
The exercises were done with Eras- mius LA-Students in the spring semester of 2020 – Szent István University, Fac. of Landscape Architecture and Urbanism; within the frame of the course “Public park of Vienna” (teacher: Anna Epelényi PhD); Akin Yesim, Doğan Zehra Betül, Dottó Gudula, Goldenberg Enquiel Iván, Itak Deniz, Kurasa Kristina, Le Dû Evan, Piccinin Chloé Jacqueline, Januari Filipcek

- The teacher of the module is Anna Epelényi PhD, associate professor since 2015. The module contains all lectures, texts, oral exam, A2-posters and design-sketchbook activity in order to develop various skills in historic knowledge. The exercises were done with Erasmus LA-Students in the spring semester of 2020 – Szent István University, Fac. of Landscape Architecture and Urbanism; within the frame of the course “Public park of Vienna” (teacher: Anna Epelényi PhD); Akin Yesim, Doğan Zehra Betül, Dottó Gudula, Goldenberg Enquiel Iván, Itak Deniz, Kurasa Kristina, Le Dû Evan, Piccinin Chloé Jacqueline, Januari Filipcek

1. COMPLEX EDUCATIONAL SERIES ON A PUBLIC PARK (ACTIVITY 1-2)

In this chapter, the structure of activities will be explained and illustrated with original sources. The aim of this series is to advert student’s attention to solving functional problems, to design issues regarding forms and planting, and secondly, to develop skills in using historical sources and improve critical evaluation, based on the analytical comparison. “Garden and Landscape History” is a key module in the education curriculum of the MLA (Master of Landscape Art) Program of the Stent István University. This case study was fitted into the frame of this course. To ground the basic knowledge of students, they heard a 3 hours-long lecture on urban planning of the 19th century as well as about the establishment and development of public parks all over Europe and the USA. A lecture was also introduced on Margaret island, one of the best-known parks in Buda- pest, where we also had a field walk on the following day. The complex series of activities discussed below, were done on the 3rd of February as a long afternoon session (3,5 hours) with additional homework to prepare.

1st activity: The public park design competition – A comparative analysis of 6 winning projects in small groups

In the first phase, the teacher explains (15 min.) the general circumstances of the ’Südpark’-competition. The city of Breslau made the call for planning a new public park on the southern outskirts called Kleinburg/Borek, on 30 hectare, in order the increase the future development of public utility services and a new villa-housing. On the south side was the embankment of the railway, and three private grounds were also included (A-long parcel for future housing, B-private plot, C-small cemetery of Kleinburg). Other requirements from the city included: 8000 m² of restaurant and concert area, 2000 m² of parking for carriages max. 1500 m² far from the restaurant, 1 ha Playground, a pond area; a head-garden- er’s house with garden. The designers had free hand, except for the following requests: to place the pond close to the restaurant as well as the playground – so that the “parents could keep an eye on their lovely kids, while drinking beer”, the main-hall not to be located close to the train – because of the noise and stream of trains, the audience of the open-air concerts should not face the sun, the gardener’s plot must be far from the villa-zones because that could disturb the wealthy owners. 7a plans were handed in for the competition, but the Möller’s Magazine introduced only six tenders in its’ issues.

The students formulated small groups (each of 3-5 students) and received the 6 proposals, each printed on A3 sheets. They had to compare them with the following study questions: What are the similar and the different functional solutions in the plans? What is the logic and system of mapping, circu- lation, and the hierarchy of pathways? What are the characteristics of planting? How can we describe the style - manner of each proposal? How are the usual links organised in the greater space? How much space is given for deco- rative- formal, Gardenesque details?

The student groups discussed the questions and noted their remarks.

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points invite the visitor for a quiet moment of contemplation. This atmosphere of silence and grandeur harmonizes well with the nearby cemetery, and thus, the solemn silence of the cemetery is not disturbed due to excessive traffic or children playing in the playground. The playground is rather small, and the plan omits the big exedra-lawn for riding, for croquet-playing; so the natural circulation-network appears uninterrupted and fluent, while the pond have relative simple shoreline.

The designer considered that the playgrounds, sportgrounds and gardening-plots do not fit into the framework of the great formal terraced area: more than 100 trees in a grid-layout offering a pleasant sheltered place at any time of the day; while no bedding appear here. The very meandrous shape of the pond (1.20 m deep) is adapted to the natural terrain, immediately next to the concert square - as requested. Two main pedestrian entrances to the park are designed for Südpark introduced in the Möller’s Magazine (1892).
of a natural main parkscape, so they located them on the separated triangular part, hidden by planting. Tall and strong trees are planted in large quantities along the rail traffic to screen the view of the steep embankment. Comparing the 6 proposals, we can state, that the ratio of the woody plants is the lowest in this case, and the groups of trees and scrublands are strictly located only around the intersection of paths and on the belt-border of the park.

© The design proposal by E. Clemens, stadt-Oberräum in Berlin: The proposed arrangement of the whole park was to offer an effective distribution of bright/shady spaces by the means of planting, supported by gentle changes in elevation and a system of paths with smooth continuity. Lawns have smooth, sunken, bowl-like terrain modification offering directed inner views. At the two corner-entrance zones, axial, symmetric spaces are to see with alleys, flower-beds, surrounded by high-stemmed rose trees. One should note the unique form of a “small bite” into the circular forms, which orientate the visitor’s eye to the park vistas. Pretty flowering shrubs like Philadelphus, Syringa, Weigela, Prunus, Cytisus etc. are planted along the paths and some rare and special trees are to be near the regular flower-beds and near the restaurant. This central zone has an elevated, simple oval shape with a relatively narrow terrace around, linked with a smaller pond (compared to the other proposals). The hippodrome (1 ha) is placed in the triangular area here as well.

© The design proposal by A. Fintelmann, städtischer Garteninspektor in Berlin: The pond is located in the lowest point of the park – not linked with the main attraction point which sits on the highest point of the terrain. Out of the six plans, the elegant restaurant with its formal open spaces occupies the largest area with a dominant design here. The terrace is 10 times larger than the hall with 1+2 focal fountains, 1 music pavilion, symmetric exedra-pergolas, grid-planted trees and carpet bedding. Note that the whole unit is densely wrapped around with woodland providing views only to the N and S. The playfield stretches also axial, along the road. The gardening area is joint with the private plot – saving space! The little brook leading to the pond gets little more attention here, than on other proposals. The circulation system is not pretzel shaped here, but provides dense connections in a variety of directions with many crossroads. A direct accessibility is provided for the residents of the private residential area on the west (A).

2nd activity: Students’ Evaluation – Oral discussion within the class
After the given 45 minutes, the whole class gave responses on the plans with their remarks. For each plan, 5-10 minutes of group time was available. For each plan, a different group started the evaluation: how much the requested goals were achieved in the proposals, what is the main character and style of the design, etc. – and other groups could add extra comments.

3rd activity: Student 'jury' voting
After the parallel comparison each group voted for the 1st, and, 3rd prize, results were summarized on the board. The real winners of the past were only disclosed to the students now: No 1st prize was awarded, and prize:
The major longitudinal axis starts from the road and to the restaurant as well.

(a) To place the Restaurant on an elongated path and serve the visitor as a silent driver, showing them the visual dynamics in space and time.
(b) To locate the pond near the railway, guests to be placed on the balustrade terrace and the iron bridge over the brook is still there, and the balustrade staircase leading to the lake was demolished in WW II. The balustrade terrace and the iron bridge across the pond with natural islands, allowing for boat trips and the children’s hubbub cannot observe little parcelled allotments in the 20th century natural planting style, than in the 18th shorter ones all around the park. The elongated paths and serve the visual dynamics in space and time.
(c) To move wagon-parking close to the road and to the restaurant as well.
(d) To place the small kid’s playground so that no traffic should be in-between and that the children’s hubbub cannot disturb visitors.

Finally, it can be concluded that this plan fits to the design style of the other proposals, choosing the best zoning and functional arrangement out of them. The attractive form of the lakeshores, islands and the small brook with bridges recalls the classical landscape style, while the eclectic, Gardenesque mood only appears around the main-building and at the entrance zones.

5th activity: Creating a postcard montage - discussing the historical development (50 min).

After the discussion of the design, the students received plenty of old postcards (1900-1910) of the park realised. Using the historical images, they could analyse the changes of open spaces, the visual dynamics in space and time. They had to rank them by time. The ‘postcard montage’ is a useful (digital) graphic exercise to re-create the atmosphere and character of a place: selecting 10-12 pictures and cutting out the most significant, typical features: mixing and collating them into a single image. Regarding historical development, let us quote just an example here. The aerial photo shows all the discussed items. Note the realised tunnel under the railway, the nice dense confomers along the embankment, the canopy-grid with the round colonnade on the terrace. We can observe little parcelled allotments in the lawn, most probably a consequence of the First World War, while the projected villa-housing area (left) is still unsold. What are the important functions of the cities.

6th activity: The ‘Ten Commandments’ of turn of the century parks

To focus student’s attention to planning principles and deeper aims and goals of the design is very formal and symmetrical. In many public parks of 19th century are formal-circular layout, the terrace is in the middle of a group of plane trees. There are 3-4 longer, great vistas and 4-5 shorter ones all around the park. The woody planting is more close to the 18th shorter ones all around the park. There are 3-4 longer, great vistas and 4-5 shorter ones all around the park. The woody planting is more close to the 18th shorter ones all around the park. There are 3-4 longer, great vistas and 4-5 shorter ones all around the park. The woody planting is more close to the 18th shorter ones all around the park.
Visual vocabulary: functional solutions
Nursery areas needed – Nursery areas are always designed as an integral part of the park, usually on outskirts of the park, or on other locations, which were hard to integrate.

Border planting against noise – Attention was paid on urban conflicts, such as noise pollution or visual screening: here a dense woodland with conifers and raised terrain were designed to reduce the unpleasant effects of the bypassing trains. Also dense planting can be seen around the A, R, C – restricted private areas.

Hipodrome gym grounds – For sport activities (which was mainly horse riding, croquet, running, gym or other athletics) simple, tree-framed hippodrome grass areas were designed originating from P. J. Lenné’s and G. Meyer’s Neo-Roman garden designs; rondos or little curvy cropped rectangular spaces were also combined along the two axes.

Lookout points by the water – Following landscape garden traditions, the viewpoints (pavilions or circular seats) are very close to the lakeshore, on little peninsulas or rock formation; this water feature will become one of the most significant visual element of the parkcape from both perspectives: as a pathway destination and a focus point of the lake panorama.

Visual vocabulary: forms, fabrics
Hierarchy of road network – For safety reasons, the various means of traffic of the park required a well-planned route network (cartageways: 7-12 m, horse riding ways: 6-4 m, pedestrian ways: 5-3 m). The roads are mainly pretzel-shaped with a waving, bypassing road with lines of trees planted. The pathways are more undulating, providing opportunities for personal choice of ways.

Directed vistas – Formal planting (shrubbery or flowerbeds) was required next to geometric elements of the park. In this case, the 3 fan-like views by the sportfield are determined by 4 decorated forms and clumps of trees.

Formal, central design – As we can see, on all of the concepts there is a geometrical, symmetrical design around the restaurants, cafés: the elevated terraces are round-arched, with fountains and carpet bedding in the middle, with 4/ 4 pavilions or pillars on the focal points, pergolas on the esdura. The pathways departing from this central areas are also symmetric for a while, then melting into the pretzel-naturalness.

Neglected naturalness – The real, native natural scenarios (rocky creek banks) or picturesque views are not really articulated in the public park design as before. Brooks get less attention, sometimes passing invisible, through dense woodlands.

Visual vocabulary: planting
Dense, woody crossroads – The 6 proposals are very similar in the way of planting of bushes and trees; getting closer to the intersection of paths the vegetation is getting denser and thicker. 90% of these junctions are hidden by greenery. This created a special atmosphere of mysterious discovery, to find one’s way by choosing the 6 propos.

Loose open laws – Unlike the solitaires and clumps, semi-open fields of the 18th century landscape parks or arboretums, here almost all the public park proposals suggest absolute loose,
EGY KÖZPARKPÁLYÁZAT A MÚLTBÓL, MINT ESZTETIKAI MŰK: A KÉRTTÖRTÉNET OKTATÁSÁHOZ – SÜDPARK KLEINBURG BRESLAU

Ez az oktatás-módszertani cikk egy porosz-szecessziós park történetének, tervezésének és kivitelezésének állomásait mutatja be olyan módon, hogy a tárgyali témákhoz pedagógiai aktivitásokat, objektumok, hasznosításokat, és (dis)jólagos elhatárolásokat programozzuk, de ezenél nincs különböző, funkcionális és (dis)jólagos kritikáját. A cikk első részében az interaktív feladatsor használatával mutatjuk be és a másodikban a 7. feladat korlát részletesen kifejtésre került részletesen kifejtésre.

A feladatsor létrejöttét egy különleges személy és egy különleges forrás dokumentum teszi lehetővé, melyből az 1892-es breslaui Südpark terve tervezését. A Räde-féle közpark stílusát tekintve a Räde-féle közpark-stílusban működő kertészetek általában a tájépítészeti kézi kép-ikonokat, interpretációkat segítségével, így érhetők el.

A Südparkot a breslaui városvezetés újra tervezté vezette a legjobb ötletek alapján, amelyet az online adatbázisból kapott.

A cikk második fejezete az utolsó fél évfolyam folyamán létrejött egyik közparkpályázatot bemutató plakát-enyasz táblája.

CONCLUSION

The article pointed out that an interesting historical source can become a key to a good methodological exercise. In this case, the subject of one park (unknown for Hungarian or Erasmus students) could be discussed in a very complex way so that to focus student’s attention far beyond the case study. Thanks to the very rich sources of plans, texts, postcards etc. they could understand the historical development of an everyday park design even without site visit, and also develop far more conclusions related to the design issues of the turn of the century. The observation skills of the students were sharpened; comparison and critical analysis, historical data use and consequences-rankings were also promoted. Even if the style of park design is changing from time to time, the main aims of functional spaces and their design remain the same! That is how there is a lot to learn from the turn of the century documents!