architektúra & urbanizmus.* 51(1 – 2), pp. 30 – 43.
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- 51** Újvidék város szabályozására, 1907. *MMÉEHÉ.* 26(43), 1. 12., p. 436.; n.a., 1907. Tervpályázatok eredménye. *ÉI.* 31(48), 1. 12., p. 462.
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- 53** Lovra, É., 2018, pp. 145 – 174; BME UT Térképtár 1910/1911; BME UT Térképtár 1912.
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- 56** PALÓCZI, Antal, 1913. Arad sz. kir. város szabályozása. *ÉI.* 37(36), 7. 9., p. 391.
- 57** PALÓCZI, Antal, 1913. Arad sz. kir. város szabályozása. *ÉI.* 37(37), 14. 9., p. 403.
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- 63** PALÓCZI, Antal, 1915. A budapesti Erzsébet-sugárút és az új városház. *ÉI-ÉM.* 39(21), 23. 5., pp. 123 – 124.
- 64** Magyar Építőművészek Szövetsége [MÉSZ]
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- 66** PALÓCZY, Antal, 1907. Új „Boulevard” a jobbparti városban. *MMÉEHÉ.* 26(17), 12. 5., p. 185. and A kézműipari szakosztály ülése, 1893. *MI.* 14(4), 30. 4., p. 83.
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- 68** A 30 m. szélességben tervezett budai új körút – a mérnöki hivatal tervével összevonva (Palóczy Antal, 1908.) FSZEK BT 392.
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