ABSTRACT

The design of public parks in Europe evolved at the end of 18th century. The first public parks were created primarily for leisure, entertainment and social representation. Reflecting architectural and artistic trends of specific time periods and eras, and design concepts of various ideologies, through their images, compositional aspects and symbols public parks also fulfill an important educational role in everyday life.

Following the progress of the theoretical background of European public parks, the article introduces the research analysis of the educational role of the parks. The conclusions drawn from the historical review and from the analysis of public parks and gardens provide a good basis for the renovation methodology of historic parks and for the design of contemporary urban parks and open spaces, with an emphasis on their current and future educational role.

INTRODUCTION. THE CONCEPT AND ROLE OF PUBLIC PARKS

By public park, we mean those public urban green spaces that were established for the purposes of recreation in an urban area, and are equally accessible for use by any citizens. According to the Oxford Dictionary (2014), public park is "a park that is open to the public". This is in accordance with the definition of the most important professional and cultural heritage organisations: "urban public parks were created or procured for the well-being of the public" (ICOMOS-IFLA, 2017).

The public park as an amenity appeared in the second half of the 18th century in Europe. The need for public parks was first discussed by Hirschfeld in his book "Theorie der Gartenkunst" published in 1779-1780. The public park as an amenity appeared in the second half of the 18th century in Europe. The need for public parks was first discussed by Hirschfeld in his book "Theorie der Gartenkunst" published in 1779-1780. Later this concept was related mainly to the names of Joseph Paxton and John Claudius Loudon. (Jámbor, 2015)

In his work titled "Encyclopaedia of Gardening" Loudon describes what makes a park a public domain and how does it benefit the society. Education and dissemination of general botanical knowledge were established as the roles of the public parks, which at the same time also provided free or cheap leisure and entertainment opportunities to the visitors, including sports activities. (Major, 1852)

In Hungary, with the waning of feudalism, the public park became the symbol of civil values and social progress. Public parks supported the progress of civil society and strengthened national identity. And, as venues for informal meetings, communication and exchange of views, places for walking, a ritual providing opportunity to see and to be seen, they became a primary scene of socializing (König, 1996), while also offering the experience for the visitors to feel close to nature.

OBJECTIVES AND RESEARCH METHODOLOGY

Based on a review of relevant international literature and an analysis of case study sites, the aim of the research is to systematically explore the outstanding educational role public parks play, and introduce the impact...
of the ever-changing social ideolo-
gies on the design of public parks. The
stakeholders of the historic development
and the main educational roles of public
parks are defined in an international con-
text, based on a review of fundamental
publications of comprehensive public
park research. Fundamental works were
determined as publications most-cited in
public park history research at national or
international level. Based on a comparat-
avy analysis, educational roles char-
acteristic to the public parks in the 19th
and 20th century were established then.

The research conclusions are similar to support the elaboration
of historic park renovation method-
ologies and the planning of contem-
porary urban parks and open spaces.

DEVELOPMENT OF EDUCATIONAL USE OF PUBLIC PARKS

Public parks play a complex role in the
life of the society. Since their appearance, the social demand for
the parks has not decreased, but the
use has changed and extended.

The review of the trends in public
park design has clearly demonstrated the educational role of the parks. Based
on the analysis of the selected compre-
hensive works on public park history
(Hirschfeld, 1982; Meyer, 1879; André,
1879; Bapaume, 1940; Chadwick, 1896;
Hennebo, 1971; Jordan, 1994; Taylor,
1995; Conwy, 1996; Woudstra, 2003;
Magyar, 2008; Sisa, 2014; Gaspely,
2016) various substantial educational roles are possible to determine.

A. PATRIOTIC EDUCATION: EVOKING
HISTORICAL PAST AND THE GENIUSES
OF THE NATION

Introducing and raising awareness of
historical past amongst the general
public has been and is still an essential
role of public parks. In his work titled
"Theorie der Gartenkunst", Hirschfeld
hints at the opportunity and neces-
sity of the development of a character-
istic: German style in landscape design
and landscape character. He considers
the parks as venues and tools of patri-
ocic education. He suggests that the
theme of the statues and artworks in the
parks should relate to national history. In
England, patriotic education dates
back to an earlier period, the begin-
nung of the evolution of the landscape
garden theory in 1712, in his work titled
"Letter concerning design", Lord Shaft-
Esbury attributes great importance to
the expression and visual represent-
tation of "national taste" in architecture,
lanscapping and other kinds of arts.

The same is emphasized by Alex-
ander Pope in his "Essay on criti-
cism" written in 1716. Resulting from
the evolution of an ideology based on
national feeling in the first half of the
18th century, Gothic style structures,
as symbols of a typical English national
style in architecture, were introduced
the first time in the public parks of the
country. Located at focal points of the
design, and evoking liberty and the
glorious historical past of the nation,
the Gothic style features played a central
role in the composition. They served as
symbols of transience, monuments of
national history and panoramic view-
points alike. Classical examples are the
Bristol High Cross (Figure 1a and Figure
1b), or the monumental Albert Memo-
rial located in the southern section of
Kensington Garden in London.4

Various additional Gothic structures,
minor and less significant monuments,
pavilions, churches, chapels, farmyard
buildings (e.g mills) were also suitable
to symbolise the historic roots, the
glory of the past.5 Beyond the English
and German examples, the promotion
of national identity is noticeable in
many other countries. From Sweden's
to Romania (Kostunari, 2016), parks
serving for patriotic education are
present all over Europe, and the mani-
festation of the idea is also possible to
observe in the parks of the United States
(Dennis, 1990). "If people are not repre-
sented in historical national parks and
monuments or, more importantly, if their
histories are erased, they will not use
the park... Symbolic ways of communi-
cating cultural meaning are an important
dimension of place attachment that can
be fostered to promote cultural diversity" (Low, Taplin, Scheld, 2005). From the
18th century, patriotic education and
the related structures, symbols, events,
and even the public park design theory
itself, made significant parts of the devel-
opment programme of the parks, and this
is also true for the landscape design and
park use of nowadays. Although patriotic
education was not the priority of the park
design in Hungary after the World War II,
it is still possible to find such examples in
the parks, such as the Garden of Counties
in Népliget, opened in 1973. (Bakay, 2013)

4 It recalls the memory of Edward the
13th who established the independent
County of Bristol in 1375. In 1716, the
Cross was relocated to the picturesque
park of Stourhead, where it is still pos-
sible to see as an important element of
the landscape garden composition.
5 The monument was built by Queen
Victoria, in the memory of her husband,
Prince Albert, and was inaugurated in
1872.
6 For instance the Gothic Summerhouse
(Ripoll Hall, Gisburn, Lancashire),
the Gothic Cottage House in Whitek-
nights Park (Sunning, Berkshire) and
the Gothic Temple in Painshill Park (Cobham,
Surrey).
7 The design of Stockholm's green spac-
es was also increasingly affected by the
belief that urban parks should reflect
Swedish national identity, as expressed
in Swedish nature" (Clark, 2016).
One of the themes of the 2014 Venice Architecture Biennale, curated by Rem Koolhaas, relates to how national identities are absorbed into a universal language. Regarding this issue, the US architect Charles Renfro, the designer of many parks and gardens including the Englischer Garten Park in Munich, was asked, how would the park design manifest the national identity of Russia. He explained that the starting point for the project was to make a collage of four landscapes of Russia: the steppe, the tundra, the forest, and the wetland. Russia is almost entirely made up of these four landscape types, and their intention during the design was to sample these landscapes and to bring them into the park. Thus, while urban, the context of the Zaryadye Park, next to the Kremlin including the Palace Park and the onion dome of the main dome of St. Basil’s Cathedral, is suitable to accommodate these events. The international fairs and exhibitions, including the world expositions, were also significant for the propagation of scientific and technical innovation. The Türkenschanzpark in Berlin by Gustav Meyer was exemplary for designers in many other countries. The Türkenschanzpark in Vienna could be mentioned amongst the followers, where a nature trail was established to introduce native plants. Regarding Hungary, the second phase of Népliget is the best example, which was realised at the turn of the 20th century. (Caspey, 2018)

B. EXHIBITIONS INTRODUCING TECHNICAL INNOVATIONS AND CULTURAL HISTORIES

The international fairs and exhibitions, including the world expositions, were important scenes for the representation of patriotic feelings in the 19th century, and the spacious urban parks were suitable to accommodate these events. Beyond their role played in the promotion of national identity, the world expositions were also significant for the propagation of scientific and technical innovation in a competitive international context. The first world exhibition was organised in 1851 in London’s Hyde Park...
 attracting several million visitors were accommodated in urban public parks. Paris expos took place in Parc du Champ-de-Mars, that time located outside the city walls, which was designated a public park in 1786 (Figure 6). The area had been the site of public events since ancient times, as a gathering and training field for the Roman army. Several more outstanding events of the history of France relate to the park, such as the Festival of the Federation (Fête de la Fédération), the execution of major Bailly, and the Cult of the Supreme Being (l’Être suprême) at the zenith of the French revolution. The 1873 world expo in Vienna was held in the largest public park of the city, on 235 hectares, under the slogan “Austria invites the World!” The exposition served to consolidate the status of the Austro-Hungarian Monarchy amongst the great powers, promote Vienna into the position of a metropolis, gaining grounds against the rival city of Berlin. Almost 25,000 exhibitors were introduced in nearly 200 buildings. The main building of the Rotunde, comparable to the integral exhibition space of the Crystal Palace in London, aimed at expressing the unity of nations. At the same time, the plan of the exposition also included the layout composition of pavilions in the vast grounds of the park. (Figure 7)

Martin Wörner (Wörner, 1999) considers the 1876 Philadelphia exhibition “as a milestone in the development of the pavilion layout. This time dozens of pavilions were built, with references to national or local history. Two years later, the 1878 Paris expo then formally announced the concept of national architecture for the pavilions. Along the idea of “Rue des Nations”, all foreign countries invited had an opportunity to define their own image through design, with reference to a significant building or the application of the national characteristics in architecture. The later expos were organised...
along the same idea, with each nations articulating their own character-
istics in the design of the pavilions.

Some of the countries based the design of their pavilions on famous buildings from a specific historical period (based on the Elizabethan manor houses for England, on "Fachwerk" architecture for Germany, on the towers of Kremlin for Russia, and along a similar concept for Spain, Netherlands and Italy). At the same time, the alternative, national approach took the design patterns from vernacular architecture (Lakner, 2000).
The relation between the architectural design of the world expos and vernacular architecture is therefore diverse, and extensive landscaping, the Stefánia Park's Japanese gardens, were created in the vicinity. The press of the period also took notice of the wind-blown, swinging gold fish flags (Tóth, 2018).

The Japanese garden and the Ho-o-Den temple at the 1893 world exhibition in Chicago were built upon the initiative of the government for the promotion of the national image and representation. It had a great importance for North American citizens to get an insight into an isolated culture they had not really known before. As it is generally known, public parks had played a great role in introducing exotic countries and cultures since much earlier. The stream of ideas was never unidirectional only. The British who were pioneers in European garden culture and the establishment of public gardens, learned a lot from India and China, and this knowledge was transferred to the Continent partly by the means of public parks.

In the second half of the 18th century, the books of William Chambers on Chinese arts and gardens were published. Architectural elements, motifs and common objects from the Far East were becoming more and more

In addition to the influential world expos, public parks had also accommo-
dated several national or local exhibits which helped to increase general or specific knowledge of all age groups and social strata. Moreover, the events also made participants to recognise that visiting exhibitions is something good, it is a nice experience, an informal visit to see innovations, try tools and machinery and learn about novelties.

From the 1870s to the World War II, the City Park (Városliget) in Budapest was the second most popular recrea-
tional and amusement center for the citizens. The 1885 National Universal Exhibition received two million visitors. An area of 70,000 m² of the 300,000 m² total exhibition area was built up with more than hundred pavilions.

A decade later, the Millennium Exhibition of 1896 was already visited by more than five million people. An objective of the Millennium Committee was to allow the most people possible to visit the central exhibition in the City Park. This is how the newspaper titled "Vásármegyőző" describes the visitors in its issue on the 21st of June 1896: "Great masses of people arrive from all over the country to see the exhibition. Not only the rich and wealthy classes but also the farmers, and not only the adults but also hundreds of pupils." (Lovas, 2017)

The 1893 Chicago exhibition brought extensive landscaping, the Stellaria Avenue was extended into the City Park, the Industrial Hall was built up as a permanent structure with a promenade decorated with rectangular flowerbeds in front of it, and the old Exhibition Hall (Millenium House nowadays) also originates from this time. The plan for the 1896 exhibition (Figure 9) basically respected the winding character of the park walkways, with an irregular exhibition boulevard, adjusted partly to the promenade running along the edge of the park, added, and a bridge arching over the pond discretely fitted into its environment (Sisá, 2014).

C. INTRODUCING EXOTIC WORLDS

The Great Exhibition of 1851 in London provided an overview of the status of the countries of the world, according to chronological and geographical orders, and the progress of civilisa-
tion. Japan formally did not participate this exhibition yet, although there were some artworks presented amongst the Chinese exhibition material. The 1873 Vienna exhibition was a turning point in this aspect, where Japanese culture, products and arts were adequately intro-
duced for the first time. A traditional Japa-
nese gate (torii) and a Shinto temple were installed in a small garden, along with a minor pond and an arched bridge in the vicinity. The press of the period also took notice of the wind-blown, swinging gold fish flags (Tóth, 2018).

The Japanese garden and the Ho-o-Den temple at the 1893 world exhibition in Chicago were built upon the initiative of the government for the promotion of the national image and representation.

12 "Luoyang, the eastern capital... had been redeveloped, to such an extent that provided home for more than two million inhabitants. People had their recreation in large public parks and museums. The palace gardens were flourishing on vast terraces ornamented with pavilions and supported by retaining walls, providing distant views to the lakes and bags... In these glorious early days of the T'ang dynasty, China became the exquisite ornamental garden of whole Asia, ascending the grandeur of the courts of the Samarkand, Damascus or Bag-
Adil khan or khalifah." In: Needham, J. (1954): Tudomány és civilizáció Kíná-

13 Chambers, W. (1757): Designs of Chi-
nese buildings, furniture, dresses, machi-
tion on oriental gardening. London.

Figure 8: The layout of the 1885 National Millennium Exhibition (source: Section and Perspective Views of Gardens and Buildings at Kew in Surrey. London. Chambers, W. (1759): A disserta-
tion on oriental gardening. London.)
present in Europe (Fig. 10.a - Fig. 10.b).

The Chinese pagoda designed by Chambers in 1764-65 still exists in the Kew Gardens, and many other later instances from the 19th century also illustrate the popularity of these structures evoking exotic cultures in public parks (one of the best known Chinese style structures in the Continent is the pagoda in the Englischer Garten in Munich).

In addition to Chinese pagodas and tea houses, exotic structures of other periods and regions also appeared in the public parks of the 19th century in order to enhance the prospect (Greek theatre, Turkish Bath, Arabic mosque).

In the course of the 19th century, owing to their appearance (colours, shapes, architectural characteristics, symbols), the exotic garden structures played an important role in the introduction of distant Far Eastern cultures, novel to the public. The use of the buildings, structures and other functional units in the parks was usually regulated also for educational purposes. Park buildings, shelters and refreshment rooms were often closed during the time of church services on Sunday, in order to encourage people to go to the church. Another solution was to use them for educational activities as a museum, library or art gallery and this conformed with the educational aspirations of the park promoters. For instance, in Manchester the City Art Gallery had branches in five different public parks (Conway, 1996). The colourfulness and diversity of the gardens of Far East were adapted in order to renew the landscape garden style that became overmuch bland by the mid-19th century, and was applied as the main style of the public parks. This implied not only the use of oriental structures, but following Far Eastern patterns, hills, ponds, creeks and waterfalls also appeared in the parks, introducing the visitor into the unique and spectacular visual appearance of the Eastern landscape and garden culture.

Beyond the ornamental role, the use of exotic plants was also an effective tool from educational aspects. In the first half of the 19th century, the collectors of exotic and native trees, with all species represented by a single specimen,13 so that to provide the most diverse plant collection possible in the area available.

In Hungary, following the example of the Chrystal Palace in London, a palm glasshouse was designed with the purpose of botanical education of the public. The architects, János Hein and Albert Schukokanz, proposed the building to be placed on the top of Gellért Hill in the 1850s. The direct impact of the exemplar is also reflected by the fact that the central building was
highlighted the fact that the educational and collective memory (Nora, 1984). This idea was also present after the World War II, as illustrated by the small botanic garden established in the City Park in the 1960s. (Bakay, 2013)

**SUMMARY**

Since their appearance, public parks have played an important role in the education of the youth and the older generations, and were substantial scenes of self-representation of the various social classes. Our urban public parks originating from the 19th century and undergoing a continuous development even nowadays, are also significant scenes of our history. Owing to their varied types, roles, functions, and the image that represents them, public parks bear symbolic contents and multiple options for interpretation, which are possible to understand only in the contexts of history and collective memory (Nora, 1984).

The historical review of public parks highlighted the fact that the educational role of the parks has always been invariable in the course of their development. In this aspect, we would underline patriotic education, which, in addition to teaching about the past, and delivering or sometimes reinterpreting historical knowledge, implies also individual and social commemorations, social cohesion, and awareness raising about cultural heritage (statues, memorials, intangible heritage elements etc.). At the same time, the major public commemorations also raise awareness about the importance of mutual respect and acceptance of national emotions. General dissemination of knowledge, promotion of technical innovations and scientific results from the 19th century until nowadays may be interpreted as a complementary to school education, and is considered nowadays as a fundamental form of adult education. Beyond the didactic introduction of interesting and unique innovations (exhibitions, zoos and botanic gardens, nature trails etc.) and awareness raising about the environmental values, all forms of knowledge dissemination have been and still are important role of public parks. The introduction of exotic landscapes and cultures marks an outstanding epoch in the history of public parks. These parks attest the openness of the society, the spread of progressive ideas, and due to their artistic components, they support also the development of aesthetic sense. Many of the exotic elements, functions and symbols applied to historic parks are still popular to use as common features, and became integral and often essential parts of the public parks of nowadays (pavilions, decorative artistic features, plant use etc.).

The educative impact of the public parks on the visitors was obvious. This has also been proven by statistical data, already in the 19th century. An article published in 1857 in the "Transaction of the National Association for the Promotion of Social Science" noted that three years after the opening of West Park in Macclesfield (UK) in 1854, drunkenness and disorderly conduct have decreased by 23%, gambling by 50% and the use of profane language by 60%. (Conway, 1898)

The educational role of the parks persists, but the classical (historic) educational rules have partly changed. Beyond the functions and uses, the methodology of the planning (or renovation) process of the parks has also changed, and the role of the planner became more complex. The main reason for that is because the planning process has multiple participants nowadays. In addition to the client and the planner, the users make also part of the process (participatory planning), so that their needs can be better represented in the public parks. Moreover, local governments, other professionals concerned, managers of public utilities, authorities (e.g. cultural heritage conservation, natural heritage conservation), NGOs (e.g. bicycle associations, associations for blind people), contractors, park managers and others also participate and comment on the plan. The final result then must have the agreement of all, which requires a comprehensive coordination based on a complex approach from the landscape architect as the general planner.

Polgári Szemle, 5. évfolyam 6. szám

College Ghent – School of Arts – Landscape & Garden Architecture


KÖZPARKOK OKTATÁSI SZEREPE.

A cikk célja világítani arra, hogy a közparkok szerepére a kezdetektől napjainkig. A cikk átfogó fejlődéstörténeti áttekintésre alapozva mutatja be a közparkok oktatási és nevelési szerepének elemző feltárását. A nemzetközi parkok oktatási és nevelési szerepének hite- és emlékművei és művészek szimbólumai és művészek kifejezésre a kezdetektől napjainkig. A cikk célja vizsgálata, hogy a közparkok oktatási és nevelési szerepe mindig is egyértelmű volt fejlődéstörténeti eszméi. Az azonban növekszik, s mivel művészi összefoglaló

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