

summary

TREASURE ALLEY AT THE SPRING FESTIVAL OF MUSEUMS

Museums in the Garden – Gardens and Museums Communal Exhibition

by Marianna Berényi

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For quite some time the Spring Festival of Museums has been criticised for not fulfilling its mission in every respect. Amidst the many colourful events, essential elements – collections, the objects of art and related work – have remained in the background. Hence it recently became important for the Hungarian National Museum, the festival's host, to organise the co-operation of the more than 120 participating museums more spectacularly and to open up its interior for them. Thus two new events were announced: the *Treasure Alley* exhibition and *Knowledge Alley*, connecting the tents and promoting museum education and knowledge. Due to the imminent reconstruction of the Museum Garden, the central theme of the festival concerned “gardens” and the organisers asked museums to send small-size art objects and copies for the two-day exhibition, which related to what they thought of the garden concept in relation to their collections. At the 22nd Spring Festival of Museums more than forty volunteering museums got together so that in 2017 the participating institutes would not only present themselves with events held in their tents and on the stage, but introduce the variety of Hungarian museum collections at a two-day exhibition. The 50 objects and their related discourse impressively explored how many ways the garden can be represented in their collections, be it the arts, economy, travel, entertainment, science or everyday life. It turned out in the National Museum's historic spaces that the work of museums had never been independent of the natural environment and that research was often involved with the natural environment, as well as the changes of related physical or cultural phenomena. The exhibition, which was organised in a few days due to the shortage of time, became a real communal achievement. The experts of the National Museum did not incorporate the objects and the related information in their own concept. They tried to organise the routes of the *Treasure Alley* and the objects on display so that the concepts of the participating museums would be fully present, would supplement and reinforce one another. So the whole was intentionally made for the parts, since the exhibition aimed for each object to be interpretable. The leaflets published for the exhibition were available in the tents of each participating museum, thus attention could be drawn to their collections via the exhibited objects. The most important aim was for visitors to see how many different ways museums related to a single concept, the garden, to discover how many different types of objects could become museum treasures, and how many museum disciplines examined and interpreted them. It was also clear how the significance, content and meaning of an object especially presented within the National Museum's permanent exhibitions could become modified in connection with an exhibition.

QUALITY MANAGEMENT – MUSEUM MANAGEMENT

by Ildikó Sz. Fejes, archaeologist, internal auditor, head of department Hungarian National Museum, National Centre of Museological Methodology and Information

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Concepts such as TQM, quality assurance, quality management and organisational strategy have begun to infiltrate the field of museums from increasingly many directions. They have been well-known concepts, as well as accepted, working methods and models in the business world for a long time. What have we in museums got to do with them? We are in cultural institutes, not production plants or multinational companies. We perform scientific research, stage exhibitions and organise education and other sessions, as well as events. We issue scientific and educational publications, and undertake our tasks with the experience of many years, so what have we got to do with these concepts? When can we say that we perform high quality work? Why is it that we do our own job well, yet the end result can be unsatisfactory? Who (or what) defines and how can it be measured whether the performed job is good, namely how can quality be measured? And why measure the unmeasurable? There are answers to these questions. Museums face new challenges in the present increasingly changing social and economic environment. On the one hand, they must compete for visitors daily in the market of cultural services and a chief indication of their success is a large a number of visitors. On the other hand, resources from the budget are tightening or at best stagnating. Funding bodies often do not regard it as a priority to provide an increase for the maintenance costs of museums, which is necessary for their daily operation. In addition, with regard to artwork assets, external supervision concerning responsible asset management relates to compliance with legal regulations. The best example of that is the Sate Audit Office's comprehensive supervision last year concerning town museums with county authority. The task is the following. On the one hand, institutes must meet social expectations and the demands of visitors/users at as high a standard as possible and, on the other, they must operate a museum efficiently, successfully complying with external regulations. A museum as an organisation has to be operated in such a way that basic tasks can be met independently of persons. Everyone should know what they are responsible for and feedback should be continuous about the museum's different services, e.g. whether visitors have really liked an exhibition, whether many people use the museum website or whether events are successful. In the autumn of 2005, we introduced our quality management system in this spirit in the Hungarian National Museum, being the only museum in Hungary which adapted the international standard ISO 9001 specifically concerning the operation of organisations. If the different museum management models, as well as the literature referring to museum quality management are examined, it can be seen that several foreign institutions adapt this standard or certain elements of it.

THE CEMETERY AS A MUSEUM?

A Graveyard, a Pantheon, a Plot of Cemetery Land

by Péter Hamvay

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Today more joggers, mothers with pushchairs and camera-wielding tourists with guidebooks seem to enter the Kerepesi Cemetery on Fiumei Road than relatives visiting graves. These days ordinary mortals – unless they have a family vault – can at most have their ashes scattered amidst the old plane trees and graves of noted Hungarians. The National Memorial Site and Funerary Committee headed by Péter Boross decides who deserves to be buried in the cemetery. In May 2016 authority over the cemetery passed to the National Heritage Institute (NÖRI), founded in 2013. That was a major change since the institute regards it primarily as a national memorial site. Hence more resources, attention and expertise are available compared with when the cemetery was managed by the Municipal Funeral Company. Dr. Katalin Fogarasi Radnai of NÖRI would like the cemetery to be visited as a public park by more visitors, from both Hungary and abroad. Candelabra lights along the main avenues have recently been installed, there are more benches and green areas are improved. Ákos András Kovács, director in charge of social relations at the institute, says that besides information boards a multi-lingual QR code information system will be soon operational. The Funerary Museum in the cemetery is also going to be renewed. The old, crowded permanent exhibition focusing mainly on ethnographic objects has been dismantled and will shortly be replaced by a new one. A room will be shaped to hold temporary exhibitions where primarily works of art will be displayed. Free thematic guided tours are organised to reinforce the museum function, and not only on special occasions such as The Night of Museums or on National Heritage Days. If at least three people get together they can discover the cemetery with the help of an expert from the institute. The Salgótarján Street Jewish Cemetery, whose management has also been handed over to NÖRI, is situated behind the Kerepesi Cemetery. It was closed down a long time ago and nationalised after the war. Since then although it could be visited it has become absolutely neglected. Some of the mausoleums have been robbed and damaged. The dome of the liturgical building covered with Zsolnay ceramic tiles and designed by Béla Lajta collapsed as early as the 1980s. In vain was the entire 4.8-hectare cemetery declared a listed monument in 2002 as its condition did not improve at all, so much so that for a short time it had to be closed for safety reasons. In eighteen months NÖRI was able to deal with clearing up the main avenue, thus at least the most important tombs can be viewed. An area has been designated where visitors can walk around the graves and the renovation of some mausoleums has started. NÖRI's employees aim to renovate the graveyard in line with the strict, complicated religious rules. They are helped by an advisory council of art historians and rabbis.

THE GARDEN OF REMEMBRANCE AND OBLIVION

Budapest's Mulberry Garden and its Statues

by Emese Révész

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TA garden is a changing formation, a growing and decaying living creature, regulated by people who tame nature. They plant, cut back and cut down, while making the environment more attractive with buildings and objects. The mulberry trees giving their name to this garden were planted in the 18th century in order to bind the sandy soil. The area had become overgrown by the end of the 19th century and “served as a night shelter only for idle tramps”. Its value began to rise with the development of Sugár Avenue. The spreading area of mansions, the proximity of the City Park and the Hall of Arts made land which was farther but still in the catchment area of the avenue attractive. Adolf Huszár was the first to build a villa with a studio to the design of Kálmán Gerster. It was completed by spring 1881. When on 26 October 1881 on the initiative of minister of culture Ágoston Trefort the notabilities of the Hungarian art scene discussed the operational framework of a future academy of art they proposed the area known as Mulberry Garden for its location and recommended pavilions be built. The garden as a space for teaching and creative activity had already appeared on the promenades of ancient gymnasiums and the mythical scene of the Muses’ garden of Helicon. The capital offered the 30,273-square-metre plot for two related purposes. The area bordered by Bajza, Lendvay, Epreskert (today Munkácsy) and Szondi Streets was divided by Kmety Street and the south-eastern part was designated for residences with studios. A further seven such houses with studios were built for sculptors and painters next to the Huszár villa between 1883 and 1891. Of those only Béla Pállik’s and Árpád Feszty’s villas still exist, since the price of land neighbouring Sugár Avenue rose sky high and apartment blocks were built on the land the artists’ inheritors had sold. According to Gedeon Gerlóczy’s inspection of March 1945, the garden’s buildings had suffered serious war damage. Teaching could only restart in the three old studio buildings years later. There is rather scarce information about the following decades. The history of its recent past is characterised by oblivion rather than remembrance. According to the recently collected written and oral history of those years, in the 1950s and 1960s the garden was a rather neglected “jungle”. The garden as the arena of change is hopefully now facing another transformation. The short-term development plan of the fine arts university includes forming a new campus in the vicinity of Mulberry Garden, which would ease the severe lack of space experienced by the institute. Although financial resources are not yet available, the renovation of the old studio buildings can hardly be postponed. Reconstruction and renovation will presumably also affect the garden of statues, while preserving the historical core and updating the contemporary exhibition spaces.

A GARDEN OF LITERATURE

The Szigliget Creative House of Literature and its Botanical Gardens

by Emőke Gréczi

p. 115

IMuch has been and more has not been written about the 60-year history, the anecdotes, lively parties and tearful nostalgia of the Szigliget Creative House of Literature. Yet there has been no attempt to review the speedy but by no means easy process of its foundation, although it could be a typical example illustrating the socio-political history of the 1950s. It seems, however, that the decay of the botanical gardens, one of Hungary's most important protected natural treasures that surround the mansion, could not be stopped in the years since 1945. It is a question whether forgetting the gardens has anything to do with the fact that for decades all the money and energy has been spent on developing the mansion as a prestigious cultural investment. There is never anything left for the park. Szigliget, which had a couple of hundred inhabitants before 1945, was not a popular, developed resort. It is still the only village by Lake Balaton that has no railway station and it could not be accessed by road until the regulation of the Sió Canal. In the 1840s the mansion with its outbuildings, ornamental and kitchen gardens was built for the largest local landowner, József Putteáni, member of parliament for Zala-Tapolca. It is not known who chose the Szigliget Mansion and the surrounding park from among the many nationalised or abandoned mansions at the time. However, thanks to György Bölöni (1882-1959), who was recalled from his post of ambassador in Holland to head the Literary Fund in 1950, actual steps were taken in favour of the mansion. According to writer and art historian Ákos Koczogh (1915-1986), who wrote a study about Szigliget, Ferenc Jankovich, Péter Veres or Ferenc Erdei must have selected the mansion. In July 1952 Bölöni and József Bodnár, a writer and ministry employee, viewed the mansion, then a training centre for cooperative accountants, and asked the politically influential József Révai to have a word with the Minister for Agriculture to sign over the property. From then on matters developed quickly and in a relatively short time writers were residing in the building. However, it took years before suitable conditions could be ensured in the decayed building and the surrounding park. Having spent a considerable amount of money, the Literary Fund made the mansion habitable furnishing it with a library intended for a literary creative centre, and developed spaces for communal life. Yet it did not have the finances to care for the park. Since 2013, thanks to the National Cultural Fund, the mansion has been modernised in several stages involving 440 million forints. The funding body would continue with reviving the gardens if it had the necessary finance. It seems that what happens to the botanical gardens is not considered a prestigious matter, although the mansion is regarded as a high-profile investment and that has not changed since 1945.

MONET'S GARDENS

by Katalin S. Nagy

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The building with its red porphyry walls, constructed by the Beyeler Foundation and opened in Basel in 1997, is one of Renzo Piano's museum architectural masterpieces. It is surrounded by nature and a quiet garden. No wonder its 20th anniversary was celebrated with a fascinating Monet exhibition. The Ernst Beyeler Collection's permanent exhibition displays Claude Monet's large-format *Water Lilies*, painted between 1917 and 1920. Consisting of three parts and exhibited in one, it can be seen on its own on a white wall with a simple long bench opposite for visitors. A vast glass wall to the left connects it with the real water lilies of the garden lake. The painting opening up to the infinite is filled with the reflections of the moving water, the underwater tendrils and grass, the water lilies, trees and clouds, as well as the flashes of light – just like the vibrant surface of the small lake beyond the glass wall. Real and reflective nature, so to say, are present together. Here, sitting on this bench in Basel, reality and illusion, real life and mirror image are simultaneously present. As Monet put it, he reached the “final point of abstraction and imagination linked to reality” with his water lilies series. It is worth spending time here, especially if you have visited Giverny and Monet's garden has set you thinking about the tangible and unfathomable connections between garden and human life, water surface and existence. Monet rented a house in Giverny at the confluence of the Rivers Epte and Seine in 1883. He was 43 when he left Paris and he lived and worked in Giverny for a further 43 years. “I want to depict what takes place between myself and the motif,” he professed. Thus he created a garden whereby the garden itself would have the effect of a painterly image with its structure of forms and colours. He learnt gardening from books and employed four gardeners. A list of the flowers, bushes and trees in the garden, which was abundant in colours and light, would be long. He purchased exotic plants and when designing the garden he took into account which bloomed in which month. In 1893 he bought some land with a small lake in order to have water plants. He ordered water lilies from Japan, which made his paintings iconic. Pink, yellow, red and peach coloured water lilies and water irises appear on some 250 of his paintings. He began painting a series of 18 works about the footbridge over the lake. According to an article by Maurice Kahn published in *Les Temps* in 1904, he once stated: “I am competent at nothing apart from painting and gardening.” For more than 40 years he passionately shaped the garden in Giverny and painted daily what was inspired by the environment he created. “My garden is my most wonderful masterpiece,” Claude Monet, the passionate gardener, the creator of the symphony of colours in his garden and his paintings, said several times.

NEBBIEN'S CITY PARK

by Imre Jámbor

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The City Park in Pest (originally called in German the Stadtwäldchen) was the first public park in the world created by a city on its own land, from its own resources, for the free use of citizens, and where the designer was chosen by means of an open competition. The winner was Heinrich Nebbien, whose creation is noted not only because it was the first of its kind, but also because the City Park is one of the most attractive of its era, and arguably the most beautiful. The winner of the competition announced in 1813, Christian Heinrich Nebbien, was born in Lübeck in 1778, the son of a well-to-do, middle-class family. He pursued agrarian and horticultural studies in Mecklenburg and Holstein, and later gained experience in agriculture, forestry and construction, devouring many specialist works on these subjects. Up to the age of 30, he undertook numerous study trips, visiting Germany, Russia, England, Italy and Hungary. Between 1806 and 1821 he worked in Hungary. His most important landscape gardening designs were the parks for the Prónay Mansion in Tóalmás (1812), the Brunswick Mansion in Alsó Korompa (1812-18) and the Brunswick Mansion in Martonvásár (1821). It is probable that he was also the designer of the parks for the Koháry-Coburg Mansion in Szentantal and the Andrássy Mansion in Betlér. However, his most important work was undoubtedly the large-scale, prize-winning design for the City Park in Pest (1813-16), the essence of which was realised in practice. Legal ownership of the City Park returned to the city in 1861 and with that a new period in its history began. The top decision makers of the day – often in defiance of the city's stipulations and objections – incomprehensibly treated the City Park quite unfairly. In 1885 the City Park was chosen as the site for the National Exhibition. Trees were cut out and a total of 105 buildings were constructed. With the exceptions of the Trade Hall, the Hall of Arts (Kunsthalle) and some pavilions, these were later demolished. A much larger change occurred with the Millennium Exhibition, which was held in 1896. Later, creating a route for political marches involved a further serious loss. The widening of Dózsa György Road resulted in cutting off about 21 hectares of tree-filled park area. Nevertheless, with its reduced size the City Park today remains one of Europe's major public parks with an outstanding historical value. With spacious lawns, replanting shrubs, complementary trees, refashioning pathways and reviving horticultural treasures it can be rehabilitated. In 2016, in the framework of the Liget Budapest project, a landscape design competition was announced for the regeneration of the park. The winners, like many other competitors, prepared alternative plans in two versions. The second version bears little resemblance to Nebbien's design. Still, he would deserve a statue somewhere in the City Park.

“CORRECTLY PICTURESQUE”

Cityscapes and Travelogues

by Beatrix Basics

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Since the invention of graphic art prints, cityscapes or vedute have been popular themes for printed sheets. In the 17th century Dutch art popularised the genre of precise and well-identifiable landscapes and cityscapes. This was further enhanced by the Grand Tour undertaken by an increasing number of people from the 18th century. An important element of the tour was to render the sights seen. By the early 19th century cityscapes, as well as the presentations of picturesque landscapes, gardens and parks, had a huge international market. Landscape drawing was first taught at the Viennese Academy of Art in the second half of the 18th century and prints seemed to be most suitable for the works to become known. Issuing albums and series was frequent and several artists specialised in this genre. The first picturesque series of land and cityscapes, *Malerische Ansichten von Ungarn* by Erasmus Schrött, an art teacher in Kassa (today Košice, Slovakia), was issued in 1798. His works include people taking pleasure in and admiring the landscape and the vista. From the beginning of the 19th century this was followed by many similar series and albums, as well as individual drawings of iconic significance, which spread as prints of graphic art serving as models for several future representations. The works of military cartographer András Petrich (1765-1842) were among the most well-known and effective vedute. He worked all over the Habsburg Empire and was promoted from rank to rank. He was very productive as a cartographer and today he is primarily known as an artist who drew pictures from a young age to the end of his life. Julia Pardoe, a noted English traveller and travelogue writer, described a visit by Petrich in one of her most interesting travelogues. Miss Pardoe regarded Petrich as an excellent artist and admired his drawings so much so that he presented her with a veduta of Visegrád, which she found especially captivating. Petrich was not the first to draw an image looking down from Gellért Hill in Buda. The English physician Richard Bright (1789-1858) visited Hungary in 1814-15. He wrote about his journey in *Travels from Vienna through Lower Hungary*, published in Edinburgh in 1818. An illustration in the volume shows Pest-Buda from the top of Gellért Hill. At the beginning of the 19th century present-day metropolises such as New York were popular subject matters for cityscapes, as was Pest-Buda from Gellért Hill. By the 1820s and 1830s vedute of the outstanding sights of the ever-spreading city came into demand instead of mysterious mountain peaks and the image of the distant city and port rendered by the school of landscape painting in the valley of the Hudson River. British-born American painter and graphic artist John William Hill (1812-1879) rendered the cityscape from a Brooklyn Heights rooftop. It is one of the most prominent vedute from the period.

AN ENGLISH PAINTER WHO WAS AUSTRALIAN

The Hungarian Connections of Rupert C. W. Bunny (1864–1947)

by Melinda Mánfai

p. 201

“The painter travels here and spends the summer in my house, because he likes Hungary, her music and what he has heard of her *pustas* and their sweet tunes.” This was the title of an article published in 1890 in *Magyar Bazár*, edited by Janka Wohl, about an ‘English’ painter on his approaching visit to Hungary. Its author, a friend of the painter, was the writer Zsigmond Justh. In the summer many contemporary notabilities from Paris and Pest would gather at the Justh estate in Békés County. When I came across Rupert Bunny’s painting *Women on the Beach* (c. 1894) in the storeroom of the Museum of Fine Arts in 2012, I immediately started investigating the Australian painter’s Hungarian connections. I was mostly fascinated by the geographical distance. How could a young man born in a suburb of Melbourne get to a distant mansion on the Hungarian Great Plain at the end of the 19th century? Zsigmond Justh’s *Parisian Diary* written in 1888 was the key. It arguably portrays a very realistic cross-section of social life, as well as the social, literary and art issues of Paris in the 1880s. When Rupert Charles Wulsten Bunny arrived in London in 1884 at the age of 21 he was one of the young men who left Australia to be involved in the arts close to the progressive artistic movements in Europe. Initially he prepared to attend the Royal Academy and studied in the art school of Calderon, who was under the influence of the Pre-Raphaelites. He moved to Paris in 1886, where he soon rented a studio in the legendary street of artists, Rue Notre Dame des Champs. By January 1888 Justh had been to the French capital on many occasions. He went from salon to salon attending luncheons, afternoon teas and soirées to discuss current matters concerning literature, the arts, politics and personal life. That was how he met both Bunny and his Scottish friend, Cary-Elwes. They got a liking to each other, so much so that the three young men were inseparable from then on and the studio of the two “English painters” became a second home for Justh. The triumph of Symbolism in Paris can be traced both in Bunny’s painting of the time and Justh’s literary imagery. As Justh’s guest, Bunny travelled to Budapest and Szentetornya already the following year and they visited Tátrafüred (today Smokovec, Slovakia) in 1890. However, life did not give them much time. Justh’s early death in 1894 brought Bunny even closer to the members of the Hungarian colony. His career slowly got underway. In 1894 he gained a *mention honorable* for his painting *Tritons* and in 1903 his first solo exhibition was held. He was appointed a *sociétaire* of the Salon d’Automne in 1904. He opened his own studio and his main works summarising his Paris style were painted at that time. Having spent five decades in Paris, he returned to Melbourne where by his old age he had become the ideal for a new, young generation of painters.

A GIFT FOR LIGHT – LOCAL HISTORY IN PHOTOGRAPHS

by Beatrix Basics

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“Photography is not an Art. Neither is painting nor sculpture, literature nor music. They are only different media for the individual to express his aesthetic feelings; the tools he uses in his creative art.” Alfred Stieglitz’s provocative statement in his article *Is Photography a Failure?* was published in New York’s *The Sun* on 14 March 1922. It was Stieglitz who encouraged the Metropolitan Museum to collect photographs. He first presented the museum with a significant collection in 1928, which included his own works. Photography was represented in two ways in the course of museum collecting – as an individual work of art and as a historical source. Of course, these two approaches did not in any way exclude one another, as was also the case with painting and graphic art. However, photography separated the two approaches more emphatically. The section looking at the history of photographic exhibitions in the volume which was edited by Alessandra Mauro and published in 2014 primarily reviews exhibitions of so-called artistic photographs.* The collecting of photographs and exhibitions in Hungarian museums, on the other hand, approach the role of photography as significant in both aspects, and this is especially important because it has pointed the way to specific exhibitions similar to the one in Szombathely. The Savaria Museum in Szombathely, western Hungary, has launched a series of thematic exhibitions. After one focussing on the history of the local Jewish community two years ago, May this year saw the opening of the second exhibition held in the museum’s ceremonial hall under the title *A Gift for Light – Personal*. The curator, Krisztina Kelbert, structured the principal concept by employing a number of themes. She used photographic works to illustrate the history of the town within 18 themes. In addition, it was important that the prints were selected personally by the curator, which she assembled from the photographers’ equally subjective works. As a result, the presentation of local history, absent in Szombathely (as in many other places, unfortunately), has in this way become a daring and unusual ‘product’. Both the artistic and aesthetic values of the photographs, as well as their documentary content are important. Nevertheless, the curator supplemented and enriched them with further detail, personal stories mainly based on interviews, diaries, recollections and contemporary press sources. The dialogue between the photographs and historic texts represents the chief source of the originality of the exhibition, which encompasses more than 100 years between 1861 and 1963. In that period 84 photographers worked in the town and a selection of their photographs, totalling altogether 420, is displayed at the exhibition.

* Alessandra Mauro, *Photoshow. Landmark Exhibitions That Defined the History of Photography*, London, Thames and Hudson, 2014

“A GARDEN IS ALWAYS AND EVERYWHERE ABOUT THE RELATIONSHIP BETWEEN SOCIETY AND ENVIRONMENT”

by Judit Jankó

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In its Museum Keeper section *MúzeumCafe* has tried to shed light in an unusual interview with a couple on how many professions and concepts meet and sometimes clash in relation to the protection and reconstruction of listed buildings, and within that of historic gardens. Although architect Tamás Mezős and landscape architect Kinga M. Szilágyi do not agree in every detail, with regard to essential matters they both say that everything depends on proportions. Kinga M. Szilágyi notes that it was the 1982 Florence Charter, an addendum to the 1964 Venice Charter stipulating the concepts of monument protection, which first specified the principles of monument preservation in terms of historic gardens. Culturally and artistically outstanding architectural and horticultural compositions consisting of built and vegetal elements can be declared protected monuments and then they must be preserved. In the case of gardens, reconstruction has to be preceded by studies based on archival research and supplemented with on-site surveys. Hungarian law on monument and heritage protection includes historic gardens as a special section of listed monuments. According to Tamás Mezős, charters have been made for people who need explicit guidelines. Monument protection experts point to the Venice Charter as holy scripture, yet only three countries have actually signed it. Mezős is in constant dispute with art historians who think that a listed monument must be preserved as an art object. He has a different opinion. As the president of the former Office for Cultural Heritage Protection, he sorted out the deficiencies appearing in the records. When after 1950 the then Town Planning Department of the Ministry of Construction initiated the creation of an inventory of Hungarian towns with listed monuments, it also included the natural environment. The number of historic gardens is about one thousand and of those some 150 are protected. Representatives of different professional fields consider the concept ‘historic’ differently. Architects have to make buildings usable. According to Mezős monument protection need not address the preservation of gardens using special concepts, because a building and a garden are identical with regard to space creation and function. Yet M. Szilágyi thinks that in practice a garden requires different methods of intervention. In the case of a historic garden it is necessary to think in terms of the ecological system and the dimension of time. Both of them have been concerned with the development of green areas in Budapest. Urban spaces are made for intensive use and they are not identical with parks. Therefore the present fashion of paving them can be justified according to M. Szilágyi. There is always something that professionals turn to, then these elements become unnecessarily stereotypical and in that those who commission the work play a large role.

ON AN OVERGROWN PATH

*Interview with landscape architect and garden historian Gábor Alföldy
about Hungarian Historic Gardens*

by Renáta Szikra

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I Gábor Alföldy spent his school holidays at the writers' retreats in Szigliget and Zsennye and was captivated by the world of mansions and gardens. At school he focused on biology and music composition. Since the natural sciences and the arts equally attracted him, he applied to study at the Landscape Architecture Faculty of the University of Horticulture and later began working for the State Inspectorate of Protected Monuments, first as chief gardener then a member of the scientific staff. With other colleagues he launched the systematic organisation of park maintenance in the early 2000s. Thanks to his initiatives and lobbying, between 2010 and 2015 Hungary was able to spend nearly 5 billion forints on the authentic rehabilitation of historic gardens. If the sources are not known it is sometimes difficult to imagine what a garden could have precisely been, yet some structural and compositional elements can be observed, and thus conclusions can be drawn. Landscape gardens were designed as a series of spectacles composed like paintings. Their effect was provided by a sophisticated system of groups of trees and clearings, i.e. a carefully planned but essentially hidden structure. With a landscape garden that is the first and most important aspect which can be researched and easily rehabilitated. Even the most experienced expert cannot sense the former structure of space in its entirety when visiting an overgrown garden. Therefore it is essential to survey the topography of the garden and its stock of plants; however, historical research must come first. Each era of landscape gardening had its typical forms and use of plants. In landscape gardens trees were often arranged in groups and exotic species were planted. The latter showed a large variety, whatever could be obtained from foreign travel, or as gifts, exchanged saplings or seeds. Besides the always individual terrain and size, a mixture of approaches taken from pattern books and individual, sometimes eccentric applications provided the unique character of each garden, which also reflected the designer's style and the owner's taste. It is fortunate albeit rare for a garden design to survive, though hardly any garden was completed precisely on the basis of plans. Constant change provides the chronological dimension of gardens, which have to be 'managed' professionally. It requires skilled and well-organised maintenance, as well as environmentally conscious and cheap methods which, for example, used to make the care of large palace gardens inexpensive and can today perfectly comply with the criteria of sustainability. It all depends on professional training whereby there must be new, committed gardeners and landscape architects who, with research, rehabilitation and maintenance, tend a garden, feeling it their own and caring for it with proprietary solicitude. Every historic garden needs that.

THE GARDEN AS A LISTED MONUMENT

A conversation with Éva Szikra about Researching Historic Gardens

by Ágnes Karácsony

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I Dr. Éva Szikra is a leading landscape architect, an expert on monument protection and garden history and a winner of the Imre Ormos and Gyula Forster Prizes. She gained her degree as a horticultural engineer at the Faculty of Landscape and Horticultural Architecture of the University of Horticulture in 1973. She was a leading landscape architect at the National Monument Protection Inspectorate from 1973 to 1992. Then she was employed by the National Monument Restoration Centre, where from 2002 she headed the Landscape Architecture Department. From 2008 she worked as a specialist of horticultural history at the Office for Cultural Heritage Protection, retiring from there in 2012. She is currently president of the ICOMOS Hungarian National Committee's Special Section on Horticultural History. Éva Szikra notes that a garden is constantly forming and especially volatile. Its composition can be modified by natural phenomena, economic and social changes, the development of botanical and technical science, as well as the style and thinking of the time. Landscape architecture represents conscious human intervention, even when the garden designer, in order to achieve an enhanced natural effect, keeps parts of the original vegetation. Initially gardens and parks were the scenes of splendour, spectacle and entertainment. Yet aspects of relaxation also played a role, concerning, for example, the layout of promenades or how sunny and shaded sections would alternate. In the 19th century public parks and parks surrounding hospitals, psychiatric clinics, sanatoria, baths and schools already served recreational needs. Town planners in Budapest thought along similar lines when designing large districts. They urged the establishment of public parks for the recreation of those living in tenement blocks. The People's Park was established in the second half of the 19th century, while the City Park was shaped even earlier, in the first decades of that century. Margaret Island also served recreation and rest, although the concept was not used at the time. The special field has been officially called landscape architecture following a western European model only since the 1990s. Earlier it had rather been referred to as horticultural architecture. In education it was regarded as something 'in-between'. In Hungary, Béla Rerrich, architect, horticultural architect and designer of Dóm Square in Szeged, was the first to teach horticultural architecture in the early decades of the 20th century. That was when it was taken more seriously as a field that had its own rules. Éva Szikra's diploma included specialisation in horticultural and landscape architecture. Hers was the first year when those words were used. From the 1970s green areas have been consciously designed in urban spaces. Éva Szikra chose a different direction – she very quickly got involved in monument protection.

A TREASURY OF UNEXPLOITED POSSIBILITIES

Interview with Zsófia Ruttkay, head of TechLab at the Moholy-Nagy University of Art and Design

by Lujza Varga

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The work of Zsófia Ruttkay and the TechLab she heads at the Moholy-Nagy University of Art and Design (MOME) is well known on both the Hungarian and international museum scene. By connecting various fields of science they are developing new methods of information transmission. Their activity includes audiovisualisation, city games, the digital museum and cultural heritage, broadening museum experience and linking museums with education. Since their applications, which are simple to use and offer information in an interesting and interactive manner, are highly suitable for transmitting knowledge, an increasing number of Hungarian cultural institutes are linked with the Lab. From the 1990s Zsófia Ruttkay worked as an IT specialist in Holland where she was mostly involved in research but also taught. Around 2005 the University of Twente, where she was teaching at the time, and an academy of the arts launched a joint course on which students with different backgrounds worked in teams on applications utilizing IT in a novel way. Thus the first applications linked to cultural heritage were created, which became extremely popular with students. A BSc course, entirely new regarding its form and content, was introduced. Today more than a hundred people with background in IT, the humanities and the arts – many from abroad – apply to study. Ruttkay returned to Hungary in 2009. Gábor Kopek, the then Rector of MOME was about to open up the university to digital technology. The now six-year-old cooperation with the Budapest University of Technology is similar to that of the Dutch one in its inspirations and results. MOME's first course, 'The Museum of the Future', introduced within the Media Design MA course, was soon followed by interdisciplinary projects. On the occasion of the Liszt Memorial Year in 2011 they created installations for the Palace of Arts. Then more and more museums working together with or commissioning the course Digital Museum contacted the Lab which has been cooperating with cultural heritage institutes ever since. With the help of digital technologies exhibitions were embedded in a message story while regarding visitors as partners. As a result technology can help greatly with museum interpretation, while extending and enriching traditional methods. An entirely different role and museum visiting protocol may appear with the use of digital apps. A museum can not only learn a visitor's opinion in traditional ways but can apply the different modes of participation embedded in the exhibition or can initiate a dialogue with visitors before or after they have seen an exhibition. In Hungary the more complex use of technical facilities is not really exploited. It requires a team involving background knowledge of technology, creativity and a varied professional, educational and exhibition staging expertise of those involved in the world of museums.



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TÉvről évre új attrakciókkal bővül a Budakeszi Vadaspark, amely 1979-ben nyitotta meg kapuit, és népszerűsége az elmúlt években is töretlen a családok, kirándulók és iskolák körében. A Vadaspark célja, hogy eredeti élőhelyükön mutassa be a látogatóknak mintegy hatvan faj kétszáz egyedét. A Magyar Fejlesztési Bank támogatásával korábban létrehozott „Makk Kuckó” tematikus játszótér után, immár „Madárbarát kert” tanösvény is nyílt Budakeszin. Kicsik és nagyok egy tematikus séta keretében ismerkedhetnek meg a leghasznosabb madárbarát eszközökkel, a madáretetés és -itálás fontosságával, illetve tudnivalóival, sőt az érdeklődők madárodúkba is bekukucskálhatnak, hogy nyomon kövessék a fészekrakást. A tájékozódást és az ismeretek megszerzését táblák segítik a tanösvényen.

¶ A tanösvényen végigjárva olyan eszközöket is láthatnak az érdeklődők, amelyekkel átlagos, hétköznapi kertekben előforduló élőlényeket is maradásra lehet bírni: ilyenek például a lepkekert, a sün-, illetve darázsgarázs. A fő cél természetesen az, hogy a látogatók olyan ötleteket és szemléletet kapjanak, amelyek segítségével akár saját kertjüket is madárbaráttá alakíthatják, és élvezhetik az állatok közelségét.

¶ A „Madárbarát kert” tanösvényen elhelyezett odúkat hamar birtokba vették a madarak. Mezei verebek, szén- és kékcinegék, örvös légykapók raktak fészket és keltették ki fiókáikat a kényelmes „otthonokban”.

¶ A Budakeszi Vadasparkot 2016-ban 164 ezren keresték fel, megdöntve ezzel minden korábbi látogatószámot. A fejlesztéseknek és a tudatos programterveknek köszönhetően tavaly az év ökoturisztikai létesítményei között is díjazták a Vadasparkot. Az MFB által is nyújtott támogatás révén a Vadaspark már nem csupán egy az országban található hasonló létesítmények közül, hanem komplex elfoglaltságot nyújtó központtá vált, amelynek látogatásakor minden korosztály kikapcsolódhat, és megtalálhatja az őt érdeklő látnivalókat és szolgáltatásokat.

(x)

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