Készthelyen, a Tapolca felől bejövő főút vonalán található, a Karmelita Rendházban működik a Nagyházy János Mezőgazdasági és Égészségügyi Szakközépiskola, amely a rend jövőből még vagy úgy húsz évig használhatja az épületet. Az igazgatóság és a város ennek ellenére úgy döntött, hogy új épülettel alapozzák meg az iskolával jövőt. Aki arra gondolna, hogy a rendház keretében történő környezetben épült meg az új iskola, az távol gyakran helyen már régóta csak bodogó állatokának a kert kőfalánál tűl pedig panelelődő indul. Ebben a vegyes közégsben nem meglepő, hogy a tervezők sem miáltalan értelemben, de még csak léptékében sem igekeztek a környezethez alkalmazkodni. A két tervező kizárólag a rendház oldalai szárnya által kijelölt hosszútartú tengeri és a telak hagyományos egységét tekintette mérnökövé.

Lantay Attila és Koller József épületét orális és harmonikusan egységes alkotás. Ez utóbbi nem kís építészeti teljesítmény, hiszen a programban megfogalmazott ígéreket kénytelen eredményezhetnek volna. A tervezőkülönben az épület megteremtését is felteszik, hogy az egész létesítmények a környezetnek, a tervezőknek a rendház.temetőjének és a tervezőknek az épület tervezésének hatásos az épület megteremtését is felteszik, hogy az egész létesítmények a környezetnek, a tervezőknek a rendház temetőjének és a tervezőknek az épület megteremtését is.
A HARD LESSON

The Nagyvárosi János Secondary School of Agriculture and Health Care is in the Carmelite Monastery in Keszthely on the road from Tapolca. Thanks to the Carmelites, the school can use the building for another twenty years. But the administration of the school and the mayor's office decided to guarantee a future for the school by constructing a new building. The new school, however, was not erected in the garden of the monastery. Temporary sheds stand where the orchard used to be, and a jungle of concrete highrises has spread on the other side of the stone wall. In an eclectic environment like this, no one can blame the architects for not wanting to create a building that fits in. The two designers used only the axis provided by the side wing of the monastery and the size of the available strip of land as considerations in their calculations.

The building of Attila Lantay and József Koller is an independent and harmonious piece. It is a great achievement, as the building's requirements could have easily resulted in a disproportionate complex. It must have been quite a challenge to attach a large gym to a rather small school wing as requested, and the fixed expectations of what a gym should be can often result in a trivial, meaningless mass.

The architects managed to create a harmonious overture with the coherent use of materials and several additional tricks. The main block of the gym was made more dynamic with the help of a shed roof. The walls were made to seem wider with the use of a horizontal double base line built from natural stone. Where function allowed, they inserted doors and windows into the large brick surfaces. Another important structural solution is the undulating line that runs the full length of the school and turns back smoothly at the gym. The corridor of the school and the arch of the side gallery of the gym (the grandstand of the open-air sports field) is optically supported by the natural stone base. The soft, organic clerestory wing creates a loosening effect on the strictly linear ground plan and softens the overall view of this front.

The building is characterised by the organic unity between outside and inside. The use of materials is an important aspect again - bricks and wood determine the atmosphere. It is good to see a school where the walls are not plastered and may possibly look even nice with time. Bricks and wood appear in the interior as well; heaters are tucked away under wooden benches, and the rails of the stairs are made of wood. (Teachers claim the poles are not fixed properly, therefore the railing is dangerous!) Now that we've gone over the intelligent selection of materials, we should also mention the role of light in the building: the distribution of doors and windows not only determines the 'rhythm' of the facade, but has an important role in the structure of the interior as well. The warmth of the brick surface is due to the light, and the wooden parts also come alive with light. If we summarise the values of the building - disciplined ground plan, organic forms, natural materials, and the emphasis on the role of light - we could say it evokes the style of Alvar Aalto. But the delicately balanced two-faced style of the school in Keszthely is probably due to the fact that it is the first result of a joint effort by two architects from different generations whose ways of thinking are also different.

All in all, it can be stated that a high-quality, modern building was erected behind the Carmelite monastery. But there is a bit of sorrow in our joy. If the budget had been streamlined, why the blunt tower on the southern side? Especially if we know that the tower and the gallery of the gym is sealed off and unused, due to neighbourhood vandalism (the neighbourhood kids' graffiti habit to be precise)... one gets the feeling that part of the potential of the building is not utilised. And you may also question the size of the school, although it does not fall under the critic's authority to pass judgements on the tender specifications. When the monastery ceases to house the secondary school, I find it hard to understand how this new school with only six classrooms will solve the problem. With a more generous budget a more comprehensive solution could have been possible. The architects themselves may have had similar thoughts: the teachers' corridor seems to offer the possibility of an extension in the future. The building as it is, however, looks like a complete whole. Its present is ok, but I have my doubts concerning the brightness of its future... You can see a few signs of careless construction work, and both future independence from the monastery and the vandalism by local kids seem to be serious risks.