

TÁJ ÉS RÉGIÓ

A REGIONÁLIS ESZME KIALAKULÁSA ÉS TÁJI VONATKOZÁSAI

A BALATON-TÉRSÉG REKREÁCIÓS CÉLÚ FEJLESZTÉSTÖRTÉNETÉBEN

LANDSCAPE AND REGION FORMATION OF THE REGIONAL CONCEPT AND ITS LANDSCAPE ASPECTS IN THE HISTORY OF BALATON DEVELOPMENT

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BEVEZETŐ

Ormos Imre „A tájépítészettől hozzájárulása a környezet újrendezéséhez” című előadásában az 1966-ban megrendezett 10. IFLA Kongresszuson a Balatoni Regionális Tervet mutatta be, mint a nagy léptékű tájrendezés nemzetközi viszonylatban is jelentős példáját.¹ A Nemzetközi Építész Szövetség (UIA) Abercrombie-díjával is kitüntetett tervezés vezetője a Városépítési Tervező Vállalat (VÁTERV) munkatársa, az építész végzettségű város- és regionális tervező Farkas Tibor² volt, miközben a munkába a Kertészeti és Szőlészeti Főiskola részéről bekapcsolódó Ormos Imre is meghatározó szerepet vállalt a regionális tájrendezés metodikájának kialakításában. A tájrendezési munkarész kidolgozását már a Farkas

által koordinált tervművelet előtt megkezdte az Országos Tervhivatalban, így az első regionális léptékű, a tájat egységes nézőpontból szemlélő balatoni tájrendezési terv az ő nevéhez is fűződik.

A tanulmány célja a Balaton-fejlesztés eszme- és szakmatörténeti rekonstrukciója, elsősorban az építész, a településtervező és a tájépítész feladatkörök, koncepciók bemutatásával. A források által eszmétörténeti szinten bemutatható a régió- és tájfogalom diszciplináris kereteken átnyúló viszonya, valamint a regionális stratégiaalkotás építészeti - urbanisztikai - tájépítészeti differenciálódási folyamata. A korai tömegturizmus modernizációs problémáit vizsgálva kirajzolódik egy, a fejlesztéstől a rehabilitációig tartó ív, ami a szakmai pozíciók átren-

¹ Ormos Imre: *Planung für das Erholungsgebiet am Balaton-see, Ungarn. Garten und Landschaft* 9, 1966, pp. 285-287.

² Farkas Tibor személyes hagyatéka a kutatás során feldolgozva az örökösök engedélyével.

INTRODUCTION

Imre Ormos introduced the Balaton Regional Plan in 1966 on the 10th IFLA congress. His presentation was titled "Landscape architecture contribution to environmental rearrangement, and he highlighted it as a perfect example a large-scale landscape design.¹ The leader of the UIA Abercrombie award winner design project was a member of Urban Planning Enterprise (VÁTERV), an urban and regional designer architect, Tibor Farkas.² Imre Ormos, a representative of the Horticulture College, also joined the project, and played a defining role in establishing the methodology for regional landscape planning. He had started to draft the landscape layout section well before the planning operation co-ordinated by Farkas in the National Development Bureau, and the Balaton landscape design plan which deals with the lake from a single perspective is attributed to his name in part.

The purpose of the study is to reconstruct lake development technical and theoretical background from a historical point of view by introducing primarily the roles of architects, city engineers and land architects/designers. Resources help us introduce the relationship between landscape and region concept, as well as we get a chance to have an insight into the urban and architecture processes of regional strategy creation. Problem analysis of early mass tourism indicates a trend which connects the development with the rehabilitation, and this trend required the establishment of landscape tools as well the reorganisation of technical positions.

In the Ormos archives stored³ in Entz Ferenc Library of Szent István University,

one can find the original 1963 version of "20 year development plan - Balaton". The author added some hand-written notes to this document, and⁴ strongly criticised contradicting ratios of green area development and lake shore filling, and as such forecasting the risk embedded in modernisation. His early criticism showed in time the tensions which started to surface from the mid-sixties due to the ambivalent nature of the development. Having the current regional trends in view, it is worth examining the scale change taking place in the wake of holiday resort urbanisation, i.e. a genesis of regionality, and then its changes, the emergence of landscape design concept in the tools for architecture, urbanism and landscape formation.

The concept of the landscape was first defined by Mihály Mócsényi in 1968. Previously, this concept was used differently by a whole variety of disciplines, more often than not as a synonym of "region". In the initial phase of Hungarian regional planning, Balaton and other geographic area related tasks are often mentioned as "small landscape" assignments, even though these design tools did not even have any landscape design or nature protection intentions." Simultaneously, "landscape formation" appeared as a recurring item in his architecture and urban planning practice, with special emphasis on holiday resorts, albeit "landscape" instruments were not defined by plan publishers." In the above cases, the landscape appeared as a supplementary concept, in fact, as a contradiction to the best practice of the industrial and urban planning processes. Urbanisation of holiday resorts plastically illustrates the problems stemming from the breakaway from conventional urban

¹ Ormos Imre: *Planung für das Erholungsgebiet am Balaton-see, Ungarn. Garten und Landschaft* 9, 1966, pp. 285-287.

² Farkas Tibor personal archive, with courtesy of the family.

³ Szent István Egyetem Entz Ferenc Könyvtár és Levéltár, 165. fond: Ormos Imre materials, box 4.

⁴ Imre Ormos was received „The 20-year Development Plan of Balaton” document by Béla Major BIB Secretary General's telegram, requesting "to help its implementation in its own personal area." As a concluding note, the following handwriting by Ormos can be read: "Afforestation: 284 hectares a year, of which forest: 200 hectares, forest area: 75 ha, line of trees: 9 hectares. Beach replenishment of 170 hectares."

deződését és új, elsősorban tájrendezési eszközök megjelenését kívánta meg.

A Szent István Egyetem Entz Ferenc Könyvtár és Levéltárának archívumában őrzött Ormos-hagyatékban³ fellelhető az 1963-as *A Balaton 20 éves fejlesztési terve* című dokumentáció, melyet személyes kézírásos feljegyzéseivel egészített ki,⁴ erősen kritizálva a zöldfelületi fejlesztés és a partfeltöltés ellentmondó arányait, előrevetítve a modernizáció veszélyeit. Korai kritikája már sejteti a fejlesztés ambivalens szellemiségében rejlő, a hatvanas évek közepétől egyre inkább felszínre kerülő feszültségeket. A regionális gondolkodás jelen horizontját is szem előtt tartva érdemes megvizsgálnunk az üdülőterületi urbanizáció révén bekövetkező léptékváltást, a regionalitás geneziséét, majd szakmatörténeti differenciálódását és az egységes tájalakítás eszméjének megjelenését az építészet, az urbanisztika és a tájtervezés eszközeiben.

A tájfogalom tervezéseméleti megalapozása Mőcsényi Mihály 1968-as definíciójához köthető a hazai szakmatörténetben, ezt megelőzően a különböző diszciplínák eltérő funkcióval és tartalommal alkalmazták, gyakran épp a régió fogalom szinonimájaként. A hazai regionális tervezéstörténet kezdeti szakaszában gyakran „kistáji tervekként” említi a Balatonra és más földrajzi egységek rendezésére irányuló feladatokat, miközben ezek a terveszközök a mai értelemben vett tájrendezési, de még tájvédelmi szándékokkal sem bírtak. Ezzel párhuzamosan a „tájképi formálás” is visszatérő motívumként jelent meg az építészeti- és településtervezés – különösen üdülőterületekre irányuló – gyakorlatában, bár a „tájképi” eszközök pontos meghatározásával adósak marad-

tak a tervek publikálói. A fenti esetekben a táj mint segédfogalom jelent meg, ellentétet képezve az ipari és urbánus keretekre szabott, bevett tervezési gyakorlattal. Az üdülőtájak urbanizációja plasztikusan illusztrálja a hagyományos települési kontúrokból való kiszakadás, a morfológia és történeti kontextus hiányából adódó problémákat, ahol a rekreációt biztosító természeti táj a tervezők számára elsősorban mint vizualitás jelent meg, és az eltérő léptékszintek közti közvetítő médiumként használták. A látványorientált szemlélet magában hordozta a szubjektív leképezés és értelmezés problémáját is, amit a korabeli szaknyelv differenciálatlan jellege tovább erősített.

Jelen publikációban a tájfogalmat annak történeti kialakulásában követhetjük nyomon, elfogadva, hogy annak tartalma nem statikus, hanem egy – helyenként ellentmondásos – eszmétörténeti folyamat eredménye. Ebben a genealógiában a Balaton-fejlesztés feladatai, kiéleződő ökológiai problémái jelentős inspirációt gyakoroltak a nagy léptékű zöldfelületi tervezés felértékelődésére és a hazai tájrendezés diszciplínájának kialakulására.

TÁJ- ÉS RÉGIÓKÉPZETEK NEMZETKÖZI TERVEZÉSI KONTEXTUSBAN

A hazai regionális stratégiaalkotás előzményeiként érdemes rendszereznünk táj és régió fogalmi viszonyainak tervezéstörténeti alakulását a nemzetközi gyakorlat tükrében. A fogalom megjelenése a századfordulón *Patrick Geddes* skót evolúciós biológushoz köthető, aki interdiszciplináris tevékenysége során a településtervezés elméletére is jelentős

3 Szent István Egyetem Entz Ferenc Könyvtár és Levéltár, 165. fond: Ormos Imre iratai 4. doboz

4 Ormos Imre *Balaton 20 éves fejlesztési tervét Major Béla BIB főtitkár táviratával kapta kézhez, kérve „segítse a saját területén annak megvalósulását.”* Konklúzióként kérdőjelek közé ékelve az alábbi sorok olvashatóak: „Fásítás: évente 284 ha, ebből erdő 200 ha, erdő-sáv 75 ha, fasor 9 ha. Tületnyerés feltöltéssel 170 ha.”

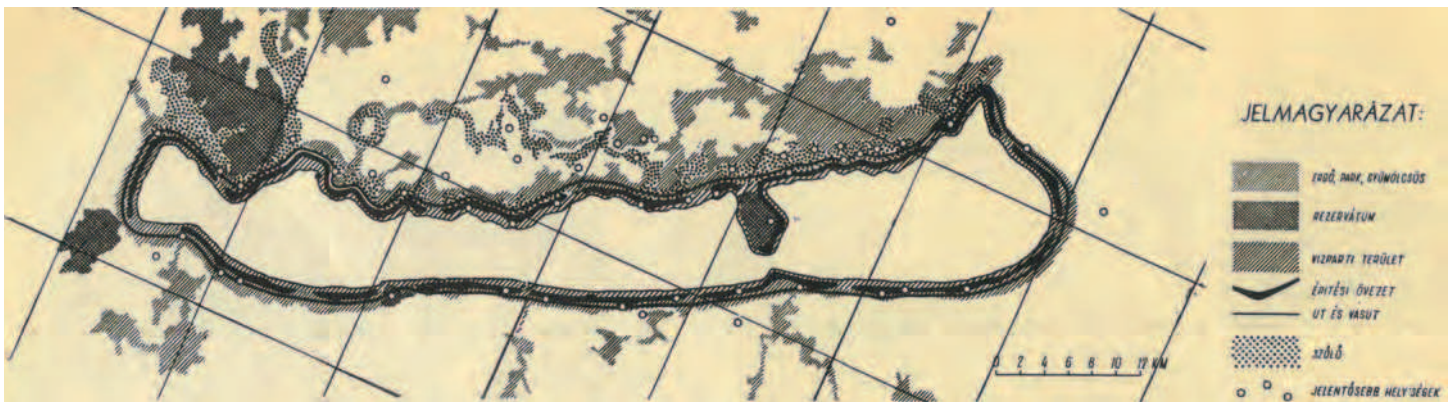


1. ábra/fig.:

Tóth János 1946-os vázlatos tervjavaslata a Balaton-környék területfelhasználására /

Draft plan for the Balaton area, János Tóth, 1946
(FORRÁS/SOURCE: KOMORÓCZY LAJOS: A BALATONKÖRNYÉK ÜDÜLŐTERÜLETEINEK

FEJELSZTÉSI KÉRDÉSEI. KÜLÖNLÉNYOMAT AZ ÉPÍTÉSÜGYI SZEMLE 1957/2 SZÁMÁBÓL. BUDAPEST, 1958.)



contours and from the lack of morphology and historical context where the nature providing recreational options is essentially considered by the designers as a visual element, and was used a medium between different scale levels. Spectacle-oriented approach brought along the problem of subjective imaging and interpretation as well. The undifferentiated nature of contemporary literature further amplified the problem.

In this publication we examine the landscape concept in parallel with its historic background, and we will acknowledge, that the content of this document is a result of a conceptual development with some contradictions here and there. In this genealogy, Balaton development tasks and intensifying ecology problems served as significant inspiration to further large-scale green area planning and the formation of Hungarian landscape design.

LANDSCAPE AND REGION CONCEPT IN AN INTERNATIONAL DESIGN CONTEXT

As a historical element of Hungarian regional strategy creation, it is worth categorising the development of landscape and region relations in view of the

international practice. The concept first appeared at the turn of the last century, when a Scottish biologist, *Patrick Geddes* had a massive impact on urban planning.⁵ In his theoretical valley cross section, the water flow was considered to be the basis of the regional unit, where right from the spring to the river mouth, different levels of civilisation are present and organise the formation of towns and cities. In his early ecology vision, cultivation and landscape aesthetics create a close unit, and this approach is suitable to synthesise the different disciplines. Geddes's approach was transferred by Lewis Mumford, and it had a massive impact on the American regional development of the era, especially due to emphasising observation and examination instead of strict methodology solutions. By doing this, he favoured landscape perception over regional constructions, and refused the "prejudiced" methodology approach."

Geddes's and Mumford's approach had a significant influence on the construction of a water reservoir to be built in the Tennessee Valley in 1933, albeit the large-scale landscape design, a part of President Roosevelt's New Deal programme, resulted in radical environmental changes. The socio-economic

5 Peter Hall: *Cities of Tomorrow: An Intellectual History of Urban Planning and Design*. Oxford, Blackwell Publishing, 1988, 1996, 2002.

2. ábra/fig.:

A Jankovich István vezette 1953-54-es vizsgálat összegző tervlapja, a zöldfelületi rendszer és tájvédelmi körzetek Ormos Imre javaslatai nyomán /

The summary of the 1953-54 study conducted by István Jankovich, the green surface system and the landscaping districts following Imre Ormos's suggestions

(FORRÁS/SOURCE: KOMORÓCZY LAJOS: A BALATONKÖRNYÉK ÜDÜLŐTERÜLETEINEK FEJLESZTÉSI KÉRDÉSEI. KÜLÖNLENYOMAT AZ ÉPÍTÉSÜGYI SZEMLE 1957/2 SZÁMÁBÓL. BUDAPEST, 1958.)



hatást gyakorolt.⁵ Teoretikus völgyment-szeretében a vízfolyást tekintette a regionális egység alapjának, ahol a forrástól a torkolatig a civilizáció eltérő, ugyanakkor egymásra épülő tevékenységi körei szervezik a településtípusok organizmusát. Korai ökológikus víziójában kultiváció és tájlesztés szerves egységet alkot, mely megközelítés alkalmas az eltérő diszciplínák szintetizálására. Geddes eszméje Lewis Mumford révén a 20. század első felében intézményesülő amerikai regionális tervezésre is nagy hatással volt, különösen a merev metodikák alkalmazása helyett az észlelés és a vizsgálat hangsúlyozásával. Ezzel a táj percepcióját a régió konstrukciók elé helyezte, elutasítva az „előítéletes” metodikai közelítést.

Geddes és Mumford szemlélete is jelentős hatást gyakorolt az amerikai Tennessee-völgyben 1933-ban induló víztározó építésre, bár a nagy léptékű komplex tájrendezési munka, mely Roosevelt New Deal programjának első jelentősebb sikere volt, a természeti környezet jelentős átalakítását eredményezte. Az európai szakmagyakorlásra is nagy hatással lévő szocio-ökonómikus vízió integrálta az ökológia, a mérnöki tervezés, a tájtervezés, az építészet és az esztétika szempontjait. A Tér és

Forma folyóirat, melynek szerkesztője a magyar CIAM csoport vezetője, Fischer József volt, szintén közölte a TVA (Tennessee Valley Authority) projektet, mintegy a Duna régió fejlesztésének inspiratív előképeként, majd külföldi tanulmányútról hazatérve Perczel Károly az Új Építészetben 1946-ban publikált Kell-e országos keret? című munkájában⁶ hivatkozott a TVA projekt sikerére.

Az európai regionális tervezés metodikai fejlődésében több alternatíva is megjelent, melyek közül korai jelenségnek minősül a német Walter Christaller féle *strukturalista* régió megközelítés. A táji adottságok helyett Christallernek a „laboratóriumi körülmények közt” kialakult síkvidéki német városhálózatok adtak kiindulási alapot. A háború után a nyugatnémet tervezés továbbvitte az eszmét, miközben a keletnémet tervezésben sajátos platformot alakított ki az építészet, az urbanisztika és a tájtervezés számára a „komplex projekt” eszméje. A szemléletmód az üdülőterületek stratégiai tervezésében⁷ is megjelent az 1950-es évek végén, amikor a Deutsche Bauakademie a tájépítészt Frank Erich Carlt kérte fel a vizsgálatra.⁸ Carl új turisztikai fejlesztési helyszínek után kutatva nem csak a természetet és a népsűrűséget, de az ipa-

⁵ Peter Hall: *Cities of Tomorrow: An Intellectual History of Urban Planning and Design*. Oxford, Blackwell Publishing, 1988, 1996, 2002.

⁶ Perczel Károly: *Kell-e országos keret? Új Építészet 2* (1946)

⁷ Daniela Spiegel: *Vacationing within the walls. The Design and development of holiday resorts in the GDR*. In: Moravánszky Ákos - Karl R. Kegler (eds.) *Re-Scaling the Environment. New Landscapes of Design, 1960-1980. East West Central. Re-Building Europe 1950-1990. Vol. 2*. Birkhäuser, Basel, 2017. pp 173-188.

⁸ Frank Erich Carl: *Erholungswesen und Landschaft*, Deutsche Bauakademie, 1960 Berlin.

vision which had a massive effect on the European trends, integrated aspects of ecology, engineering design, landscape planning, architecture and aesthetics. The Hungarian periodical titled "Tér és Forma" whose editor was the lead of the Hungarian CIAM group, József Fischer, published an article about the Tennessee Valley Authority project, initially as an inspiring prelude to the Danube region development. When Perczel returned from his international study trip, in 1946 he published an article in periodical "New Architecture" titled "Do we need a national framework plan?",⁶ and referred back to the success of the TVA project."

Several alternatives appeared in the methodology development of the European regional planning. An early symptom of these trends was the *structural-regional* approach of Walter Christaller. Instead of unique landscape characteristics, the German network of towns, meticulously formulated on flat lands served as a basis for Christaller. Post-war German design trends continued to foster this concept; in the East German planning, a special platform was established by architects, for urbanists and landscape designers, the so-called concept of a "complex project". This concept surfaced in holiday resort strategic planning⁷ at the end of the fifties when the Deutsche Bauakademie asked landscape architect Frank Erich Carl for the examination.⁸ While searching for new tourism development locations he not only examined nature and population density but air pollution due to industrialisation, and summarised his findings in a single map titled "Landscape diagnosis of East Germany"."

To the contrary with idealistic plans, the concept of pragmatic, purpose

oriented and *projective region* appeared simultaneously in Eastern and Western Europe, as an instrument of centralised economy development. Two Russian professionals, Ivan Alexandrov and Nikolai Kolosovski⁹ established a tool set for projective regional planning in the Soviet Union, as a part of the pragmatic Soviet planning system, and this method went on to become the benchmark in the Eastern Block after 1945. In France, after the Great Depression, in 1929, regional strategies appeared first, and then after the war, a so-called "projective geography" emerged which integrated the actors of the economy by the state.¹⁰ The first assignment of DATAR was a large-scale tourism related development of the sea shore in Languadoc-Roussillon. This project plastically represented how economic modernisation was favoured over complex landscape arrangement aspects.

Landscape perception based regional approach was first established in Europe as a defensive device of mountainous areas. Regional scale development of the North Italian Aosta Valley kicked off in 1937.¹¹ The designer group, led by Adriano Olivetti, was massively influenced by the complexity of the American TVA development. In Switzerland, regional planning was on the agenda as early as the 30's, and placed special emphasis on the effects of urbanisation on the landscape. Due to the country's topographic features, architecture and landscape architecture were closely linked. However, the country's administrative structure, which was organised from the bottom to top, the base democracy and the high level of canton and town autonomy hampered the establishment of regions reaching over

6 Perczel Károly: *Kell-e országos keret-terv? Új Építészet 2 (1946)*

7 Daniela Spiegel: *Vacationing within the walls. The Design and development of holiday resorts in the GDR. In: Moravánszky Ákos - Karl R. Kegler (eds.) Re-Scaling the Environment. New Landscapes of Design, 1960-1980. East West Central. Re-Building Europe 1950-1990. Vol. 2. Birkhäuser, Basel, 2017. pp 173-188.*

8 Frank Erich Carl: *Erholungswesen und Landschaft, Deutsche Bauakademie, 1960 Berlin.*

9 Kolosovskii: *Foundations of Economic Regionalization (1958), Kolosovskii: Theory of Economic Regionalization (1969)*

10 Kenny Cupers, Igor Demchenko: *Projective Geographies Between East and West. In: Moravánszky Ákos - Karl R. Kegler (eds.) Re-Scaling the Environment. New Landscapes of Design, 1960-1980. East West Central. Re-Building Europe 1950-1990. Vol. 2. Birkhäuser, Basel, 2017. pp 135-152.*

11 Adriano Olivetti: *Studi e proposte preliminari per il piano regolatore della Valle d'Aosta*

rosításból adódó légszennyezést is vizsgálta, majd „Kelet-Németország tájdiagnózisai” címmel egységes térképben foglalta össze eredményeit.

Az ideáltervekkel szemben a pragmatikus, célkitűző, *projektív régió* eszméje Európában keleten és nyugaton egymással párhuzamosan jelent meg centralizált gazdaságfejlesztési eszközként. A Szovjetunió tervgazdálkodási rendszerében pragmatikus, ágazati szempontú metodika mentén a húszas években dolgozta ki Ivan Alekszandrov és Nyikolaj Kolosovszkij⁹ a projektív regionális tervezés eszköztárát, mely 1945 után a keleti blokk országaiban is irányadóvá vált. Franciaországban az 1929-es gazdasági válság után jelentek meg a regionális stratégiák, majd a háború után a gazdasági szereplőket állami koordinációval integráló „projektív geográfia”.¹⁰ A Területrendezési és Regionális Fejlesztési Intézet (DATAR) első feladata, a Languadoc-Roussillon tengerpart 1963-as nagy léptékű turisztikai fejlesztése plasztikusan mutatja a gazdasági modernizáció előtérbe helyezését a komplex tájtervezési szempontokkal szemben.

A *táji percepción* alapuló regionális szemlélet Európában elsősorban a hegyvidéki területek defenzív rendezési eszközöként alakult ki. Az észak-olasz Aosta-völgy üdülőterületének regionális léptékű fejlesztése 1937-ben indult el.¹¹ Az Adriano Olivetti vezette tervezőcsoportra nagy hatást gyakorolt az amerikai TVA fejlesztés komplexitása. Svájcban már a harmincas években napirenden volt a regionális tervezés, különös tekintettel az urbanizáció tájképi hatásaira. Az ország topografikus adottságából adódóan építészet és tájépítészet szorosán összekapcsolódott. Ugyanakkor az ország alulról szerveződő köz-

igazgatási struktúrája, a bázisdemokrácia, a kantonok és települések nagyfokú autonómiája megakadályozta a közigazgatási határokon átnyúló régiók kialakulását, s egyedül Zürich agglomerációjára dolgoztak ki egységes tájrendezési tervet.¹² Az építész-politikus Armin Meili országos üdülőterületi tervet dolgozott ki a turizmus okozta urbanizáció problémáinak kezelésére,¹³ az építészeti eszközök szintjén is határozott beavatkozásokat javasolva, de a terv az elaprózódott tulajdonosi struktúra miatt végül nem realizálódott.

A REGIONÁLIS TERVEZÉS KEZDETEI MAGYARORSZÁGON

Magyarországon 1945 előtt még nem érezte hatását a nemzetközi szinten már formálódó regionális területrendezési szemlélet. Egyedül Magyary Zoltán révén a közigazgatásban jelent meg korai elképzelésként, valamint a Balaton-parti regionális törekvések elszigetelt jelenségét értelmezhetjük az átfogó stratégiára tett korai kísérletként. A két világháború között ugyanis egyre inkább előtérbe került a tópart infrastrukturális fejlesztése és építésügyi rendezése.¹⁴ Az egyre intenzívebb, korlátozás nélküli parcellázás és beépítés hamar szétfeszítette a települési kontúrokat, az összenövő településfolyamok új, tájképi léptékű problémát eredményeztek. A Magyar Mérnök és Építész Egylet 1931-ben interdiszciplináris konferenciát rendezett, ahol az építésrendészeti és esztétikai kérdések mellett a balneológiai, vízügyi, közlekedési infrastrukturális kérdéskörök is megjelentek. A régió egységes fejlesztése és rendezése a közigazgatás szintjén is probléma volt, mivel a

9 Kolosovskii: *Foundations of Economic Regionalization* (1958), Kolosovskii: *Theory of Economic Regionalization* (1969)

10 Kenny Cupers, Igor Demchenko: *Projective Geographies Between East and West*. In: Moravánszky Ákos - Karl R. Kegler (eds.) *Re-Scaling the Environment. New Landscapes of Design, 1960-1980. East West Central. Re-Building Europe 1950-1990. Vol. 2.* Birkhäuser, Basel, 2017. pp 135-152.

11 Adriano Olivetti: *Studi e proposte preliminari per il piano regolatore della Valle d'Aosta*

12 Heinrich Peter: *Regionalplanung im Kanton Zürich*, Gebr. Pretz, Zürich, 1945

13 Armin Meili: *Bauliche Sanierung von Hotels und Kurorte*, Verlag für Architektur, Erlenbach-Zürich, 1945

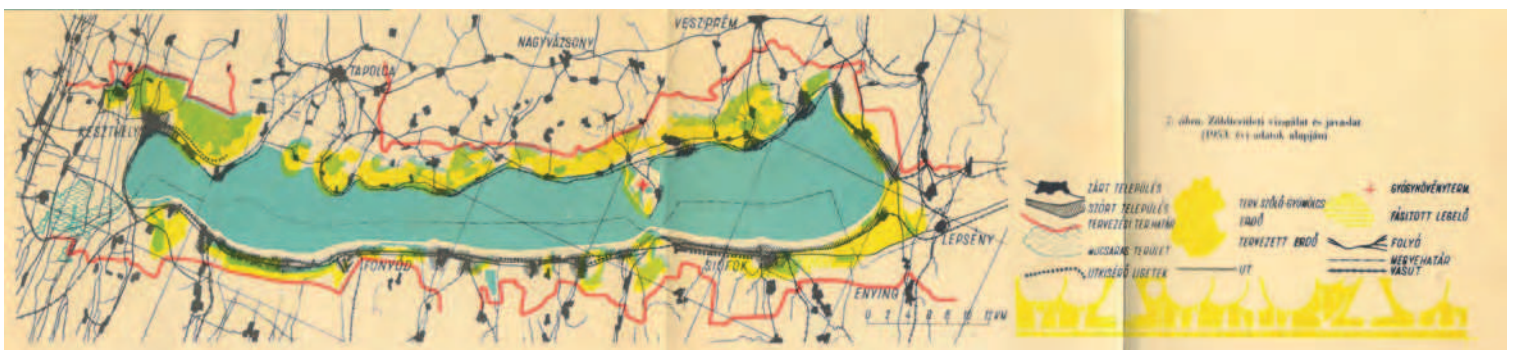
14 Az építésügyi kérdések részletes elemzése: Wettstein Domonkos: *Regionális törekvések a Balaton-parti üdülőterületek építéstörténetében a két világháború között. Építés-Építészettudomány, Építés - Építészettudomány 45(1-2) DOI: 10.1556/096.2017.45-1-2*



3. ábra/fig.:

Az Ormos Imre vezette 1953-as tájvizsgálatot összegző tervlap / The summary of the landscape survey of Imre Ormos in 1953 (FORRÁS/SOURCE: KOMORÓCZY LAJOS: A BALATONKÖRNYÉK ÜDÜLŐTERÜLETEINEK FEJLESZTÉSI KÉRDÉSEI.

KÜLÖNLÉNYOMAT AZ ÉPÍTÉSÜGYI SZEMLE 1957/2 SZÁMÁBÓL. BUDAPEST, 1958.)



administrative borders, and a single landscape development plan was only drafted for the agglomeration area of the capital, Zürich.¹² An architect-politician, Armin Melli, devised a national holiday resort plan to handle issues caused by urbanisation triggered in the wake of tourism.¹³ In this plan there were suggestions for determined interventions for architecture tools, however, due to fragmented ownership structure, it was not implemented.

REGIONAL PLANNING BEGINS IN HUNGARY

No regional planning had any effect in Hungary before 1945, although certain design and planning trends were already present at an international level. It was Zoltán Magyar, an officer working in the public administration, who presented his early views, in addition to some initial and isolated regional attempts which could be considered as the first initiatives for a comprehensive strategy. Layout arrangement and infrastructure development of the lake became a priority between the two world wars.¹⁴ The increasingly intensive and literally unlimited allocation of lots and

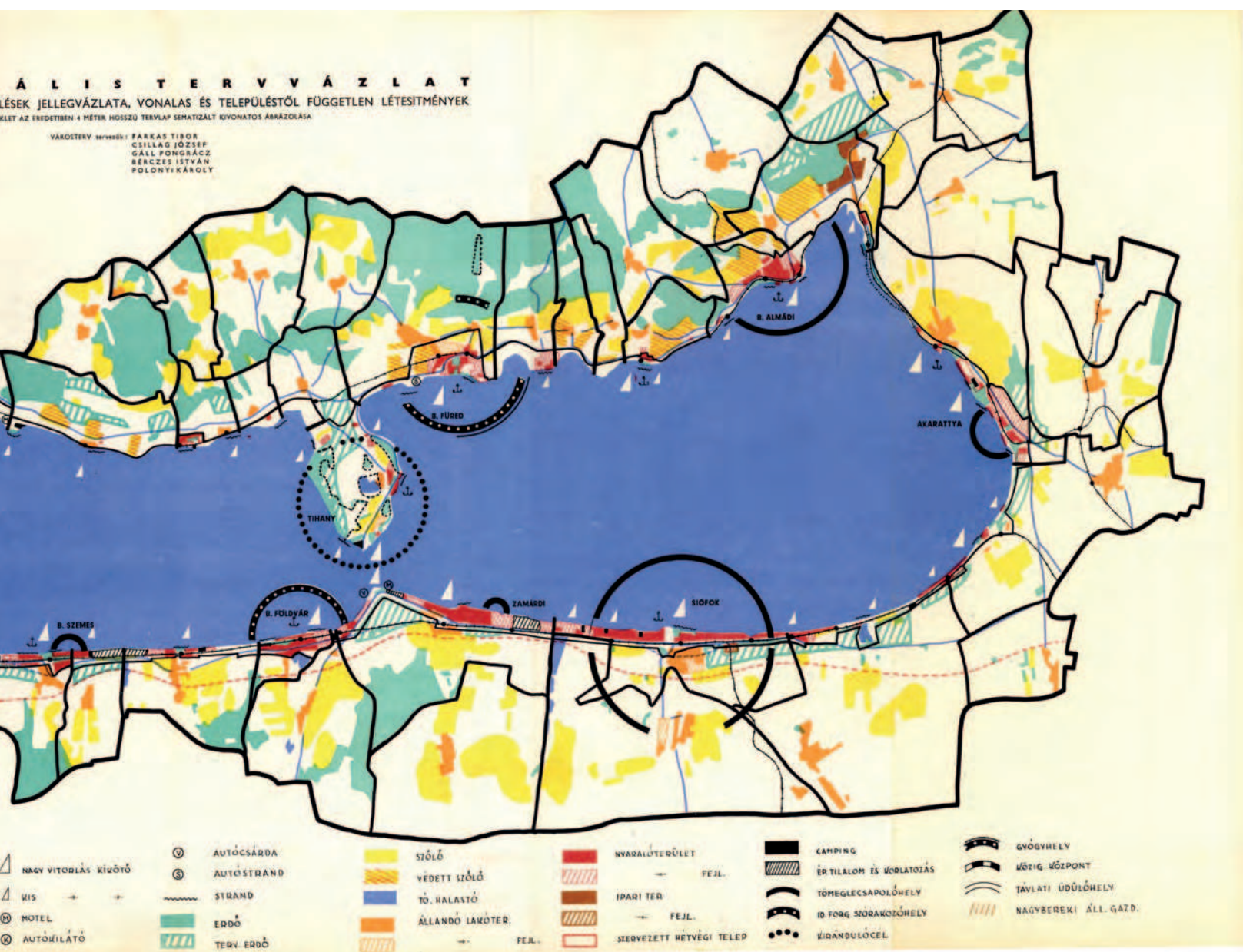
land quickly overstretched city and town contours, and coalescing settlements resulted in a large, landscape-scale problem. In 1931, the Hungarian Architect and Engineer Association organised an interdisciplinary conference where besides architecture and aesthetic issues, balneology, water management, transport and infrastructure problems were discussed. Uniform regional development and arrangement posed a problem for the public administration as well, as altogether three counties shared the region. Regional reform movements intended to establish a single Balaton County, which, even only for a short period, was in fact set up during the Soviet Republic of Hungary in 1919. Initiated by the regional NGOs (Balaton Association, Balaton Group), in 1931, the Royal Hungarian Balaton Management Committee was established, whose scope of authority reached as deep as 3 kms from the shore line. The Committee, besides development and tourism organisation tasks, had the right to oversee and co-ordinate architecture related issues as well, by harmonising the interests of the bath resort, the local community and the regional concept.

At the beginning of the forties, the Balaton Management Board commenced

12 Heinrich Peter: *Regionalplanung im Kanton Zürich*, Gebr. Pretz, Zürich, 1945

13 Armin Meili: *Bauliche Sanierung von Hotels und Kurorte*, Verlag für Architektur, Erlenbach-Zürich, 1945

14 Detailed description of the regional architecture strategies between the two World War: Wettstein Domonkos: *Regionális törekvések a Balaton-parti üdülőterületek építéstörténetében a két világháború között. Építés-Építészettudomány* 45(1-2) DOI: 10.1556/096.2017.45.1-2



the preparations of a regional layout plan. The unique nature of the design methodology was provided by a concept which was organised from bottom to top, as this concept attempted to pick and regional objectives from local development potentials, and attempted to support them. Plan implementation was hampered by the war. In 1946 János Tóth published a draft plan proposal at the request of the Ministry for Architecture and Public Works, and this study suggested, by¹⁵ reinterpreting the *CIAM functional town concept*,¹⁶ a patchlike

town and settlement system. The plan would have "chopped" bath resorts which stretched inland more than 250 metres, and it allocated significant areas as nature reserves." However, this publication was not highly popular. (Fig 1.)

After the war, massive reconstructions were kicked off, and regional planning went on to become a part of the agenda in Hungary. 1946 and 1947 witnessed several publications on regional planning, besides Károly Perczel mentioned earlier, Pál Granasztói, Imre Perényi and

15 Tóth János: *A Balaton környék egységes fejlesztése és rendezése. Tér és Forma* 1-3, 1946, 14-18.

16 The International Congress of Modern Architecture (CIAM) recorded its functional city idea in the 1933 Athens Charter.

Minisztérium felkérésére készített vázlatos tervjavaslatot,¹⁵ amely a tóparton a CIAM *funkcionális városeszméjét*¹⁶ átértelmezve sávós településrendszert javasolt. A 250 méternél mélyebben a tájba nyúló fürdőtelepeket „visszamszette” volna, és jelentős természetvédelmi rezervátumokat jelölt ki. Publikációja azonban nem talált visszhangra (1. ábra).

A háború után a helyreállítási és városrendezési feladatok kapcsán Magyarországon is napirendre került a regionális tervezés ügye. 1946-47-ben több publikáció is megjelent a regionális tervezésről, a már említett Perczel Károly mellett Granasztói Pál, Perényi Imre és Preisich Gábor vetették fel a nagy léptékű tervezés szükségességét. 1949-től az Országos Tervhivatal (OT) keretében működő Területrendezési Intézetben (TERINT) regionális vizsgálatok készültek a Sajó völgyére, a miskolci iparvidékre, a salgótarjáni medencére és a Zagyva völgyére. Az ötvenes évek elején azonban a TERINT feladatköre módosult, majd megszűnt, ezzel a regionális tervezés ügye néhány évre elakadt. Az OT-ben Jankovich István vezetésével 1953-ban indult újra a regionális tervezés, amivel párhuzamosan Perczel és Jankovich révén a BME Várostervezési Tanszékén megkezdtek az általános elméleti alapok lerakását. Bár Perczel jelentős nyugat-európai és amerikai tapasztalattal rendelkezett, az állambe rendezkedésből adódóan a szovjet regionális tervezés *projektív eszméjét* vették alapul: „A régiók akkor lesznek szocialista jellegűek, ha nem a jelenlegi helyzet adottságain alapulnak, hanem megtervezésüknél a jelenlegi adottságokon is alapuló távlati fejlesztésükből következő jövőbeni állapotot veszik figyelembe. A

szocialista régió tehát távlati állapotnak felel meg.”¹⁷ A perspektíva időbeliségét a szükséges és előre látható nagyberuházások 25-40 éves megvalósítási időtartama adta meg. A metodikában a táj fogalom is megjelent. A regionális terv a népesség, a termelés, a regionális településszerkezet, a közlekedési hálózat vizsgálata mellett a tájkompozíciót is tartalmazta, mint a természeti és az építészeti elemek együttesét: „A tájkompozíció a régió tervezett létesítményeinek (elemeinek) olyan egységes térbeli elrendezése, amely a természeti adottságokra támaszkodva, meghatározott rendszert eredményez.”¹⁸

ELMÉLET ÉS GYAKORLAT: A BALATON RÉGIÓ MINT SZABAD TÁJ

A rekreációs célú fejlesztés természeti környezettel alkotott szenzibilis viszonya révén a léptékszintek és tervezőközök sajátos kapcsolatait kívánta meg. A Balaton átfogó tervezése 1953-54-ben az Országos Tervhivatalban indult el Jankovich István koordinálásával, és a regionális vizsgálatokban Ormos Imre is aktívan részt vett a Főiskola részéről.¹⁹ Az általa vezetett kutatás keretében a lokális természeti adottságok és az üdülési ágak kombinálhatóságát vizsgálta (3. ábra). Az összegzőként elkészült tervvázlat a helyzetfelmérés mellett tájvédelmi javaslatokat is tartalmazott, kijelölve a védendő és fejlesztendő zöldfelületek rendszerét. Az 1957-ben a VÁTERV-ben elkészült Balatoni Regionális Tervvázlat²⁰ jelentősen épített a korábbi „Ormosféle tájvizsgálatra” – ahogy ezt Farkas Tibor, a regionális tervművelet felelőse visszaemlékezéseiben többször

15 Tóth János: *A Balaton környék egységes fejlesztése és rendezése. Tér és Forma* 1-3, 1946, 14-18.

16 *Modern Építészet Nemzetközi Kongresszusa (CIAM) az 1933-as Athéni Chartában rögzítette a funkcionális városeszméjét.*

17 Perczel Károly: *A regionális tervezés eddigi munkáiról és tapasztalatairól. Településtudományi Közlemények*, 13. 1961 május 50-55.o.

18 *uo.* 17.

19 Komoróczy Lajos: *A Balatonkörnyék üdülőterületeinek fejlesztési kérdései. Különlenyomat az Építésügyi Szemle 1957/2 számából.* Budapest, 1958.

20 *A Balatoni Regionális Terv építészeti és településtervezési vonatkozásairól részletesebben: Wettstein Domonkos: The balaton region as an experimental territory. Positions of architecture in the emergence of regional planning for recreation in Hungary. In: Építés - Építészettudomány* 44(1-2)129-177

5. ábra/fig.:

Balatonai Központi Fejlesztési Program üdülőterületi népességtervezete a kijelölt célterületeken / Balatonai Central Development Program,

population plan for selected destinations.

(FORRÁS/SOURCE: BONDOR JÓZSEF (ED.): BALATON- FEJLESZTÉS / DEVELOPMENT- PROJECT OF THE BALATON. BUDAPEST,

VT IDEGENFORGALMI PROPAGANDA ÉS KIADÓ VÁLLALAT, 1975.)



Gábor Preisich highlighted the necessity of large-scale planning. From 1949 regional surveys took place in Regional Arrangement Office which operated under auspices of the National Planning Office. These survey covered the industrial areas around Miskolc, the Salgótarján Basin and Zagyva Valley. However, at the beginning of the fifties, TERINT's scope changed, and later the unit was disbanded, hence, regional planning was stranded for a couple of years. Under the supervision of István Jankovich, regional planning was relaunched in the National Planning Office in 1953. Simultaneously, classroom courses were launched the Urban Planning Department of the Budapest University of Technology by Perczel and Jankovich. However Perczel gained significant international and American experience later, due to the state organisation and structure, the *projective concept* of Soviet regional planning was considered to a basis. "Regions will be of socialist type if they are not only based on the current situation, instead their planning should be based on both the current status and the status which is to be reached as a result of development plans to be implemented." As such, a socialist region

corresponds to a future status."¹⁷ Time span of the perspective was defined by the 25-40 year implementation period of the foreseeable and necessary large investments. The concept of landscape appeared in the methodology. The regional plan, in addition to examining population, production, regional town structures and transport network, also contained landscape compositions, as a compound element of natural and architectural features. "Landscape composition is a single spatial arrangement of planned regional facilities (elements) which based on natural features and characteristics results in a clearly defined system."¹⁸

THEORY AND PRACTICE: BALATON REGION - A FREE LANDSCAPE

The sensible relationship between recreation oriented development and nature called for a unique relationship among scale levels and planning tools. A comprehensive Balaton survey was launched in 1953 and 1954 in the National Design Bureau. The operation was co-ordinated by István Jankovich, and on behalf of the College, Imre Ormos also participated in regional

¹⁷ Perczel Károly: A regionális tervezés eddigi munkáiról és tapasztalatairól. *Településtudományi Közlemények*, 13. 1961 május 50-55.o.

¹⁸ see 17.



kiemeli. Az archív tervdokumentáció alapján 1957-ben újabb zöldfelületi vizsgálat már nem készült.

A komplex regionális üdülőtérületi fejlesztés újszerű feladatnak számított mind az építészek, mind a településtervezők számára, érdemi előképek híján az MTA-ban Granasztói Pál is a kísérletezésre helyezte a hangsúlyt. A szakmagyakorlás során korábban már megszokott urbánus morfológiai keretekből kiszakadva azonban nem csak az építészeti és települési léptékű tervezés számára kellett új eszközöket definiálni, de a zöldfelületek rendszere és léptéke is új kihívásokat adott a tájépítész – kerttervező szakemberek számára. A fejlesztést a Balatoni Intéző Bizottság (BIB) koordinálta, a regionális terműveletet a VÁTI vezette, míg a hatósági kont-

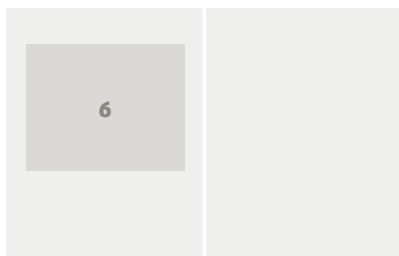
rollt a Balatoni Főépítészség látta el. A három intézmény közös személye Farkas Tibor volt, egyszerre lévén beruházó, tervező és engedélyező hatósági szereplő. Ormos 1957 után a regionális és települési tervezési feladatok mellett a Balatoni Intéző Bizottság munkáját a tervtanács állandó tagjaként is segítette.

Az üdülőtáj fogalmával foglalkozó korabeli publikációk²¹ lehetőséget adnak az elmélet és a gyakorlat összevetésére, az építészeti-urbanisztikai eszközöktől egyre inkább elkülönülő tájtervezés kezdeti feladatainak rekonstrukciójára. Ormos Imre *A szabad táj, mint a nagyvárosok lakóinak üdülőtérülete*²² című 1963-as publikációjában, miközben az üdülőtáj fogalmát vizsgálja, a Balaton-terv közelmúltban szerzett gyakorlati tapasztalatai is kirajzolódnak a hát-

21 Ormos Imre: *A kert- és tájépítész szerepe a város és táj tervezésben. Városépítés 2, 1967, pp. 9-12.* Ormos Imre: *Településeink üdülőtérületei és idegenforgalmi problémái. Városépítés 6, 1968, pp. 2-3.* Misley Károly: *Üdülőtérületi létesítmények tervezése és a tájvédelem. Városépítés 3, 1966, pp. 21-23.*

Kőszegfalvi György: *A tömeges üdülés és idegenforgalom tervezésének néhány időszerű kérdése. Településtervezési tájékoztató 3-4, 1968.*

22 Ormos Imre: *A szabad táj mint a nagyvárosok lakóinak üdülőtérülete. A kertészeti és szőlészeti főiskola évkönyve XXVII. évf. 1963 Mezőgazdasági Kiadó, 1963, Budapest. 189-208.o.*



6. ábra/fig.:

Balaton Üdülőkörzet
Regionális Rendezési
Terve, 1979 /
*Regional Plan for the
Balaton Recreational
Area, 1979*
(FORRÁS/SOURCE:
A BALATON ÜDÜLŐ-

KÖRZET REGIONÁLIS
RENDEZÉSI TERVE I.
KÖTET. [VÁTI], 1979.
(HOZZÁFÉRÉS:
LECHNER TUDÁSKÖZ-
PONT. RAKTÁRI
JELZET: DKT/OTTT/
BTI/-2281))

surveys.¹⁹ He led a study to examine whether local environmental features and holiday types can be combined. (Fig 3.) The draft plan compiled as a summary, besides a situational analysis, also contained nature protection recommendations, and defined a system of green areas to be protected and developed. The Balaton Regional Draft Plan,²⁰ compiled by VÁTERV in 1957, was mainly based on landscape examination conducted by Ormos - as highlighted in his memoirs by Tibor Farkas, the officer responsible for the regional planning operation. No new green area survey was conducted in 1957 based on the archive plan documentation.

Complex regional holiday resort development was a novel task for both architects and urban designers alike, lacking decent history, even Pál Garasztó of the Hungarian Academy of Sciences favoured experimenting. However, breaking away from the earlier urban methodology trends, new tools had to be defined for not only architecture and urban scale development, green area development and scale brought along new challenges for landscape planners and landscape designers. The development was co-ordinated by the Balaton Management Committee

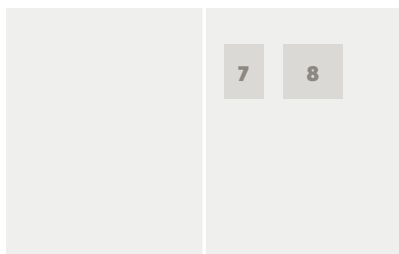
while the regional design operation was led by the VÁTI, and the supervising authority was the Balaton Chief Architect Office. A common link among these three institutions was Tibor Farkas, as he was an investor, a designer and an approving body as well. After 1957, besides regional and city planning assignments, Ormos helped assisted the operation of the Balaton Management Board as a permanent member of the planning council.

Contemporary publications²¹ dealing with holiday landscapes made it possible to compare theory with practice, and to reconstruct the initial tasks of a new landscape design approach which was breaking away from architecture-urban tools. In his 1963 publication titled "*Free landscape - holiday resort for city dwellers*"²² Ormos examines the concept of holiday resorts, and at the same time, highlights his practical experiences gained recently in terms with the Balaton Plan." By Ormos's definition, a resort area is just the opposite of the urban one as "cities fail to fulfil the most elementary biologic and psycho logic needs of the population." For the territorial demands of holidays, Ormos referenced to CIAM'S Athens

19 Komoróczy Lajos: *A Balatonkörnyék üdülőterületeinek fejelsztési kérdései. Különlenyomat az Építésügyi Szemle 1957/2 számából.* Budapest, 1958.

20 Detailed description of the Balaton regional planning history: Wettstein Domonkos: *The balaton region as an experimental territory. Positions of architecture in the emergence of regional planning for recreation in hungary.* In: *Építés - Építészettudomány* 44(1-2)129-177

21 Ormos Imre: *A kert- és tájépítész szerepe a város és táj tervezésben. Városépítés 2, 1967, pp. 9-12.; Ormos Imre: Településeink üdülőterületei és idegenforgalmi problémái. Városépítés 6, 1968, pp. 2-3.; Mísey Károly: Üdülőterületi létesítmények tervezése és a tájvédelem. Városépítés 3, 1966, pp. 21-23.; Kőszegfalvi György: *A tömeges üdülés és idegenforgalom tervezésének néhány időszzerű kérdése. Településtervezési tájékoztató 3-4, 1968.*
22 Ormos Imre: *A szabad táj mint a nagyvárosok lakóinak üdülőterülete. A kertészeti és szőlészeti főiskola évkönyve XXVII. évf. 1963 Mezőgazdasági Kiadó, 1963, Budapest. 189-208.o.**



7. ábra/fig.:

Zamárdi, 1972 /
Zamárdi, 1972
(FORRÁS/SOURCE:
FARKAS TIBOR
SZEMÉLYES
HAGYATÉKA)

8. ábra/fig.:

Balatonberény, 1972
/ Balatonberény, 1972
(FORRÁS/SOURCE:
FARKAS TIBOR
SZEMÉLYES
HAGYATÉKA)

térben. Ormos definíciójában az üdülő-táj az urbánus környezet ellentéte, mivel a város „a lakosság legegységibb biológiai és pszichológiai életfeltételeit sem tudja kielégíteni.” Ormos a Modern Építészeti Nemzetközi Kongresszusának (CIAM) Athéni Chartájára hivatkozik az üdülés területi igényeinél. A CIAM funkcionális város eszméjében a rekreáció, mint a termelő erők megújulásának folyamata szerepelt a munka, a lakás, a közlekedés és a szabadidő négyesében.

A táj megnyitása

Ormos szerint a táj üdülési potenciáljában nemcsak az objektív adottságok, hanem az üdülést keresőnek a természethez való személyes viszonya is lényeges; így a modernitást jellemző pozitivisták szemléletét finoman kimozdítva, Mőcsényi Mihály 1968-as, a szubjektum percepcióját kiemelő tájfogalmát készíti elő. Ormos rendszerében a táj élvezetének több egzisztenciális foka lehetséges a természetidea szentimentális megtapasztalásától a természettudományos összefüggések felismerésén alapuló tájévezetig. A természetélmény dominanciájára alapozva a rekreációt a „nyílt táj” kategóriájában tartja megfelelőnek, ahol az emberi tevékenységnek csak a lehető legkevesebb lenyomata rajzolódik ki a látványban, miközben szerinte a kultúrtáj már nem képes a hétköznapi urbánus kereteiből kiszakadó ember számára ellentétet adni.²³ Rendszerében különbséget kell tehát tennünk *nyílt táj* és *kultúrtáj* között, ami az üdülőterületi urbanizáció

korai stádiumait jelzi, miközben a tájalkítás totalitása révén mára már mindkét kategória az interdiszciplináris *urbanizált táj* fogalmában olvad össze.²⁴

A rekreációs célú tájhasznosításban már korán felmerült a természetvédelem-tájvédelem dichotómiája. A *nyílt táj* az emberi tevékenység jelenlétét is feltételezi, ezért „a természeti állapotnak csak konzerválását célzó természetvédelem nem megfelelő.” Eszközként a védelem alacsonyabb fokát, a tájvédelmet javasolja, mivel annak megközelítésében az üdülőterületeken a mezőgazdaság és az erdőzet is tovább fejlődhet, sőt bizonyos korlátok közt még az ipari tevékenységek is. A tájba ágyazott létesítmények elhelyezésénél szükségessé vált a léptékszintek összekapcsolása, amire a – demokratikus berendezkedésű nyugati országoktól eltérően – az államszocializmus központi fejlesztési-intézményi kerete hatékony rendszert biztosított: „az üdülőterületek regionális tervezésében szükségszerű léptékbővülés következik be az egyéb területek regionális tervezéséhez képest. Itt ugyanis számos – a táji adottságok helyes kihasználásától erősen függő – létesítmény elhelyezése már a regionális tervezés stádiumában is olyan részletes megoldásokat kíván, amelyeket rendszerint csak az általános városrendezési tervek vagy még azoknál is nagyobb léptékben lehet egyértelműen kialakítani.”²⁵

Az építész tervezők szándéka szerint „szenzitív” formálás jellemezte a vízparti létesítményeket, ahogy Polónyi Károly, a fejlesztés déli parti főmér-

²³ lásd 27.

²⁴ Neil Brenner (ed.) *Implosions/Explosions: Towards a Study of Planetary Urbanization*, Berlin, Jovis, 2013.

²⁵ Gerle György: *Az üdülő- és idegenforgalom területrendezési vonatkozásai* Településtudományi Közlemények, 1967 május, pp. 46-65.



Charter. In the CIAM functional town concept, recreation, was considered to be a renewal instrument of productive force, among work, accommodation, transportation and leisure time.

Opening landscapes

According to Ormos, as for the holiday potential of the region is concerned, not only objective features but the personal relationship between nature and the individual seeking relaxation is significant, hence, slightly revolutionising the modernist and positivist approach, Ormos, in way, is preparing Mihály Mőcsényi's landscape concept of 1968 which highlights the perception of the subject. Ormos's system allows for multiple levels of enjoying the landscape, starting from a sentimental experience of nature to a scientific approach which deals with all kinds of connections and complexities. Based on the dominance of natural experience, this system considers recreation to be in a category for an "open landscape" where

only the smallest possible amount of human activity is visible in the views, while Ormos believes that a *cultural landscape* is no longer able to provide a benchmark point for individuals breaking away from everyday urban life.²³ Therefore, in his system we must make a difference between *open* and *cultural landscape*, which means an early stage of holiday resort urbanisation, while due to the totalitarian nature of landscape formation by now both categories have been merged into the concept of the *urbanised landscape*.²⁴

A dichotomy of nature and landscape protection appeared in recreation oriented landscape utilisation at an early stage. The *open landscape* assumes human presence, hence, "nature protection which only aims to conserve is not acceptable." "The system suggests a lower level of protection as a tool; landscape protection as agriculture and forestry can develop further in holiday resort areas, moreover, in certain cases industrial activities can also

²³ see 27.

²⁴ Neil Brenner (ed.) *Implosions/Explosions: Towards a Study of Planetary Urbanization*, Berlin, Jovis, 2013.



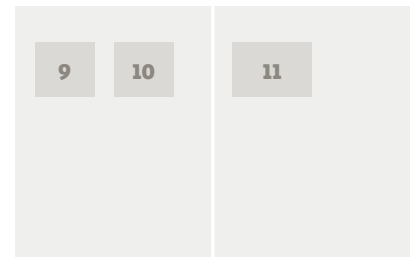
nőke visszaemlékezésében fogalmazott: „célunk a természet gyengéd érintése volt.”²⁶ Az erőforrások, technológiák és helyi anyagok adaptív felhasználása a modern építészet regionális útjára tett kísérlet volt, az eredményeket a CIAM 1959-es Otterloo-i kongresszusán ismertette Polónyi. A Balaton-terv plasztikusan reflektálta a nemzetközi fórumon jelen lévő TEAMX csoport elméleti törekvéseit, akik ebben az időben fedezték fel újra Patrick Geddes regionális vízióit.

Az integrált szemlélet „az egységes táji-építészeti kialakítás összhangjáért” adományozott 1965-ös UIA Abercrombie-díj indoklásában is megjelenik. A sikere a korábban felvázolt nemzetközi szakmatörténeti kontextusból is kirajzolódik. Az üdülőterületi terv projektív megközelítésén túl az üdülőtáj percepciójára is tekintettel volt, a természeti, topografikus adottságokhoz adaptív módon viszonyulva egyesítette az eltérő léptékszintek tervezőközeit, koncepcióit, ami a nemzetközi gyakorlatban egyedülálló jelenségnek számított.

Léptékváltások a zöldfelület tervezésben

Az Ormos által vezetett balatoni zöldfelületi tervezés feladata három nagy csoportban foglalható össze, a tervrendszer hármas léptékét követve. Az újszerű feladatot adó nagy táji léptékben az újraerdősítés jelentett kihívást, a nagyobb települések közt a vízpartig lenyúló erdőszávokat terveztek. A terv már regionális léptékben is nagy hangsúlyt fektetett az utazás során feltáruló tájélményre. A települések közötti beépítetlen szakaszokon a fásítást is úgy alakították, hogy az utazók zavartalanul a tóra lássanak. Települési léptékében a közösségi zöldfelületeket kellett formálni, elsődleges cél az épületek és épületcsoportok „zöldbe ágyazása” volt. A strandok és az állomások körüli parkok mellett sok helyen létesült új, szélvédett sétány is, melyekre 1-1,5 km-enként játszótérket, edzőparkokat fűztek fel. A harmadik tervezési lépték az állami tulajdonban lévő, nem nyilvános használatra szánt kertek, azaz a gyógyhelyek, hotelek, fürdők parkjainak

26 Polónyi Károly, *Építész-településtervező a perifériákon*, Polónyi Károly retrospektív naplója, Műszaki Könyvkiadó, Budapest, 2000.



9-11. ábra/fig.:

Szigliget, 1972 /
Szigliget, 1972
(FORRÁS/SOURCE:
FARKAS TIBOR
SZEMÉLYES
HAGYATÉKA)

remain and develop." Placing facilities embedded into the landscape required the connection of scale levels which, to the contrary with democratic Western countries, was made much easier by the centralised state socialist system. 'a necessary leap of scale will take place in regional holiday resort planning in comparison with regional planning of other areas. It is explained by the fact that some facilities, even in the initial stage, require very detailed solutions and approach, and such solutions are usually implemented in generic urban development plans of even higher scale.²⁵

In line with the intention of architects and designers, a so-called "sensitive" configuration was applied to lake shore facilities. It is clearly reflected in Károly Polónyi's words (he was the Chief Engineer of the southern shore): "our objective was just gently touching the environment."²⁶ Adaptive utilisation of resources, technologies and local materials was at experimental step taken on the path of modern architecture,

and the results were announced by Polónyi at the 1959 CIAM conference in Otterloo. The Balaton plan plastically reflected the theoretical intentions of the TEAMX groups present on the international forum; they were then rediscovering Patrick Geddes's regional visions.

The integrated approach is present in the explanation of the UIA Abercrombie Award of 1965: for the harmony of the uniform landscape-architecture configuration". The success is confirmed by the international technical history and background. In addition to the projective approach of the holiday resort area plan, it took the landscape perception into consideration as well, by aligning adaptively design tools and conceptions of various scale levels with natural and topographic features, which was a unique concept in the international practice.

Scale of change in green area planning

The green area development lead by Ormos can be summarised in three

²⁵ Gerle György: *Az üdülő- és idegenforgalom területrendezési vonatkozásai* *Településtudományi Közlemények*, 1967 május, pp. 46-65.

²⁶ Polónyi Károly, *Építész-településtervező a perifériákon*, Polónyi Károly retrospektív naplója, Műszaki Könyvkiadó, Budapest, 2000.



kialakítása volt. 1958 és 1964 között 71,2 hektár zöldfelületet rendeztek a fejlesztés keretében. A BIB megbízásából a helyszíni feladatokban Ormos Imre mellett az egyetemi oktató Csóti László, Mócsényi Mihály és Dalányi László, valamint Jancsó Vilmos (BUVÁTI) és Kiss Gusztáv (KÖZTI) is rendszeresen részt vett. 1967-ben a Főépítészség értékelte a fejlesztés 10 éves eredményét és rögzítette a további teendőket.²⁷ „Az egész Balatoni üdülőtértséget egy kertnek kell tekinteni s magas szintű tájkertészeti szemlélettel volna kívánatos irányítani kialakítását.” A Főépítészség intézményét azonban 1968-ban megszüntették, a BIB feladatkörét jelentősen csökkentették, ezzel a regionális eszme érvényesítésének szándéka ellehetetlenült.

Bár az egységes Balatoni Regionális Terv elsősorban műszaki fejlesztési eszme volt és a későbbi tájrendezési tervek tartalmához képest csak kezdeti lépéseket tett egy komplex tájzsemlélet felé, a korszak nemzetközi kontextusában kiemelkedett a természeti táj iránti

érzékeny megközelítés. A rendezésben Farkas Tibor szándékai szerint szigorú védettség alá helyezték a települések külterületét, a még meglévő összefüggő zöldterületeket, hogy a települések „egy nagy összefüggő zöldterületben ússzanak.” A főépítész szavai reflektálnak a *nyílt táj*, természet és épített környezet szimbiotikus víziójára, bár ő a modern Balaton-tájat, mint *monumentális plasztikát* értelmezte, ami a tájformálás és territoriális birtokbavétel dominánsabb eszközeivel szemben is megengedőbb volt. A szemléletbeli finom különbségek a hatvanas évek közepétől a turizmuspolitikai koncepcióváltások és a tópart egyre intenzívebb beépítése révén kerültek felszínre.²⁸

A hatvanas évek végére már érzékelhető problémákat eredményeztek a pénzügyi okokból elmaradó fejlesztések, miközben a nyaralónépesség évről évre jelentősen nőtt a tóparton. 1968-ban a Főépítészség megszűnését és az Új Gazdasági Mechanizmus bevezetését követően a kormányzat elfogadta a Balatoni Központi Fejlesztési

²⁷ Farkas Tibor (ed.): *Főépítész beszámoló a Balatonkörnyék és Dunakanyar területéről. ÉM Balatoni és Dunakanyari Területi Főépítészsége. Kézirat, Budapest, 1967, p. 37.*

²⁸ Simon Mariann: *Hungarian Sea Promises a Rich Summer: Collective Good and Economic Interest in Socialist Leisure Architecture.* In: eds. Heynen, H. - Gosseye, J. (ed.) *Proceedings of the 2nd International Conference of the European Architectural History Network. Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten, Brussels, 2012, pp. 480-484.*

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12. ábra/fig.:Révfülp, 1972 /
Révfülp, 1972

(FORRÁS/SOURCE:

FARKAS TIBOR

SZEMÉLYES

HAGYATÉKA)

13. ábra/fig.:Akarattya, 1972 /
Akarattya, 1972

(FORRÁS/SOURCE:

FARKAS TIBOR

SZEMÉLYES

HAGYATÉKA)

major groups; it followed the three-scale arrangement of the planning system." Planting new woods was a real challenge in the new landscape design scheme, and large stretches of forests, reaching as far as the lake shore, were planned among major towns. The plan, already at the regional scale, highly emphasised the immersion that the landscape provided for travellers. Trees were planted in uninhabited areas between two towns in a way to give an unobstructed view onto the lake. First and foremost, community green areas had to be shaped, the primary objective was to "embed the buildings and building groups" into a green area. In addition to parks around railway stations and beeches, walkways protected from the wind were built in several places, and playgrounds/street workout parks were set up in every 1.5 km. The third development phase was the establishment of state-owned gardens, spas, hotels, and baths which were not meant to be used publicly. Between 1958 and 1964, 71.2 ha of green area was dealt with under the auspices of the development. Requested by the BMC, besides Imre Ormos, László Csóti, Mihály Mócsényi and László Dalány, Vilmos Jancsó (BUVÁTI) and Gusztáv Kiss regularly participated in field tasks. In 1967, the Chief Architects Office evaluated the results of the 10 year long development, and determined future actions.²⁷ "The entire Balaton holiday resort area shall be considered a single garden, and its development shall be conducted

along high standard landscape gardening principles." However, the Chief Architect Office was terminated in 1968, BMC scope significantly decreased, and as such implementing regional principles became virtually impossible.

Though the single Balaton Regional Plan was primarily a technical development principle, and in comparison with later landscape design plans, it only took initial steps towards a complex landscape approach, its approach being sensitive to nature was of outstanding type in international context. The plan, as intended by Farkas, provided strict protection to external areas of towns and cities and contiguous green areas in order to make "towns swim among contiguous green spots". The Chief Architect's words reflect to the symbiotic vision of *open landscape*, nature and manmade environment, albeit he interpreted the modern Balaton landscape as a *monumental plastic piece*, which was more lenient with landscape arrangement and territorial ownership. Small differences in approach from the middle of the sixties emerged due to tourism concept changes and intensified construction along the lake shore.²⁸

Development lagging behind due to financial reasons triggered issues by the end of the sixties while the number of people seeking recreation facilities around the lake was on the rise in 1968, after the Chief Architect Office was disbanded and the New Economy Mechanism was given the green light,

²⁷ Farkas Tibor (ed.): *Főépítész beszámoló a Balatonkörnyék és Dunakanyar területéről. ÉM Balatoni és Dunakanyari Területi Főépítészsége. Manuscript, Budapest, 1967, p. 37.*

²⁸ Simon Mariann: *Hungarian See Promises a Rich Summer: Collective Good and Economic Interest in Socialist Leisure Architecture. In: eds. Heynen, H. - Gosseye, J. (ed.) Proceedings of the 2nd International Conference of the European Architectural History Network. Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten, Brussels, 2012, pp. 480-484.*

Programot (BKFP), amivel a táj intenzív modernizációjának újabb hulláma indult el²⁹ (5. ábra). A program csak a célterületekre koncentrált, az egységes régió eszméje ellehetetlenült, a spontán táji urbanizáció individuális terri-
tóriumokra kezdte bontani a látványt.

A TÁJ MODERNIZÁCIÓJÁTÓL A REHABILITÁCIÓIG

A Balaton-part a hetvenes évek elején formálódó tájrendezés diszciplínájának kísérleti territóriumaként is szolgált az intenzív modernizáció nem várt negatív környezeti hatásaiból adódó kihívások révén. A korszakot nemzetközi szinten is a modernitás projektív eszméjének válsága jellemezte, az eltérő diszciplínás szinteken fokozatosan lezajló posztmodern, majd abból kibomló *téri és ökológiai fordulat* a táji léptékű tudomány- és szakmaközi gondolkodásra is hatással volt, kinyitva az új szempontok felé értelmezés terét. A hazai tájtervezés elméleti megalapozása Mőcsényi Mihályhoz és a már említett, 1968-ban általa kidolgozott tájfogalom bevezetéséhez köthető. Az elméleti konstrukció, bár Mőcsényi későbbi interpretációja szerint is a korabeli ideológiai keretbe ágyazva, de mindazt meghaladva korát megelőző fogalmi kísérletként jelezte egy ökológiai szemléletű fordulat szükségességét. A tájtervezés gyakorlati kiindulópontját a VÁTI-ban a Tihanyi-félszigetre 1975-ben készült tájrendezési

terv jelenti, és hasonló tematikával 1976-78-ban a Badacsonyra is készült tájrendezési és összevont rendezési terv,³⁰ ami a tervezést mind területi, mind szakterületi lehatárolásában kiterjesztette.

A hetvenes évek végén a fokozódó környezeti problémákat jelzi, hogy az időközben módosított BKFP harmadik üteme már elsősorban az ökológiai károk helyreállítására fókuszált, miközben az MTA is összeállított egy környezetvédelmi javaslatot, amely alapján 1979-ben Kotsis Lajos vezetésével elkészült a Balaton Üdülőkörzet Regionális Rendezési Terve (6. ábra). A terv a fejlesztés és a modernizáció helyett a rehabilitációt hangsúlyozta, előrevetítve az építészet projektív megközelítésének szerepvesztését és az ökológiai szemlélet felértékelődését: „ez a terv egy súlyosan károsult, rohamosan romló és korszerű üdülésre felhasználható szabad területekkel alig rendelkező, sőt nagymértékben túlszűfolt üdülőkörzet orvoslása és rehabilitációja kell hogy legyen.”³¹ A spontán üdülőterületi urbanizáció szétfeszítette az első tervművelet regionális kereteit, az átalakuló táj dramaturgiája az összekeveredő területi identitások újragondolását tette és teszi azóta is folyamatosan szükségessé az eltérő léptékszintek diszciplínái számára. A táj fogalomtörténeti szerepe interdiszciplínás kontextusban a különböző pozíciókból kirajzolódó víziók közti közvetítő médiumként értelmezhető, a kezdeti tágabb léptékű esztétikai és kompozíciós kérdéseket fokozatosan a kultiváció és az ökológia komplex szempontrendszerre váltotta fel. ©

29 Az 1968 utáni Balaton-fejlesztésbeli változásokról részletesebben: Wettstein Domonkos: *Deformations of the Vacationscape. The mechanism of changing effects on the Balaton landscape after 1968.* *Architektúra&Urbanizmus*, 1-2, 2016, pp. 39-55.
30 Korbonits Dezsőné: *Összevont rendezési és tájrendezési terv.* VÁTI törzsszám: 1386/76 / Lechner Tudásközpont
31 Kotsis Lajos: *Az új regionális rendezési terv.* In: Illés, I. (ed.) *Tavunk, a Balaton.* Budapest, Natura Kiadó, 1981. pp 313-334.

the government approved the Central Balaton Development Programme which kicked off an intensive landscape modernisation.²⁹ (Fig.5.) The programme only concentrated on the target areas, the concept of a single region was eliminated, and the spontaneous landscape urbanisation started to segment the view into individual territories.

THE PATH FROM LANDSCAPE MODERNISATION TO REHABILITATION

Lake Balaton served as an experimental ground for the newly born landscape design discipline at the beginning of the seventies as intensive modernisation brought around unexpected negative environmental effects. The era, even at an international level, was characterised by a crisis of the projective concept of modernity, the post-modern *spatial and ecological change* taking place at different disciplinary levels had a major effect on landscape scale scientific and technical discussions, and opened up new paths of interpretation. Theoretic foundations of Hungarian landscape planning are attributed to Mihály Mőcsényi and his landscape concept introduced in 1968. The theoretical construction was a far reaching concept and a brave experiment to indicate that an ecology based change is necessary. A starting point of landscape planning in VÁTI was a plan devised for the Tihany Peninsula in 1975. A similar

plan was drafted for Badacsony in 1976-1978.³⁰ The plan detailed regional and technical aspects of the project.

Intensifying environmental issues of the 70's were indicated by the fact that the modified version of BKFP focused on the restoration of ecology related damage while the Hungarian Academy of Science compiled an environmental protection recommendation based on which in 1979 a Regional Arrangement Plan was drafted for Balaton holiday resort area. (Fig.6.) Instead of development and modernisation, the plan emphasised rehabilitation, and forecast how the projective approach of architecture mistakenly identified its role, and how the ecological approach got increasingly important. "This plan should serve as a remedy and rehabilitation of a seriously damaged and rapidly deteriorating holiday resort area which barely has any free areas and is massively overcrowded."³¹ Spontaneous holiday resort expansion burst open the frames of the first planning phase, dramaturgy of the changing landscape made it necessary to revise mixing regional identities. This necessity has been prevalent ever since for disciplines of different scales. The concept history role of the landscape in an interdisciplinary context can be interpreted as a medium among various visions appearing from certain positions, the initial, large-scale aesthetic and composition questions were gradually replaced by the complex criteria system of ecology and cultivation. ©

- 29** Az 1968 utáni Balaton-fejlesztésbeli változásokról részletebben: Wettstein Domonkos: *Deformations of the Vacationscape. The mechanism of changing effects on the Balaton landscape after 1968.* *Architektúra&Urbanizmus*, 1-2, 2016, pp. 39-55.
- 30** Korbonits Dezsőné: *Összevont rendezési és tájrendezési terv.* VÁTI törzsszám: 1386/76 / Lechner Tudásközpont
- 31** Kotsis Lajos: *Az új regionális rendezési terv.* In: Illés, I. (ed.) *Tavunk, a Balaton.* Budapest, Natura Kiadó, 1981. pp 313-334.

TERRACED VINEYARDS – ARCHITECTURAL RESPONSES TERASZOS SZŐLŐMŰVELÉS – ÚJ BORÁSZATOK

SZERZŐ/BY:

SIMON MARIANNA, OLGA HAREA

" Good architecture and good wine have much in common. Although architecture may be of a more permanent nature - wine being rather more quickly consumed - both are manifestations of science and technology, art and culture."

Al Stratford¹

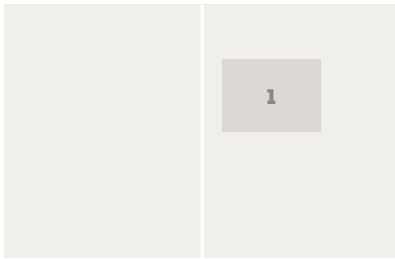
VITICULTURAL LANDSCAPES

The very first vine-growing landscapes were modelled in the primary era, some 260 million years ago. The vineyards became established preferentially on embankments, the edges of faults, and pebbly plains, as well as volcanic soil, millions of years later. A unique characteristic of the viticultural landscape are the terraced vineyards sustained by dry walling, a perfect example of landscape architecture created by man in inaccessible surroundings. Viticultural use was particularly predominant in the historic terraced landscape found across Europe: in the Cinque Terre

region of Italy, by Banyuls-sur-Mer on the Mediterranean coast and Condrieu in the Rhône Valley in France, along the Douro in Portugal, on the Pelješac peninsula in Croatia, in Austrian Wachau, in the Swiss cantons of Ticino, Vaud and Valais, and in the valleys of the Ahr, Elbe, Mosel, Neckar, Rhine, and in their side valleys in Germany.² They are the real evidence of how human life can express itself in the steepest slopes of mountain and coastal areas.

The terraced vineyard landscapes were always appreciated, but the interest in their wise management and broader understanding has been constantly growing since the end of the past century. Some of them have been recognised at international level for their importance. The first vine growing region as a cultural landscape, the Wachau region was listed as a UNESCO world heritage site in 2000. It was followed by the Alto Duoro Wine Region in Portugal (2001), the Tokaj Wine Region in Hungary and Upper Middle Rhine Valley, Germany (2002). The

¹ Architect Al Stratford, President of the South African Institute of Architecture, in Fraser, C. and Fraser, H. (2010). *Modern wineries of South Africa. Cape Town: Quivertree*, p.4.
² Petit, C., Konold, W., and Höchtl, F. (2012). *Historic terraced vineyards: Impressive witnesses of vernacular architecture. Landscape History*, 33(1), pp. 5-28.



Pict. 1: Map of the wineries' location
(SOURCE: MADE BY THE AUTHORS, 2017)



Lavaux Vineyard Terraces in Switzerland were listed in 2007, the Vineyard Landscape of Piedmont in Italy in 2014, the Champagne Hillsides and the Climats, Terroirs of Burgundy – both in France – were added in 2015. However, against the recognition of some territories others are abandoned or facing the risks of collapse, banalisation or destructive urbanisation, loss of their precious intangible knowledge and soul heritage. Economic considerations, productivity and urban developments have often taken precedence over the aesthetic and heritage aspects. The mechanisation of the vineyards has often been reflected in the banalisation or even degradation of landscapes. The hill-slopes have been restructured and vine plots have often been enlarged following land regrouping operations. The destruction of landscape components (embankments, single trees or rows of trees, hedgerows, copses) or architectural elements (walls, vineyard cabins, etc.) has often accompanied this restructuring process.³

Hence, the culture of wine has been redefining itself over the last decades and winery architecture has undergone transformations that have been a consequence of this evolution. The need to update old structures to improve production, taking into account the additional value that a remarkable building can have for marketing and promotional purposes, has led to the establishment of a relationship between architecture and wine. Architects are being challenged to rethink the winery as a bold contemporary expression of tradition and innovation, agriculture and technology, production and hospitality.⁴

THE WINERY BOOM

Several wineries and vineyards have captured the public's eye in the recent years thanks to their special architecture, which completely transmits the atmosphere of their surroundings while reflecting the tradition of the winemaker.

³ About the destruction and decrease of terraced vineyards see for example Incze, J. and Novák, T. J. (2016) Identification of extent, topographic characteristics and land abandonment process of vineyard terraces in the Tokaj-Hegyalja wine region between 1784 and 2010. *Journal of Maps*, 12(1) pp. 507-513.
⁴ Webb, M. and Pfeiffer, E. (2005). *Adventurous Wine Architecture*. The Images Publishing Group, Mulgrave, p. 6.



Some of these buildings are designed to establish brand identity and excite public attention in a fiercely competitive market, others blend into the landscape or abstract the local vernacular. Nowadays, the wineries like religious buildings, are the must-visit destinations for tourists. This popularity has given rise to some unique new architecture. The content of wineries has been changed, alongside the physical requirements of a winery - the fermenting cellar (receiving, sorting, destemming, crushing, maceration, fermentation, pressing etc.), wine storage area, bottle warehouse, packaging and shipping - certain of these buildings include tasting area, shop, restaurant and even accommodation. Such buildings are typically situated alone and surrounded by vineyards, offering to wine lovers the privilege of experiencing the exceptional ambiance and landscape vineyards. Therefore, they do not serve only for collecting and producing, but also for "selling" the landscape. This situation is even more challenging, when the landscape itself is extreme and dramatic, namely when the buildings are located into terraced vineyards.

The built forms in the historic terraced vineyards and their interactions are

the particular focus of the research. The aim of our research was to answer to the following questions: How do the new wineries react on the extreme and dramatic landscape? What are the architects' intentions, how do they realise and interpret them? Do they intend to hide the building or do they intend to put a contrast to the landscape? There were two criteria for the selection of case studies: their location and their architectural appreciation. For this we searched new wineries or recent extensions of wineries built on UNESCO listed cultural landscapes defined by terraced vineyards. Due to the above restrictions it was impossible to find the same number of examples from each territories, but study focuses not on regional architectural specialities but on the relationship between a characteristic landscape and new architecture. We selected six case study buildings. The Franz Keller Winery and Abril Winery are both settled in the Baden wine region, namely in the Kaiserstuhl wine district, Germany. The Swiss example, Lavaux Vinorama is established in Lavaux sub-region of Vaud wine region. The Quinta do Vallado Winery, Quinta do Nápoles Winery and Adega Quinta da Faísca are established in Douro Valley wine region, Portugal. (Pict. 1)



Pict. 2: Franz Keller Winery (SOURCE: [HTTPS://WWW.COMPETITIONLINE.COM/UPLOAD/IMAGES/4/7/5/4/E/B/D/F/4754EBDFOA8782A71D9C199C8A249BOC_1.JPG](https://www.competitionline.com/upload/images/4/7/5/4/E/B/D/F/4754EBDFOA8782A71D9C199C8A249BOC_1.JPG))

Pict. 3: Franz Keller Winery (SOURCE: [HTTPS://WWW.BO.DEWIRTSCHAFTREGIONALDES KAISERSTUHL-NEUEWEINGUETER](https://www.bo.dewirtschaftsregionaleskaiserstuhlsneueweingueter))



To carry out the study, we rely on written materials: designers' texts, architectural critics' reviews and on the detailed analysis of the selected buildings.

BADEN WINE REGION

The Baden wine region is part of the Upper Middle Rhine Valley – which was listed as a world heritage site in 2002 – and has a long tradition of wine-growing on the steep slopes. It is the southernmost of Germany's 13 official wine regions, which is approximately 400 km long, reaching from the border of France in the north to Lake Constance in the south, and is situated on the eastern bank of river Rhine. Much of Baden is situated in the Rhine rift, which is protected by the Black Forest and the Vosges mountains to the west of Rhine, and therefore is Germany's warmest location. Due to its very large north-south length, Baden is divided into nine districts, which is more than any other German wine region.

The Kaiserstuhl, one of Baden's wine districts, is centred around a compact range of volcanic hills on the eastern banks of the Rhine River. The Kaiserstuhl

hills are the most impressive geological features of the Rhine Valley and rise up majestically from the Upper Rhine Plain. The terrain has been altered by the people living there since it was settled. They conquered the slopes, creating terraces to increase the acreage and prevent the soil from erosion and sliding into nearby river. These were mostly used as vineyards, as well as fruit growing or for other agricultural uses. With their hands and some rudimentary tools they have sculpted huge and amazing works of art. More recently, in the process of consolidation of vineyards, modern techniques have been used to transform the small terrace landscape into one of large-scale terracing. Between 1968 and 1980 about four square kilometres of new terrace slopes have been produced. The large-scale terracing is carried out in units of about 100 ha, each unit being denuded and reconstructed.⁵

The climate is borderline Mediterranean and is characterized by mild winters and warm summers. The Kaiserstuhl range is, in broad geological terms, an alkali-carbonate rock formation created by numerous volcanic eruptions about 16–19 million years ago.⁶ The surface soils are largely made up

⁵ Fischer, A., *Vegetation development from denuded ground to grassland*, in Van Andel, J., Bakker, J.P. and Snaydon, R.W., *Disturbance in Grasslands: Causes, effects and processes*, (1987). Dr W. Junk Publishers, Boston, pp. 119-130.
⁶ <http://www.wine-searcher.com/regions-kaiserstuhl> (Accessed 10, March 2017)



of Quaternary loess (loose sedimentary soil) formed during the last Ice Age.

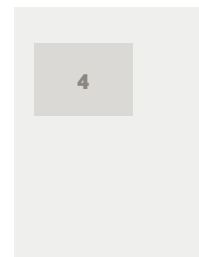
The **Franz Keller Winery**⁷ (2013, architects: Geis and Brandtner) with its 57 hectares of vineyards, is best known for producing dry wines reflecting the extraordinary terroir of the Kaiserstuhl. For generations, the wine-growing estate Franz Keller, has put its passion for wine growing and good wines into practice, carefully blends a history of wine-making tradition with modern technology and methods.

The first impression of the new complex is the terraced layout. (Pict. 2, 3) The building seems to be the continuation of the terraced vineyard levels, it extends towards the settlement but does not reach it. While the roof follows the shape of the hill, the large part of the building mass is sunk into the ground. All roofs are green with a layer of soil up to four meters and planted with grassy seeds from neighboring Badberg which has been specially made from the nature reserve. The three levels of the building reflects to a different wine producing process, leveraging gravity. On the top floor, the grapes are culled, while the second floor contains mash tanks and squeezing machines, and oak and wood barrels are stored on the

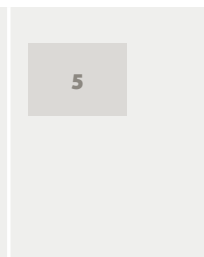
bottom floor. On the top, adjacent to the working area, are wine tasting facilities, a restaurant, offices and an exhibition space, and several private event spaces on different floors. The reinforced concrete structure, the tapered columns and the huge windows make the building open and communicative both inside and outside. The interior provides interesting insight into the production processes and a unique panoramic view from the terraces.⁸

According to the architects the concept of the design was based on a great extent on the landscape of the Kaiserstuhl. Their intention was to integrate the building volume harmoniously into nature. The design concept reflected the emblematic layers and terraces of the mountain, to connect the building and nature. The integration of the new winery into the situation of the terraced surrounding was at the forefront of the task.⁹

The **Abril Winery** - located at the edge of the town Bischoffingen - was founded in 1740 by Hans-Frieder Abril. Over the time, with the growing demands on cultivation and production, the original manor house became too small. The new owners came to the conclusion that



Pict. 4: Abril Winery (SOURCE: [HTTPS://WWW.FACEBOOK.COM/PG/WEINGUTABRIL/PHOTOS/](https://www.facebook.com/pg/weingutabril/photos/))



Pict. 5: Abril Winery (SOURCE: [HTTPS://WWW.COMPETITIONLINE.COM/DE/PROJEKTE/50782](https://www.competitionline.com/de/projekte/50782))



the reconstruction of the traditional building proved to be very difficult due to the high groundwater level, and in 2008 was taken the decision to create a completely new winery. The production was moved from the center of the village to an easily accessible hillside site.¹⁰

The new Abril Winery (2012, architect: Wolfgang Münzing) is located on a gentle slope, surrounded with 20 hectares of vineyards. (Pict. 4, 5) The building has a double function: it serves for wine production, and includes a tasting area for the visitors. It has a simple box-like mass, which appears as an architectural element in the landscape, standing as a distinctive feature, though most of the rectangular concrete mass is concealed underground. Wine production processes are all spread over three storeys, under one roof. The most of the mass is covered with Corten-steel cladding and is interrupted by a perforated metal sheet with ornamentation. The walls along the foyer and exhibition area are made of glass and steel, offering to the visitors an amazing view to the landscape.

„The building should be carefully inserted into the landscape.” – defined the architect his intention.¹¹ The rusty colour of the Corten-steel envelope has

a reference to the surrounding soil, recalling its brown tufa, while the additional steel band around the building reminds to the archaeological finds from the time of the band ceramics.¹² It should refer to history, namely that some artifacts from this pottery culture of 7,000 years were discovered at this part of the Kaiserstuhl.

VAUD WINE REGION

Vaud wine region is one of Switzerland's 26 administrative cantons and the country's second-largest wine region. The Vaud wine region is distributed across three wine sub-regions: Chablais, La Côte and Lavaux.

The Lavaux wine terraces consist of 830 hectares, stretch for about 30 km along the south-facing northern shores of Lake Geneva and cover the lower slopes of the mountainside between the villages and the lake. This area was inscribed on the UNESCO World Heritage List in 2007. Lavaux is a structured landscape where the main shapes reflect the rocky geological formations beneath the surface. The various levels were formed through the natural process of erosion which led to hills made of steps on which

⁷ Meyhöfer, D. and Frahm, K. (2015). *The Architecture of Wine. Avedition, Stuttgart*, p. 101.

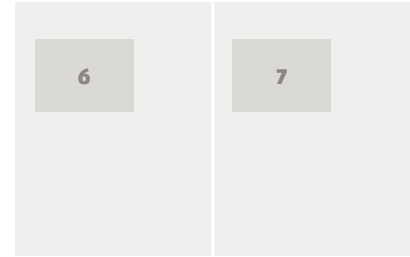
⁸ <https://www.akbw.de/architektur/beispielhaftes-bauen/paemierte-objekte/detailansicht/objekt/weingut-keller-5579.html> (Accessed 10, March 2017)

⁹ <http://www.geis-brantner.de/aktuell/weingut-keller.php> (Accessed 10, March 2017)

¹⁰ Meyhöfer, D. and Frahm, K. (2015). *The Architecture of Wine. Avedition, Stuttgart*, p. 121.

¹¹ Ökoweingut findet einen potenten Retter [Eco-winery finds a potential saver], 23. August 2012. *Stuttgarter-Zeitung.de*, <http://www.stuttgarter-zeitung.de/inhalt.kaiserstuhl-oekoweingut-findet-einen-potenten-retter.489584de-5f25-4a1f-8c88-b5600556fff7.html> (Accessed 11, March 2017)

¹² Abril-Weingut des Tengelmann-Seniorchefs öffnet Mitte September [Abril Winery is to open in the middle of September]. 24. August 2012. *Badische-Zeitung.de*, <http://www.badische-zeitung.de/vogtsburg/abril-weingut-des-tengelmann-seniorchefs-oeffnet-mitte-september-63297175.html> (Accessed 11, March 2017)



Pict. 6-7: Lavaux Vinorama
 (SOURCE: [HTTPS://ARCHITIZER.COM/PROJECTS/VINORAMA/](https://architizer.com/projects/vinorama/))

vines grew. What rendered the Lavaux landscape remarkable is mankind's exploitation of the land, local inhabitants converted the landscape to make it suitable for farming.¹³ The wines were grown in the area in Roman times, the present vine terraces can be traced back to the 11th century, when Benedictine and Cistercian monasteries controlled the area. The main elements are the series of walls running in parallel or perpendicular directions to the slope, and were traditionally constructed of local limestone laid with lime mortar and maintained for centuries by the livestock farmers or craftsmen. Today some of the terraces are constructed of concrete with stone facings.

The climate of the Lavaux region is milder than its immediate surroundings because of its south-facing slopes and the modulating effects of Lake Geneva. While technically not Mediterranean climate, this part of the lake exhibits characteristics that are closer to Mediterranean type regimes than the mountain and continental climates that prevail just a few kilometers away. The soil is characterized by freshwater molasse, which was deposited with the formation of the Alps. The Rhone glacier made the most recent

contribution, leaving behind debris during its retreat over 15,000 years ago. While primary rock soils dominate the upper slopes, the vines take root in the lower areas, on parent material containing active chalky limestone.

The Lavaux Vinorama (2010, architects: Fournier-Maccagnan) was built as a "teaching and social centre"¹⁴ on the most stunning vineyard landscape. (Pict. 6, 7) Compared to the earlier examples this project misses the production facilities of a usual winery, it focuses on wine tasting and selling. The building has a monolithic cube nestled like a fortress into the steep slopes, emulating the rocky cliff where grape vines enjoy the warm and moisture-laden air. The reception with its wine-tasting bar is the central element of the building. The corridors and stairways, evoking typically maze-like wine vaults, lead to the self-service enomatic area, to the projection theater in the basement, and to the conference space on the upper floor. The facade is covered by a sculptural steel rain-screen, designed by Swiss artist Daniel Schleapfer. Its pixelated surface depicts grapevines, which impart a dappled light to the interior tasting rooms. From

¹³ Reynard, E. (2006). *Geography. Vignoble en terrasses face au lac et aux Alpes. Lavaux World Heritage Site Application File for UNESCO, Cully, p. 40-42, <http://www.lavaux-unesco.ch/en/N5672/geography.html> (Accessed 11, March 2017)*

¹⁴ Woschek, H-G., Duhme, D. and Friederichs, K. (2012). *Wine and Architecture. Edition Detail, Munich, Germany, p. 125.*



here the cascade, vineyards and lake are visible – the only place in the structure from where these may be viewed.

The project won the 2013 Architizer A+ Jury Award in the bars & nightlife category. The jurors appraised the architects strive to fit into the historic and natural context. „They choose to build with concrete—a material both historic and modern, used by the ancient Romans and Swiss modernists. To pay further homage to local building traditions, the concrete was composed of local sand and aggregate, physically including the earth of the site into the structure.”¹⁵

DOURO VALLEY WINE REGION

The Douro Valley wine region, located in the northeast of Portugal, is surrounded by mountains and extends for about 250 000 hectares. The region, birthplace of Port, is one of the oldest and most beautiful of the historic European wine regions. Wine has been made there for two thousand years and its landscape has been shaped by human activities. This cultural landscape was included into the UNESCO list of world heritage sites in 2001. Most of the finest vineyards are planted on the steep hillsides

bordering the Douro river and its tributaries, such as the Pinhão, the Távora and the Rio Torto. About two thirds of the vineyard area is planted on slopes with a gradient of over 30%.¹⁶ The traditional vineyard scenery, dominated by the old, narrow, stone-walled terraces, has changed in many places, though preserved in the central section of the region by World Heritage Site status. Until the early years of the 20th century, this was done by constructing dry stone walls and then back filling them with soil to create stable terraces. Today the cost of building these magnificent handmade structures would be prohibitive. On steeper slopes they have been replaced by 'patamares', terraces carved out of the hillsides using earth moving equipment and separated by tall earth banks. On gradients of up to around 30%, an increasing number of vineyards have been converted to 'vinha ao alto', a planting system in which the vines are laid out in perpendicular rows running vertically up the slopes.

The Douro Valley is the only significant wine producing area in the world to practice hot climate hillside viticulture. The region is sheltered from Atlantic winds by the Marão and Montemuro mountains and has a

¹⁵ Tucked Into A Cliffside, A Swiss Winery Preserves The Landscape—And Wows Guests, 5. April 2013, <http://architazer.com/blog/tucked-into-a-cliffside-a-swiss-winery-preserves-landscape-and-wows-guests/> (Accessed 11, March 2017)

¹⁶ Taylor's Port, The Douro Valley, 2013, <http://taylor.pt/en/what-is-port-wine/douro-valley-vineyards/> (Accessed 11, March 2017)

mediterranean climate, with hot and dry summers and cold winters. The steep vineyards are predominantly composed of schist with sizable granite deposits. The total vineyard area is around 45 000 hectares, and is divided into the three sub-regions: Baixo Corgo, Cima Corgo e Douro Superior.¹⁷ The Baixo Corgo lies at the western end, closest to the Marão mountains, where the rainfall and vineyard yields are highest. It is the smallest of the three areas, but has the largest viticulture site with 13,500 hectares of vineyards. The grapes grown here are used mainly for the production of inexpensive ruby and tawny ports. The steep vineyards of Cima Corgo, with a drier climate and lower yields, is located further upstream from the Baixo Corgo and is centered on the town of Pinhão. With 17,000 hectares, this sub-region is the heartland of (port) wine-growing. The grapes grown in this zone are considered of higher quality, being used in bottlings of Vintage and Late Bottled Vintage Ports.

Quinta do Vallado Winery founded in 1716, is one of the first port houses in the Douro Valley. The winery lies on both banks of the Corgo River, a tributary of the Douro river, in Baixo Corgo wine sub-region. In 2003 the Quinta do Vallado Douro Reserva received its first prizes, afterwards the wine estate became one of the most highly regarded in Europe and can now look back on a number of international awards. This recognition increased demand for the wines, so in 2006, the proprietors were already thinking about extending the estate.¹⁸ The proposal of enlargement of the winery included two areas of intervention – production and leisure – and a supplemental challenge: to maintain and to integrate the pre-existing buildings in a new complex with a clearly contemporary vocabulary. The extension was completed in 2010 by Guedes + de Campos Architects.

The enlargement of the Quinta do Vallado Winery conciliated the need of the extension of the existing cellar with the proper integration in the landscape. (Pict. 8, 9) The intervention aimed to maintain the existing buildings, completing them with the necessary reorganization of the construction of new buildings: fermentation warehouse, hogshead warehouse and reception. The linear shape of the production part stretches along the layers, while it is also embedded into the ground. All the volumes are built in concrete with a roughening finishing in the interior. On the outside the buildings are coated with local burnt shale worked in a contemporary way. The orange gleam of the quinta can be seen from a distance, in contrast, the slate-covered exterior of the new building has a minimal impact. The guest rooms and passageways offer friendly decors, huge windows and views..

According to the architect, the project was supposed to "ideally blend into the natural landscape and not look too bulky and heavy". For Vieira de Campos, there were two key aspects: making use of traditional regional building materials, and emphasizing the building's relationship to the surrounding landscape.¹⁹ The new structure should not compete with the estate's existing historical buildings, but rather present a natural contrast to them. Each gesture had to be incisive, adapting itself to the given program while conquering an expressiveness that could value both the built complex and the surrounding landscape.²⁰

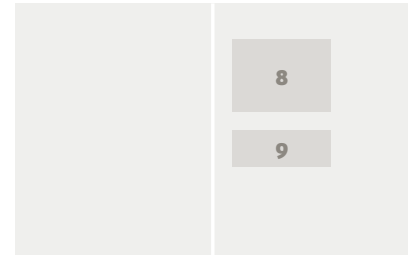
The Quinta do Nápoles Winery, with nearly 30 ha of terraced vineyards at an altitude of 80-250 m, was purchased by Dirk van der Niepoort in 1987. The winery sits undisturbed atop a beautiful hill of terraced vineyards, hidden along the banks of the Têdo River, which flows southeast from the Douro River. In the nineteen eighties Quinta do

¹⁷ Chronicle Vineyards, Douro region: An exceptional example of a traditional European wine region, 2014. <http://www.chroniclevineyards.com/douro.html> (Accessed 11, March 2017)

¹⁸ Woschek, H-G., Duhme, D. And Friederichs, K. (2012). Wine and Architecture. Edition Detail, Munich, Germany, p. 44.

¹⁹ Woschek, H-G., Duhme, D. and Friederichs, K. (2012). Wine and Architecture. Edition Detail, Munich, Germany, p. 45.

²⁰ <http://divisare.com/projects/202621-menos-e-mais-arquitectos-fernando-guerra-fg-sg-quinta-do-vallado-winery> (Accessed 11, March 2017)



Pict. 8: Quinta do Vallado Winery (SOURCE: [HTTP://2.BP.BLOGSPOT.COM/-X1KKX6EJ5O1/UNWBLNTQCI/AAAAAAAAACEO/V-OTQUPKNHS/s1600/dsc_0690.jpg](http://2.bp.blogspot.com/-x1kkx6ej5o1/unwblntqci/AAAAAAAAACEO/V-OTQUPKNHS/s1600/dsc_0690.jpg))

Pict. 9: Quinta do Vallado Winery (SOURCE: [HTTP://WWW.QUINTADOVALLADO.COM/QUINTA-VALLADO/13/WINERY-AND-CELLAR/EN/](http://www.quintadovallado.com/quinta-vallado/13/winery-and-cellar/en/))



Nápoles was merely a disparate group of crumbling stone buildings surrounded by old vines, although, with a centuries old noble Port making history.

The new building (2007, architect: Andreas Burghardt) is an almost seamless continuation of the existing natural stone terracing. (Pict. 10-12) The winery is situated on top of a hill, overlooking the river and offers a fantastic view to the valley. To embed the winery in the landscape, the main parts of the building are situated underground and the exterior walls are covered with natural stone (slate) which is the traditional local material for the retaining walls of the terraces. In addition to the technical requirements of the winery, the building includes a tasting room which opens to a huge patio and has a cantilevered steel terrace overlooking the river. The whole construction - walls, floors and ceilings - is built in concrete. The metal parts are made in Corten-steel.

From the valley of the Tedo River, and while approaching the winery, the

building looks like a medieval castle. This impression is even stronger if we look at the complex from the air, or we enter into the precinct and notice the small, traditionally white painted houses. According to the architect, his first idea was to make an invisible building. "Essentially, we had an idea to erect an invisible winery - a building that disappears completely into the terraced landscape." In the end, however, that was not entirely feasible, "we would have had to blast away too much rock to do it, and that would have swallowed huge sums of money."²¹

Adega Quinta da Faisca, built in 1946, is a 20 ha property located at 650 m altitude and owned by Gonçalo Sousa Lopes' family since 2000. With 16 hectares of vineyards, the farm is located in the Favaios upland, Cima Corgo wine sub-region. The existing winery, was once renovated and adapted to the new technologies and standards. Due to the presence of history, tradition and good

²¹ Woschek, H-G., Duhme, D. and Friederichs, K. (2012). *Wine and Architecture. Edition Detail, Munich, Germany*, p. 68.



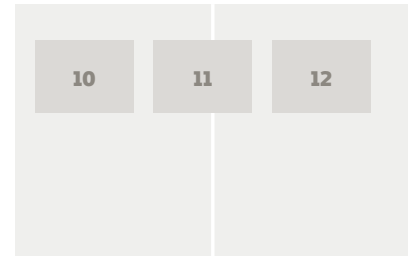
wine, this place became an attractive destination for tourists. Consequently, the winery proved to be too small for the development of commercial activity, and in particular, too small to host the curious and keen tourists in the area. So, the owner decided to extend the winery.

The new volume of the winery (2013, architect: Carlos Castanheira) is composed of three different parts. (Pict. 13, 14) The flat roof volume, clad in slabs of black slate, comprises all the staff facilities, bathrooms, stores and kitchen. The volume covered by the large roof (which is very similar to the existing) includes, on the first floor, a big hall to host guests, and two terraces: one to the North, to receive visitors and to the South, to enjoy the landscape and the succession of mountains and valleys. Below this hall, in the basement, there are two rooms for the treatment and resting of the wine, and at the lower level, which is attached directly to the existing winery, there is a space for temporary storage and distribution. The third volume is simply a covered space that shelters the exterior route between the existing winery and the new areas. The architect used the local materials, schist and granite, combined with wood and glass.

“The timber for the structures, the slate for the walls or the granite for the edging are not mimetic or *pastiche*, but rather the interpretation of the continuity of what we have and know how to do in our (Portuguese) construction, in particular in the Douro Region.” – explained the architect.²²

DISCUSSION AND CONCLUSION: POWER OF LANDSCAPE

Based on the architects’ expressed intentions (and on the reviewers’ evaluations) it can be concluded that the adaptation to the existing cultural landscape was a determining criterion in every case. The architects’ intention – not to disturb the landscape – is a recurrent motive, although not always a fully realised one. The explanation is not only in the usually huge built-in mass of the production facilities, but also in the tourism function. The new wineries must have an attractive appearance from the outside and they should offer a view on the surrounding landscape from inside. Consequently, though the architects intended to hide the buildings, they only partially could: the wineries built for visitors



Pict. 10-12: Quinta do Nápoles Winery (SOURCE: PHOTO BY SIMON MARIANNA, 2016)



could not have been hidden fully under the ground like a traditional cellar.

"We lowered the winery deep into the loess - and then raised it up again, in some cases above ground level, by taking the typical Kaiserstuhl terraces - on which the vines can bask in the sun so splendidly - as a motif that impacted on the design more than anything else. I am glad that the building does not impinge too heavily on the eye", said one of the architects of the Franz Keller Winery, Michael Geis, being interviewed.²³ They were not the only ones who hid the big part of the building under the ground, this layout is common in each of our exemplary buildings and in the most of other wineries. The difference is in the proportion of the underground and above-ground parts.

As the architects could not fully hide their buildings, they intended to follow the form of the terraced landforms. They were influenced and inspired by terraces and steps where the vineplants grow. The Franz Keller Winery models the terraces covered with green, while the Quinta do Nápoles building reflects on the stone buttresses of the landscape by shape and used material. The Lavaux Vinorama seems to be an extension of the ascent above the building: the

vineyard covers the top and the concrete facade recalls the usual terrace support of the surroundings. Finally the elongated strips of the new production wing of the Quinta do Vallado extends the lines of the neighbouring terraces, following the architects's intention to shape it like to become a rock.²⁴

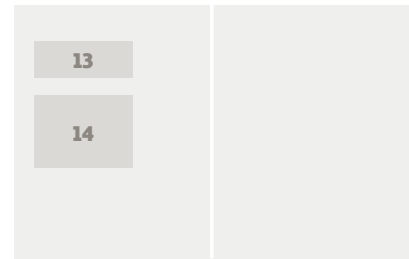
Although the above examples may prove the power of landscape, impressing by the shape of the wineries, however two of those six examples seem to follow different considerations. The Abril Winery explores the slope, but the box-like shape and especially the Corten-steel coat of the facade, makes it attractive as against the surrounding landscape. The dark red mass can be seen from far away, but it is sharply separated from the green vineyards on the slope behind, except in Autumn. Another architectural element of the building, the running around steel band as a memory of the pottery findings has nothing to do with the existing landscape and history, it is a story for the visitors. The Adega Quinta de Faísca extension - although it is situated outside the village - reflects the traditional buildings of the neighbourhood. The complex recalls a rural mansion not only in construction and materials but also in its arrangement.

²² <http://www.archdaily.com/542406/quinta-da-faisca-carlos-castanheira> (Accessed 12, March 2017)

²³ Meyhöfer, D. and Frahm, K. (2015). *The Architecture of Wine*. Avedition, Stuttgart, p. 118.

²⁴ <http://www.archilovers.com/projects/55352/quinta-do-vallado-winery.html#info> (Accessed 12, March 2017)

²⁵ Meyhöfer, D. and Frahm, K. (2015). *The Architecture of Wine*. Avedition, Stuttgart, p. 125.



Pict. 13: Adegas Quinta da Faisca (SOURCE: [HTTP://VINHO PORTOVINTAGE.BLOGSPOT.HU/2014/11/SECRET-SPOT-WINES-COM-ADEGA-PREMIADA.HTML](http://vinhoportovintage.blogspot.hu/2014/11/secret-spot-wines-com-adega-premiada.html))

Pict. 14: Adegas Quinta da Faisca (SOURCE: PHOTO BY SIMON MARIANNA, 2016)



Well, though officially the precinct belongs to the Douro river neighbourhood, here the slopes are not so steep, not all the vineyards are terraced. However, even in these two cases the architects and reviewers consider the buildings' integration into the environment as a priority. „By exploring the slope, the building looks small and elegant, nestling comfortably into its environment, it does not disturb the landscape at all, on the contrary, it actually complets it” – a reviewer appreciated the Abril Winery.²⁵ A wine touristic website advertises the Adegas Quinta de Faisca as follows: „The architecture of the Adegas is part of the landscape, respecting the Douro architecture of schist and granite, combined with noble materials, such as wood and glass, offering comfort and hospitality.”²⁶

To preserve, moreover not to touch, an appreciated cultural landscape became a kind of “must be” by nowadays. „If you see the old stone walls that climb the mountains for thousands of kilometers, you'll want to pack up

your laptop and do nothing.” – wrote the architect, Andreas Burghardt, after his first visit of the Douro landscape.²⁷ However – to conclude our paper – the landscape as such as the landform has a driving impact on architects only in extreme, dramatic cases.

In this research we focused on new, architecturally highly appreciated wineries situated mainly in extreme, terraced surroundings, and we analysed how they reflected on the double challenge of hiding and being attractive. The question was raised by the emerging wine tourism with an aesthetic demand, but this trend also affects environmental and social questions which should be touched in further research. ©

²⁶ <http://www.greatwinecapitals.com/best-of/porto/ade-ga-quinta-da-faisca-secret-spot-wines> (Accessed 12, March 2017)

²⁷ Balkonsitz über den Porto Terrassen [Balkony above the Porto terraces], 8. July 2009. *der Standard* derstandard.at/1246541628714/Balkonsitz-ueber-den-Porto-Terrassen, (Accessed 12, March 2017)

TERASZOS SZŐLŐMŰVELÉS – ÚJ BORÁSZATOK

A teraszos szőlőműveléshez alakított domboldalak jellegzetes kultúrtájat képeznek, melyek közül mára több is felkerült a világörökségi listára. A táj szépsége maga is turisztikai vonzerő, amit tovább erősít az elmúlt évtizedekben kibontakozott és divatossá vált borkultúra, borturizmus. Kutatásunkban arra kerestük a választ, hogy az új borászati épületek hogyan reagálnak az erős karakterű, a világörökségi rang miatt különösen védett tájakra. Mintánkba hat új, az elmúlt tíz évben épült, építészeti magassra értékelt, több helyen publikált, díjnyertes projektet választottunk, melyek három világörökségi területen valósultak meg: a németországi Rajna mentén, a svájci Vaud vidékén és a portugál Douro folyó völgyében.

Az építész tervezők kimondott szándéka (és a kritikusok értékelése) szerint a tervezésnél valamilyen esetben központi szempont volt, hogy az épület illeszkedjen környezetéhez, sőt, minél észrevétlenebbül simuljon bele abba. Ez utóbbit per-

sze nem csak a borászati üzemek nagy mérete tette nehezen megvalósíthatóvá, hanem a megbízói igény is, hiszen minden együttesnek szerves részét képezte a közönségforgalmi rész: legalább egy borkóstoló biztosan bekerült a programba. Az épületeket észrevehetővé kellett tenni, sőt, a már megérkezett vendégek számára is biztosítani kellett a kilátást a tájra. Előbbiek okán – bár a tervezők minden esetben éltek azzal, hogy több-kevesebb funkciót a földben helyeztek el – a vizsgált projektek egyike sem került teljesen a föld alá.

Az épületek teljes elrejtése helyett az építészek a táji adottságokat próbálták másolni, az épületek formájával a teraszos lépcsőzést, a teraszok vonalát követve. A Franz Keller Borászat zölddel fedett lépcsős tömege a szomszédos teraszokba olvad, a Quinta de Nápoles kőfala anyagában és formájában a környező teraszok kő támfalait idézi. A Lavaux Vinorama kis épülete a mögötte magasodó hegy folytatásaként jelenik meg, az épület tetején is szőlő nő, míg a Quinta do Vallado kőburkolatú üzemi épülete úgy kanyarog, mint ahogy a hegyoldal teraszai.

Bár az előbbi négy példa mintha azt bizonyítaná, hogy a táj-forma meghatározza az építészeti formát, a hatból két példa ennek ellentmondani látszik. Az Abril Borászat – miközben kihasználja a lejtő adta szintkülönbséget – szigorú téglatest formájával és vörös Corten acél burkolatával nagyon is elüt a környezetétől, bár az ősz rozsdabarna színeivel már összhangba kerül. Nem így az Adega Quinta de Faísca, amely – bár méreteivel túlnó a környék hagyományos borászati épületein – a korszerű szerkezetek ellenére anyagában, formában, mégis tudatosan azokat idézi meg.

A hat, példaként választott projektben közös a kultúrtáj jellege, a teraszos szőlőművelés. Az Abril Borászat és az Adega Quinta de Faísca közvetlen környezetében azonban sokkal lágyabbak a dombok, távoliak a teraszok, így nagyobb teret kap az építészeti forma, legyen az absztrakt geometrikus vagy épp a hagyományosra rímelő. Úgy tűnik, hogy a természeti tájforma csak akkor hat kikerülhetetlen mintaként az építészeti formálásra, ha szélsőséges, sőt drámai megjelenésű. ©

RÓMAI-PART DESIGN STRATEGIES: A FRAMEWORK FOR DESIGNING WITH COMMUNITY AND LANDSCAPE¹

A RÓMAI-PART TERVEZÉSI STRATÉGIÁJA; KÖZÖSSÉG ÉS TÁJ A TERVEZÉSI KERETRENDSZERBEN

SZERZŐ/BY:
DEREK ROBINSON

ABSTRACT

The political atmosphere surrounding public space projects in Budapest is approaching a critical turning point and a paradigm shift is needed. Heavy top-down government processes ignore the needs of citizens, which can be seen in recent projects such as Varosliget and here at Római-part. Located within District III in northern Budapest, the chosen design site is shown in Figure 1. The area is approximately three kilometers long and between 200 and 300 metres wide. It is approximately 70 hectares in size.

Design work is based on a typology method in which related yet distinct categories are identified for the promenade based on diverse site analyses. These typologies are then used to

categorize a series of design solutions informed by research and reference projects. The result is a Design Matrix which outlines possible design solutions for each typology situation.

Coinciding with this diploma work, the local community has been undertaking a process to explore their vision for the future of the area, while separately the municipal government is finalizing their own plan for a new flood protection system. This site will undergo significant change in the near future and the intent of this work is to outline many possible design solutions for each typology situation. In this way, the community can solve design challenges for the entire three kilometer shoreline in a flexible way by responding to unique situations along the promenade while still producing

¹ Diploma thesis 2017 master of arts in landscape architecture, Faculty of Landscape Architecture and Urbanism, Budapest. Szent István University

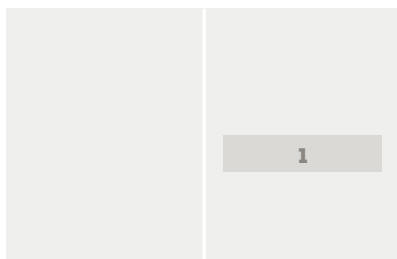
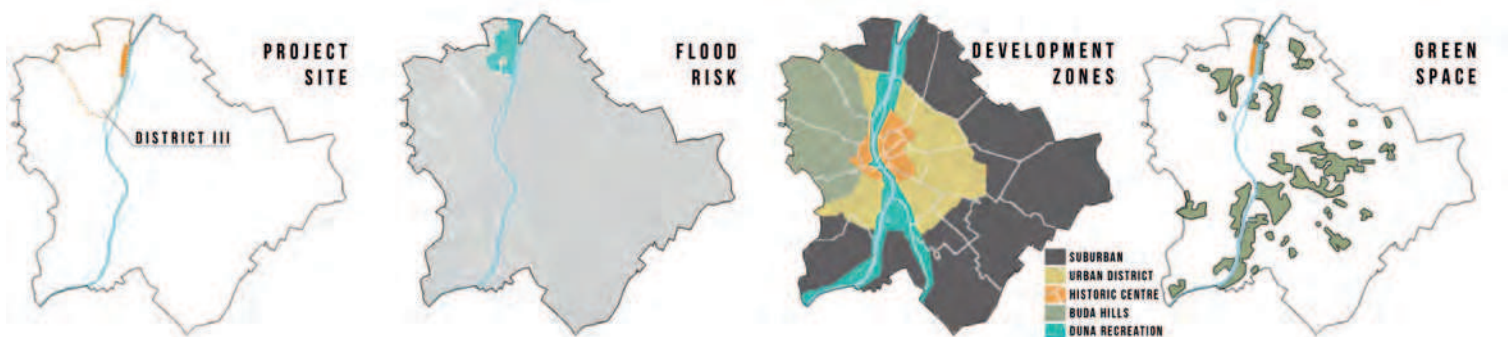


Fig. 1: Location of project.
(SOURCE: AUTHOR)



a unified design character. Both the process and the results of this work may be applicable to other riverfront situations within Hungary, Central Europe and possibly further afield. The design solutions proposed in this work are ultimately searching for better ways of harmonizing social and ecological systems.

INTRODUCTION

Our deep connection to water has been fundamental to our development and survival throughout the course of human history. Like many cities, Budapest lacks the ability to ‘touch the water’ of the Danube as the shores of the inner city consist of built embankments. Global climate change

is increasing the frequency and intensity of flooding across the globe. Now more than ever it is critical that we design our urban waterfronts so that they are resilient to emerging realities by working with natural systems. Landscape architecture must play a central role in changing the paradigm of how communities interact with and utilize water in the urban environment.

An important question coming out of this work is the idea of who’s opinion and vision matters and is taken into consideration when making important community decisions. At Római-part there are 70 families living within the site, 55,000 residents at risk of flood damage, a large diverse group of regular visitors and government and development interests. These visions do not

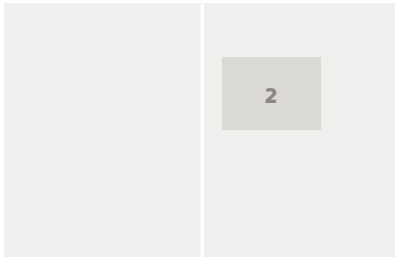


Fig. 2: Historic photos: 1. rowing, 1955; 2. populus alleys, 1969; 3. 'Adria' boathouse, 1930; 4. flooding, 1940. (SOURCE: FORTEPAN. "HISTORIC PHOTOS", ACCESSED MAY 12, 2017 [HTTP://FORTEPAN.HU/](http://FORTEPAN.HU/))

conform to one another and, as is often the case, the designer is looked upon to reconcile the many diverse views of stakeholders. The method of flood protection that is chosen and ultimately constructed will have serious and widespread implications for the future use and character of the Római-part promenade.

In 1799 and 1838 the majority of Budapest was devastated by severe flooding of the Danube. Since this time, permanent flood protection systems have been engineered for all the riverbanks within the municipal borders, with the exception of Római-part. A review of select historic photos provides some insight into the past condition and character of the promenade, slope, beach and vegetation. Evidence of the importance of rowing and water sports is clearly seen. In 1842, the first rowing competition on record was held at Római-part. In 1892, the rowing association operated 23 boat-houses. Historic photos provide us a glimpse into the architectural history of the site and several buildings of importance which still exist are seen, including several boat houses and the former postal service hotel which is currently abandoned. Several boathouses still remain in operation today (Figure 2).

The current landscape contains elements both natural and constructed, consisting of a gallery forest which has been significantly altered over decades and centuries of use. It is defined by the direct interaction with the Danube as a floodplain and by its natural and

ecological connection to the Buda hills located several kilometers to the west. Alleys of *Populus nigra* are used along several property lines and are a defining feature of the current vegetation pattern. The current government proposal for flood protection along the shoreline will require the cutting of approximately 2000 existing trees.² While many of these trees are underbrush, several high quality mature trees would also be lost and the entire character and ecology of the shoreline would be altered. The riparian area along the Danube offers many ecological values, including flood protection, water filtering, habitat provision, ecological corridors, recreational and aesthetic values, spiritual and mental values and erosion prevention.³ Having a wide riparian zone is critical for reducing and delaying flood impacts by allowing the floodwaters and storm runoff to seep into the soil and recharge the groundwater, while also allowing sediment to deposit supporting the stream bank and improving water quality.⁴ In addition, the gallery forest is also very important for human comfort and local microclimate within the study area, as well as being important to the historical character of the area.

LITERATURE REVIEW

Several different 'toolkits' were reviewed for this work, including previous thesis works, professional

² ERBO PLAN, *Budapest District III Római Part Temporary Design of Flood Protection Environmental Impact Assessment*, 2013, p.55-56
³ Water and Rivers Commission, (Australia, 2000), accessed: May 12, 2017 https://www.water.wa.gov.au/_data/assets/pdf_file/0008/3113/11441.pdf
⁴ Unknown author, "Stream Notes: Riparian Buffer", accessed May 12, 2017 <https://www.bae.ncsu.edu/programs/extension/wqg/sri/riparian5.pdf>



ROWING - 1955



POPULUS ALLEYS - 1969



ADRIA BOATHOUSE - 1930



FLOODING - 1940

works and other works published on the internet. The book *River.Space. Design.* (2013) also provided guidance to the overall approach and the gave context for the current state of contemporary theoretical approaches to river shore development strategies, helping to ensure that this work was more appropriately grounded in a proper theoretical place and time.

An attempt was made to find a reference project for as many design matrix items as possible. Each project contains elements which relate to the given category, however it may only be one small aspect of a larger project. Several reference projects are presented and these projects are meant to provide mostly built examples of floodable landscape design and to show the wide range of approaches that are possible. These projects include some type of development. This is relevant given several unique buildings currently sit abandoned along Római-part and these represent an opportunity to experiment flood-proof

adaptive reuse. This may include removing the ground floor walls and reinforcing the existing support pillars to act as stilts or leaving the ground floor to flood while refurbishing upper floors.

Choice of material is critical to achieve resilient landscape design in a floodplain. Concrete and finished metal both have a strong capacity to withstand regular flooding. There is an opportunity to reuse materials in the future design of the promenade. This can both reduce the environmental footprint of the development and also create a tangible connection between the past and the future of Római-part.

ANALYSIS

Large tracts of green space can be seen approximately 1.5 kilometers from the site and there are opportunities to connect the Danube directly to the greenbelt surrounding the city. It is important to consider Római-part



Fig. 3: Site analysis
- path types; existing
land use; values,
opportunities and
constraints;
gateways, entrances
and views.
(SOURCE: AUTHOR)

within the context of the larger regional green network. The Aquincum roman ruins are located approximately 1 kilometer from the Római-part. This provides insight into the long and interesting history of the site and also represents an important opportunity to better integrate Római-part into the district and help to revitalize the shoreline.

Other important adjacent green spaces are the nearby Óbuda Island (Óbudai-sziget / Hajógyári-sziget) and People's Island (Nepsziget). These islands are an important destination for Római-part rowers. Óbuda Island is connected by the public boat service. Óbuda Island also hosts the annual Sziget Festival, one of the largest open-air music festivals in Europe. The festival is another important opportunity to revitalize Római-part.

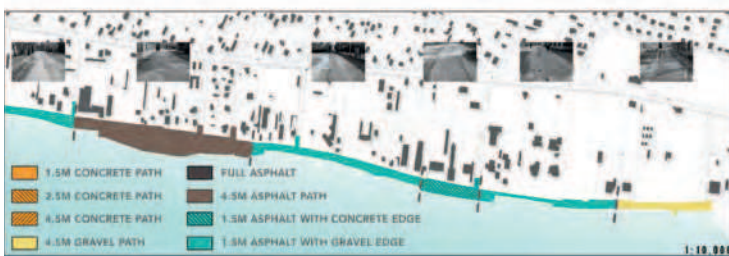
The entire Danube riverfront (including Római-part) was under the jurisdiction of the District III Council until 2010 when the Municipality decided to take control of all riverfront lands. Currently the shore is officially considered a recreational area, which permits only seasonal accommodations to be built. However, it has been suggested that several of these units are used as a primary dwelling year-round.

A proper 'area development plan' or 'development concept' for the plan area does not currently exist. This is an issue for flood planning and something the community would like to see happen before further decisions are made. Several properties within the plan area

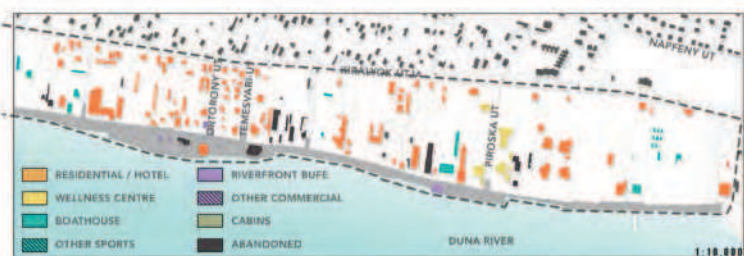
are owned and leased by a state-owned agency. These properties represent an important opportunity for the future development of the promenade.

The existing infrastructure of paths, water accesses, buildings, transportation connections, utilities and parking clearly defines the current structure of the promenade and shoreline. Abandoned buildings can tell us of the rather complicated history of a site. These buildings also represent an opportunity for a unique redevelopment to take place. Saving these buildings can contribute to reinforcing a 'sense of place' and gaining notoriety for the area. A current character defining element is the waterfront food stalls located in various areas along the promenade. The largest collection is around the public boat stop. An existing land use map (Figure 3) shows a mix of uses along the Római-part promenade and several important functions and activities have been observed through extensive site visits, including walking and cycling, water sports, socializing and outdoor eating.

Specific analysis was undertaken on the existing path, shoreline and adjacent properties in order to identify existing typologies throughout the project site. The existing path was assessed based on the current width and material type. Entrances, gateways and views were mapped. Many vehicle entrances are present along the promenade and in several locations there are many narrow lots with residential 'summer



PATH TYPES



LAND USE



VALUES, OPPORTUNITIES AND CONSTRAINTS



GATEWAYS, ENTRANCES AND VIEWS

houses' with individual vehicle access. 13 gateways were identified and important views were also identified, representing a key development potential.

Visual connection, top of bank width and lot width were also assessed. There is a wide variety of existing lot widths along the promenade. Several large tracts of land still exist, many under state control. There are also several areas with narrow residential lots.

A Values, Opportunities and Constraints map summarizes key findings (Figure 3). The most important

opportunities identified are significant views, gateways, and vacant and abandoned lots. The key values identified are the existing tree canopy, the natural shoreline, existing boat-houses and river front food vendors. The constraints which were identified are the existing vehicle access points, the areas of restricted path width and the three current construction sites. In general, it was found that the promenade is in need of maintenance and repair. Many accesses to the beach are in unsafe condition. Equipment for docks

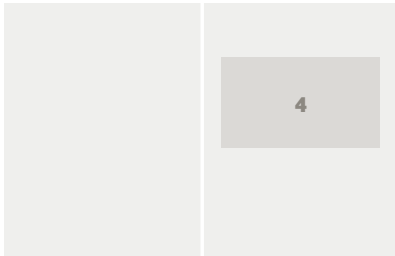


Fig. 4: Five existing typologies identified.
(SOURCE: AUTHOR)

and patios is stored along the top of bank and creates an unorganized appearance.

RESULT

Understanding sense of place (or *Genius Loci*) is important to the long term design success of an area or a space. According to the theories of Norberg-Schulz, the aim of (landscape) architecture is to pursue the “atmosphere, light conditions and sense-related experiences of the genius loci”.⁵ He believes that “nature is the basis for people’s interpretation and it is in relation to nature that places and objects take on meaning”.⁶

Having a clear identity helps residents connect with a place and ultimately take ownership over it. When local residents take ownership over a space it becomes more self-sustaining and economically prosperous. The idea of place is defined through ‘character’ and ‘experience’. Sensory experience is important in uncovering the *Genus Loci* of a space. It is within this context that design work was approached for Római-part. Significant time was spent during this project attempting to identify, appreciate and understand the *Genus Loci* of Római-part. This included site analyses, historic research, interviews, time spent on site during different seasons, colour palette analysis, observation and sketching.

A theoretical background is needed to develop goals and principles for the project, which in turn guide the

development of a Design Matrix. The intent of the matrix is to be used to solve design challenges for the entire three kilometer shoreline in a flexible way by responding to unique situations along the promenade while still producing a unified design character.

An appreciation of natural river dynamics and the ecologies they produce should serve as a baseline for resilient and inter-disciplinary design projects along the Danube. Római-part is both artificial and natural at the same time. Urban riverfronts have competing interests in which space must serve water, biota and social amenity. This paradox suggests that we should be striving for multi-functionality: Striking a balance for the interplay between ecology, flood protection and amenity.⁷

A general lack of acceptance and understanding of natural forces is a problem in spatial design disciplines and has defined landscape and architecture throughout the 20th Century. We need a new approach to the design of riverfront landscapes and this begins with improved comprehension of river dynamics and a new systemic approach to representing and designing with dynamic forces.⁸ The Design Matrix is an attempt to venture into this new field of complex temporal-spatial interplay between water dynamics and design tools.⁹ Understanding and illustrating the dynamic processes of an urban river environment are key to achieving effective design plans.

⁵ Gunila Jiven & Peter J. Larkham, “Sense of Place, Authenticity and Character: a Commentary”, *Journal of Urban Design*, Vol. 8, No. 1, 67-81, 2003, p.71

⁶ *Loc. cit.*

⁷ Martin Prominski et al., *River.Space. Design.* (Basel: Birkhauser, 2013), p.15

⁸ *Ibid.*, p.17

⁹ *Loc. cit.*

EXISTING TYPOLOGIES



NATURAL SHORE

- Many Trees
- Wide Top of Bank
- Natural Transition from Beach Slope to Top of Bank



BUILT SHORE

- Many Small Lots, Buildings or Entrances
- Retaining Wall, Stairs or Pier at Top of Bank
- Usually Medium Top of Bank Width
- Some Vegetation



GATEWAY

- A Lot of Cross Traffic
- Usually Medium Top of Bank Width
- Ideal Place for Direct Water Access



CONSTRAINED PATH

- Bufes, Buildings or Fences on Both Sides of Path
- Narrow Top of Bank Width
- Usually Many Entrances



RIVER ACCESS

- Usually Few Trees
- Usually Medium or Wide Top of Bank
- Usually Building Located Near Property Line

Increasingly, flood plain areas are being used for building structures (either floating or elevated on piles) and as such, the Római-part area can still play host to new contemporary development under this scenario. In fact this is an opportunity to test and showcase innovative design appropriate for flood plains along the Danube River. The flood plain must be used intelligibly and practically to serve multiple needs.¹⁰ This is another aim of the Design Matrix.

The approach taken in this work is process-oriented and meant to be inclusive, suggesting that there are many possible solutions for the future Római-part promenade. However, it is critical that design interventions confront real problems of the place, including flooding, respecting history and incorporating the needs of the users and the adjacent neighborhoods. The final design of the promenade should be a democratic space representing a democratic process.

Based on site analysis, five existing typologies were identified (Figure

4). These typologies were then used to organize the possible design solutions which guided the approach to detailed design for the selected sites.

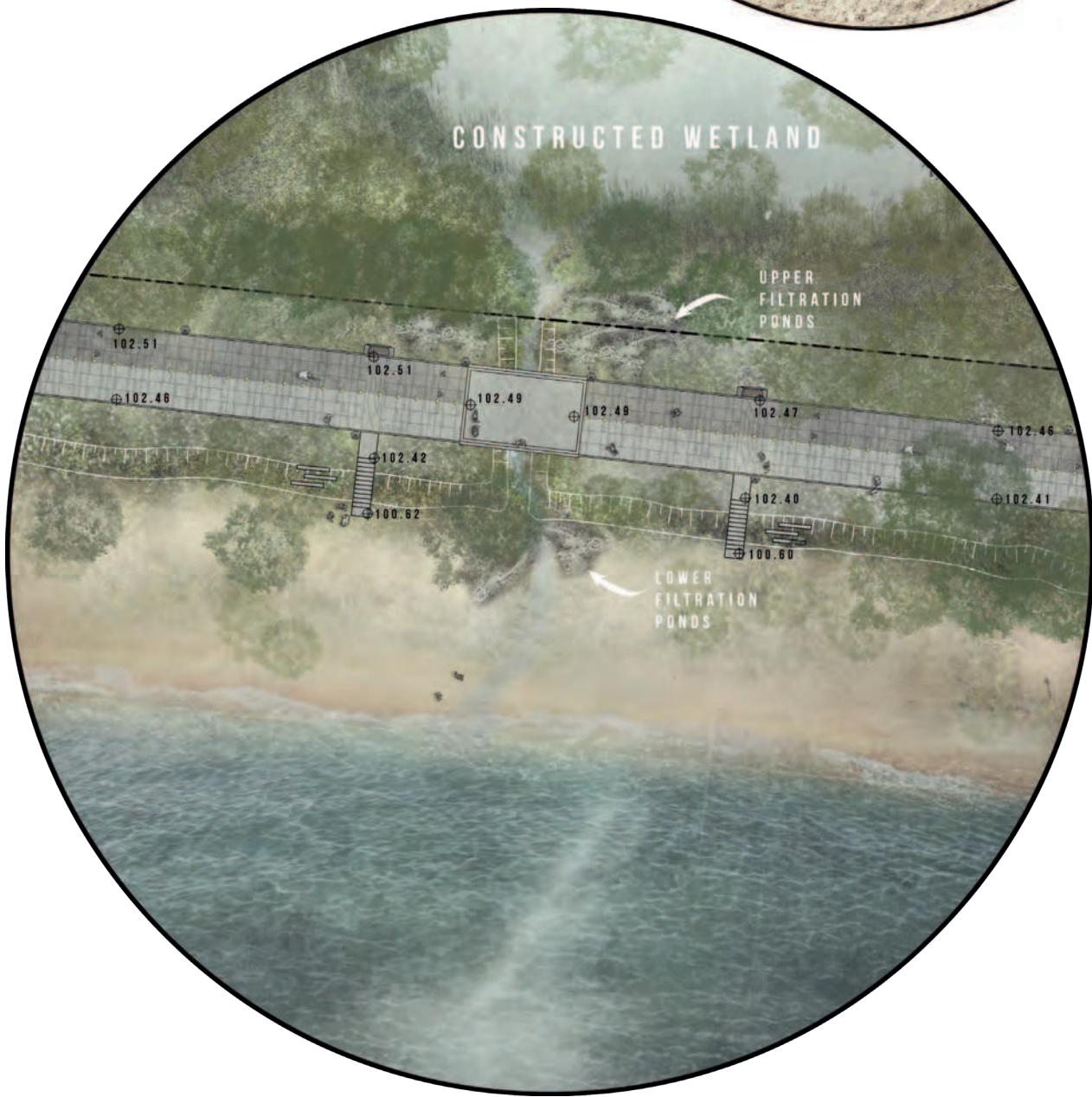
Natural Shore Typology

This is the most common typology along the promenade and it is used as a baseline in terms of design language and standards. This typology generally has good canopy cover with trees located between the path and the bank, on the bank and possibly below on the beach. It is also common to have trees located between the path and the private property line. This type generally has a medium to wide top of bank width and a natural transition from the top of bank to the river shore. Appropriate natural vegetation should be selected and focus should be placed on improving wildlife habitats, natural drainage solutions and other ecological connections.

Built Shore Typology

This typology will generally have an altered transition from top of bank to

¹⁰ Ibid, p.90



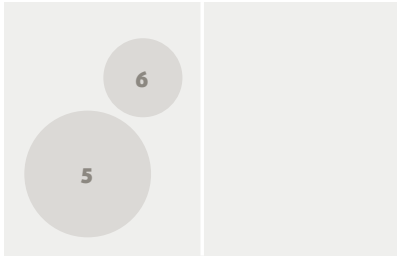


Fig. 5: Site plan
- design site one.

(SOURCE: AUTHOR)

Fig. 6: Visualization
- design site one.

(SOURCE: AUTHOR)

river shore, which includes retaining walls, stairs, or piers. There is usually some vegetation between the path and the top of bank or down below on the beach. The top of bank width varies but is generally medium. There are often many small lots with entrances or many small buildings possibly along the property line.

Gateway Typology

This typology includes any place which a perpendicular access road meets the promenade. There are 13 of these accesses located within the study area. Gateways may have a natural slope to the river or a built slope including retaining walls or concrete boat launches. There is often a lot of cross traffic with different travel modes and these are ideal places for direct river access. Parking and access is an important consideration for this typology, as is way finding and signage. Distinct and showy, yet still appropriate, vegetation should be planted and eye-catchers can be used as landmarks, such as small-scale wind turbines or bird nesting poles.

Constrained Path Typology

This typology may be the least common along the promenade, however requires

very different design techniques. In these situations buildings, fences, retaining walls or patios constrain the through path on both sides. In all cases there is either a narrow top of bank or narrow public right of way available. There are usually many entrances at these points and sometimes many narrow lots. Often there is only minimal vegetation. Organizing the limited public space available is a primary concern and this is an opportunity to explore unique solutions such as floating paths along the beach.

River Access Typology

This typology is particularly common along Római-part, partly owing to the historic popularity of rowing here and the existence of many boat houses. There are currently 53 concrete accesses to the river bank and about half are either in disrepair or are located adjacent to abandoned buildings or empty lots. Vegetation is generally minimal at these locations due to clearings needed for the access. Important considerations are the cross traffic of boats being transported to the river and the need for a storage and washing area in front of the boat house along the path.



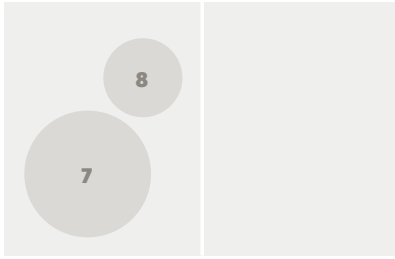


Fig. 7: Site plan
- design site two.

(SOURCE: AUTHOR)

Fig. 8: Visualization
- design site two.

(SOURCE: AUTHOR)

RECOMMENDATIONS AND CONCLUSION

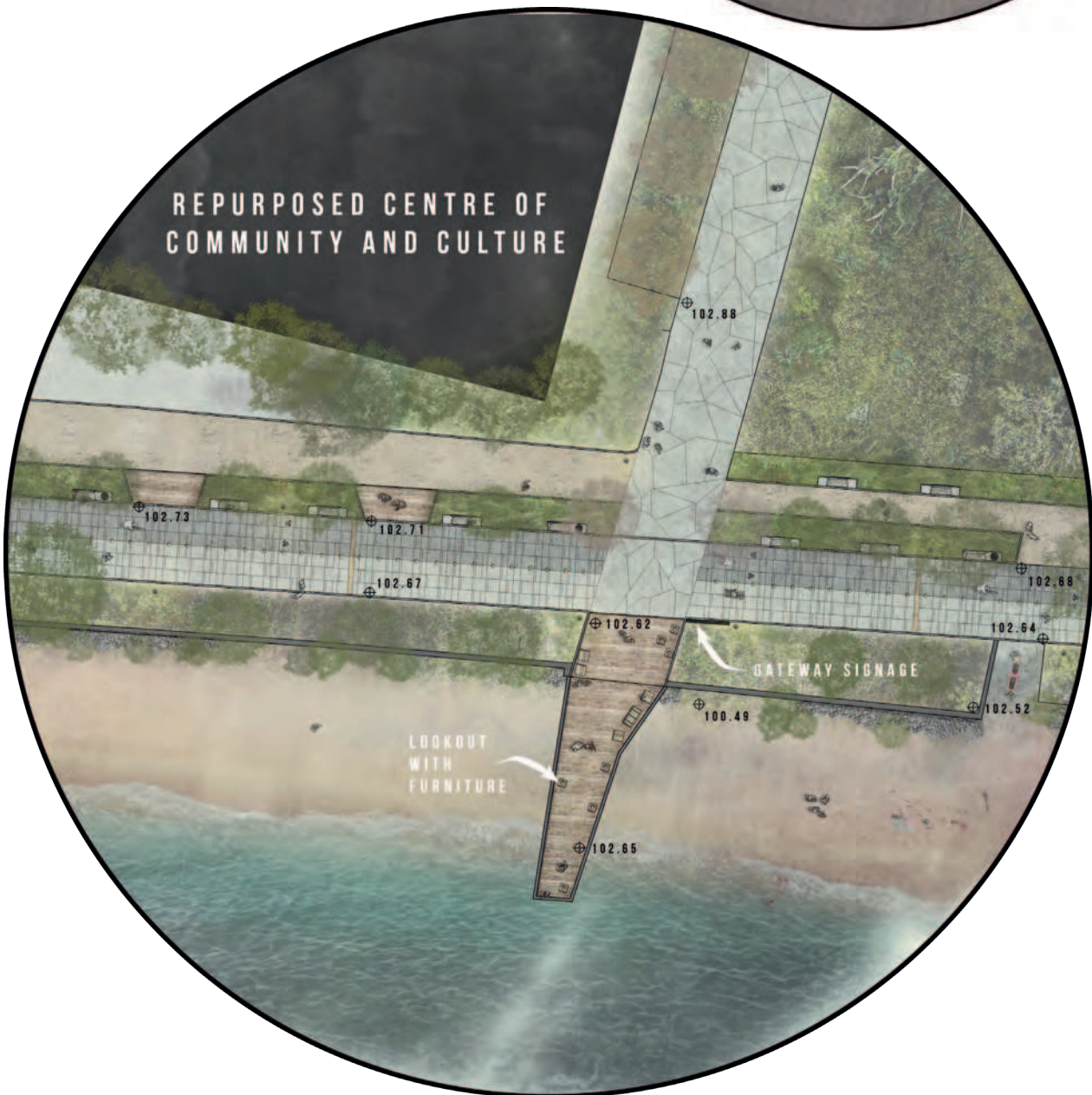
The Design Matrix is not meant to be a comprehensive list of solutions, but rather a varied selection of approaches which can be applicable to many different urban riverfront situations. Seven categories were defined using literature and reference projects: Tolerate (floodable elements), Adapt (floating elements), Resist (water-tight walls), Elevate (raised elements), Relocate (mobile elements), Embrace (ecological elements), and Play (active elements). These categories represent the approach of the designer. Both the typologies and matrix are meant to be transferable design tools.

Detailed design work was carried out for three sites, each representing one of the existing typologies: Natural Shore, Built Shore and Gateway. The sites were chosen through site analysis as a good representative sample of each typology. Furthermore, the sites represent particular opportunities for future development potential and are of interest to the community groups. This detailed design work is not intended to show a finalized design solution, but rather to test the implementation

of the Design Matrix under a given approach and to provide the community with ideas and graphic representation of possible future scenarios.

Detailed Design Site One: Natural Shore Typology

An attempt is made to reduce the number of built elements, thereby keeping focus on the natural character of the shore. The intent is to suggest a simple and clear design language which contrasts the built and natural elements. For the Natural Shore Design Site, the chosen approach is Embrace (Ecological Elements). A large state-owned property adjacent to the promenade is re-imagined as a constructed wetland park which can capture and filter storm water, increase flood capacity of the area, and provide new community space. Development in the form of floating or elevated buildings may also be included. Filtration ponds are located on both sides of the promenade featuring appropriate wetland plants and flood-tolerant shrubs and herbs. Custom pavement delineation patterns add character to the promenade path and a clear cycle track is outlined using a darker concrete and brass or metal pavement inlays. Beach access is provided with a narrow



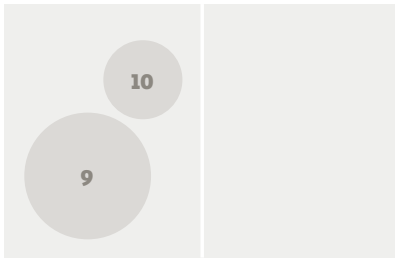


Fig. 9: Site plan
- design site three.

(SOURCE: AUTHOR)

Fig. 10: Visualization
- design site three.

(SOURCE: AUTHOR)

staircase that is simple yet formal, creating an elegant contrast between built elements and nature (Figures 5&6).

Detailed Design Site Two:

Built Shore Typology

For the Built Shore Design Site, the chosen approach is Tolerate (Floodable Elements). This site is defined by a series of organically shaped terraces designed around existing trees. Moving existing patios down onto the new terraces frees up space on the top of bank for restaurants and through traffic. This allows for more safe and orderly use of this busy area. Bicycles can be accommodated with dedicated space while food vendors have more room for customer queuing and deliveries. Centralized bicycle parking is also provided, as this is one of the most popular destinations along the promenade.

Over time, existing food stalls should be replaced with mobile stalls which can be moved to higher ground during floods. The use and character can still remain in this case. Food vendors sit on concrete pads surrounded by stabilised gravel made of Danube rock. Terraces are bordered by at-grade planting beds comprised of flood-tolerant grasses and wet meadow flowers (Figures 7&8).

Detailed Design Site Three:

Gateway Typology

For the Gateway Design Site, the chosen approach is Adapt (Floating Elements). A lookout is placed in line with an important gateway access to the promenade located in front of the most significant building, the currently abandoned 14-storey former 'postal hotel'. The lookout and main path are designed to float when significant flood waters rise, held in place with anchored retractable cable stays.

A powder-coat metal railing has been custom designed to be used where required, including the lookout and the small bridge at design site one. Wood is used as a ground material for the lookout. Adjacent to the lookout is a large information and welcome board.

The promenade path is bordered by at-grade planting beds comprised of flood-tolerant grasses and wet meadow flowers. Benches are set in the planters. Secondary paths and meeting areas are provided and should consist of crushed river rock or stabilized gravel. The retaining walls currently exist on site and are only slightly altered to accommodate the lookout. Significant trees can also be retained as the proposed alignment only requires the removal some scrub brush (Figures 9&10).

General Recommendations

The choice of furniture, materials and plants should consider how to reduce on-going maintenance costs and consider life-cycle costs. Storm water from surrounding areas can be re-directed to new public space areas and be treated naturally using vegetation filtration prior to being released into the Danube.

Plants have been selected to provide ecological services, minimize maintenance, and offer aesthetic value. Appropriate wetland species with high water filtering capacity have been proposed for use in constructed ponds along the natural shore of the promenade. Amphibious plants have been selected for use below the top of bank and in other low laying areas. Flood tolerant shrubs and herbs can be used on top of the slope and in planters.

A mobile sauna or bath has been suggested previously for the Danube River and Római-part is an ideal location for this. Seasonal camping and temporary event spaces are recommended as a use for future development lands prior to development and for state-owned lands as part of a larger plan for future public use of the area. Temporary event spaces could include tents and structures along the shore or on top of retaining walls.

It is also recommended that negotiations begin to increase and improve public boat service to Római-part. This may include a new floating pick-up/drop-off point along the shore. Bicycle paths and primary paths should be

designed in a way which also support emergency, delivery and private vehicle accesses to the promenade. Negotiating with the Bubi bicycle rental company is an important recommendation for increasing future usage of the promenade. Bicycling is perhaps the most convenient option to reach the shore from the central city and having this service can greatly increase accessibility for tourists and for those who do not own a bicycle. Having a Bubi station located at Római-part and at the Újpest-Városkapu M3 metro stop would create a new direct connection to the city centre via the Újpesti Vasúti rail bridge.

There are opportunities for either individuals or a group of property owners to develop smaller-scale flood defenses that may not protect against the worst floods, but can protect against smaller seasonal flooding. This type of defense can also be cleverly designed into future development of the promenade.

Communication is critical for the public to become empowered and to develop a democratic public space. We must fight against the privatization of public space by informing and engaging local citizens as agents of change within the urban environment. Decision-makers, community groups, politicians and developers must all take a long-term approach when planning and designing the future of Római-part. Planners and landscape architects need to work to create partnerships through trust and the community must be an active participant in the urban environment. ©

A RÓMAI-PART TERVEZÉSI STRATÉGIÁJA; KÖZÖSSÉG ÉS TÁJ A TERVEZÉSI KERETRENDSZERBEN¹

A budapesti közterületi beruházások sajátos politikai atmoszférája kritikus helyzetet kezd előidézni, s alighanem paradigmaváltásra van szükség. Az erős kormányzati irányítási rendszer nem veszi figyelembe a helyiek, a városlakók igényeit. Jól példázza ezt a Városliget esete, s most a Római-part átépítésének terve az új árvízvédelmi rendszerrel.

A diplomatervben a közel 3 kilométeres Római-part részletes és komplex analízise alapján egy tipológia rendszert dolgoztam ki a sétány jellegének, karakterének kategorizálásával. A tipológia alapján, a Római-partra készült kutatások és tervek segítségével készültek a tervi javaslatok, melyek ily módon egy tervezési mátrixba rendeződtek. A tervmátrix adja a lehetséges tervi megoldásokat minden egyes típusra, partszakaszkarakterre. A diplomaterv készítésének időszakában a helyi közösség demonstrációt szervezett, hogy ily módon fejezze ki

tiltakozását a Fővárosi Önkormányzat új árvízvédelmi rendszerével szemben, amely drasztikus változásokat eredményezhet már a közeljövőben a parti sáv ökológiai rendszerében és rekreációs adottságaiban. A diplomamunka tervi változatok sorozatát adja minden egyes partsávtípusra, ami segítséget jelenthet a helyi közösségnek a tervezési kihívások megválaszolásában a teljes 3 kilométeres szakaszon. A tervváltozatok alkalmasak az egyedi karakter megformálására is. Mind a tervezési módszertan, mind a tervi javaslatok alkalmasak lehetnek széleskörű hasznosításra, más folyóvíz menti területeken, akár Magyarországon, vagy Közép-Európában, s talán azon túl is. A tervezési metodika, a tipológia, a tervezési mátrix és a tervek a társadalmi és ökológiai rendszerek harmonikus kapcsolatának erősítését, egyensúlyozását szolgálják. ©

¹ *Diplomaterv, 2017. MLA. Tájépítészeti és Településtervezési Kar, Budapest. Szent István Egyetem. Tájépítész és kertművész angol nyelvű képzési program (MLA)*

RESEARCH ON SHANGHAI FAMOUS HISTORIC GARDENS AND PARKS SANGHAI TÖRTÉNETI KERTJEI ÉS PARKJAI – ÉRTÉKVÉDELMI KUTATÁS

SZERZŐ/BY:
DAIXIN DAI, MAN YUAN

ABSTRACT

Historic gardens and parks have significant cultural meanings and their heritage value has been widely recognized. Including classical gardens, which are supposed to maintain their original design and keep their constant functions and features, Shanghai historic gardens and parks are in a continuous changing to meet various needs.

Both preservation and transformation of historic parks should be taken into account in the urban renewal process, for their historical significance not only lies in their cultural relics and historic sites, but also contemporary characteristics from updating. Shanghai Park Management Center attempts to look into the issue and formulate new policies to conserve and manage historical gardens and parks under fast urbanization. This paper introduces 3 research projects in this field conducted by Tongji University recently. One of the projects, *Shanghai Historic*

Park Conservation Research, is dilated. It aims at developing a reasonable registration process, including 6 steps, and ultimately recommends a list of famous historic gardens and parks selected from around 160 existing ones in Shanghai.

1 BRIEF HISTORY OF SHANGHAI CITY

Comparing with many other ancient Chinese cities, Shanghai has a history of only hundreds of years, starting from 1292 A.D. when the government of Yuan Dynasty established Shanghai County.

However, the outstanding characteristics and uniqueness of the city history lie in more recent times. Due to its geographic position in Yangtze River Delta, Shanghai has become the centre of cotton spinning cottage industry. Since opened as one of the foreign trading ports in 19th century after the Opium War, the city has played a leading role in China's modernization process. As a result, "Foreign

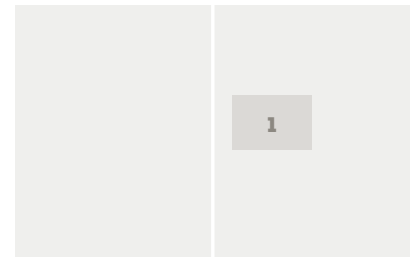


Photo 1: Winter Scene of Yu Garden (SOURCE: [HTTPS://WWW.BEHANCE.NET/GALLERY/1576403/SNOW-IN-YUYUAN-GARDEN](https://www.behance.net/gallery/1576403/Snow-in-Yuyuan-Garden))

and Chinese Divided” city organizations and management system were introduced by foreign concessions, and then these were merged into local system. After the establishment of People's Republic of China in 1949, Shanghai has gradually become a nationwide industrial and economic center, as well as a rapid changing world-class metropolis.

2 THREE TYPES OF GARDENS AND PARKS IN SHANGHAI

According to the main period of development, Shanghai gardens can be classified into three types.

Ancient/classical gardens go back to Northern and Southern Dynasties, and construction of gardens reached a climax in Ming Dynasty (15th century). For example, Yu Garden typically represents the highest theoretical and technical standard of the classical gardens of the region (Photo 1). Moreover, the garden is a model of rehabilitation

and restoration of Chinese classical gardens. The main restoration started from 1956 and lasted about 30 years. Chen Congzhou (1918-2000), a well-known Chinese garden designer and scholar, was in charge of this rehabilitation and restoration project. He also transformed and enlarged it to meet new needs while rehabilitated the existing part. As a result, the garden, which is now representative of Shanghai classical gardens, is listed for its unique cultural significance.

After the middle of Qing Dynasty, modern gardens and parks (from 1840 - the year when Opium War broke out, to 1949 - the establishment of People's Republic of China) emerged, some of them simply modernized out of existing historic gardens. During this period, many private gardens were opened to the public, including Huangpu Park. Due to its location near the bund, which is often regarded as representative of the city's image of modernization, the park has gone through

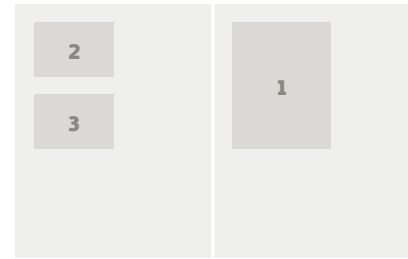


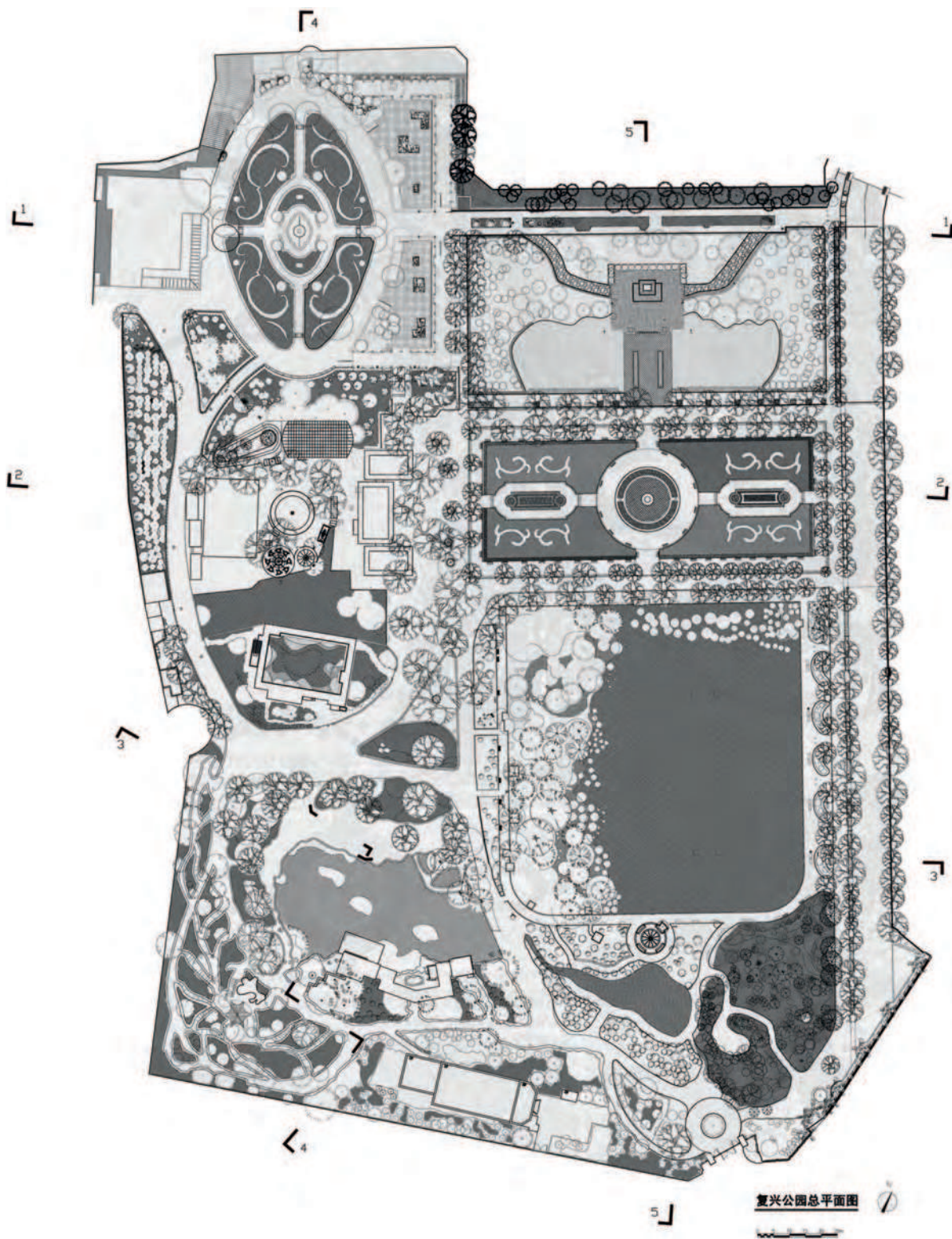
Photo 2: French Garden Elements in Fuxing Park
Photo 3: Chinese Garden Elements in Fuxing Park
 (SOURCE: [HTTPS://S-MEDIA-CACHE-AKO.PINIMG.COM/564X/3B/0E/27/3B0E27893EF42CB2461CDF6C364E4D61.JPG](https://s-media-cache-ak0.pinimg.com/564x/3b/0e/27/3b0e27893ef42cb2461cdf6c364e4d61.jpg))

Figure 1: Master Plan of Fuxing Park (SURVEYED AND DRAFTED BY TONGJI STUDENTS)



several modifications and it is difficult to read its original design. However, it is still listed, not only because it is the very first public park of China, but also the unique historic and cultural meaning of this historic site. Modern gardens and parks in Shanghai generally were designed and built in the colonial period and reveal a combination of eastern and western style. An example is Fuxing Park. It is also listed as an outstanding representative of both French and Chinese classical garden style (Photo 2-3, Figure 1).

There are also masterpieces of gardens built in contemporary time (1949-now), of which Fangta Park is a superb example (Photo 4, Figure 2). Designed by Feng Jizhong, another famous domestic garden designer and scholar, the park originated from the conservative garden of an ancient tower built in Song Dynasty and other ancient buildings and relics in different periods, meanwhile it illustrates distinctive artistic imagery by using modern methods of design and techniques. It is also listed for its demonstration of Feng's



garden construction theory and it is the harmonious combination of ancient and contemporary aesthetics and technology.

It is a fact that historic gardens are places which bear witness to human behavior and reflection to local events and trends in history, which occupy an important place in forming local identity. Moreover, they take the responsibility as necessary places for outdoor experience and recreation of contemporary times. Besides, the recent UNESCO recommendation on the Historic Urban Landscape (HUL) put an emphasis

on a landscape-based approach on historic heritage preservation. Shanghai government is also seeking approaches to adapt, disseminate, facilitate and monitor its implementation.

3 RESEARCH PROJECTS ON SHANGHAI PARKS BY TONGJI UNIVERSITY

Recently there are mainly three ongoing research projects on Shanghai parks and gardens conducted by Department of Landscape Architecture, College of

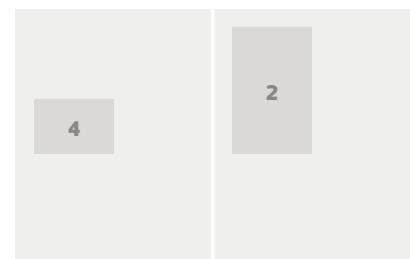


Photo 4: Scenery of Fangta Park

Figure 2: Master Plan of Fangta Park
 (1) North Gate
 (2) Corridor
 (3) Tian Hou Temple
 (4) Screen Wall
 (5) Fangta Tower
 (6) Lawn

(7) Trench
 (8) East Gate
 (9) Bamboo Appreciation Pavilion
 (10) He Lou Pavilion
 (SOURCE: THANKS TO COURTESY OF DEPARTMENT OF LANDSCAPE ARCHITECTURE, CAUP)

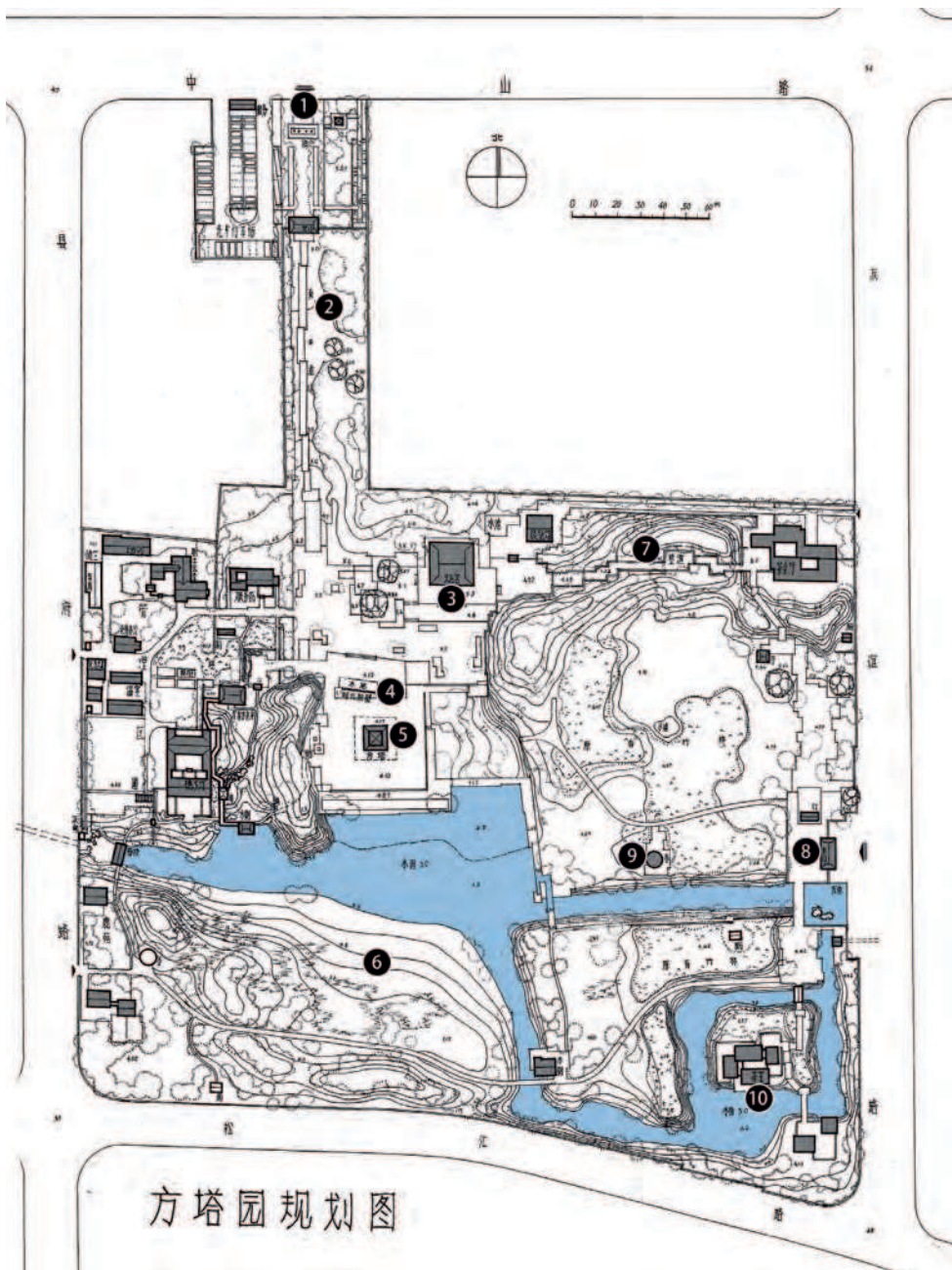
Architecture and Urban Planning (CAUP) of Tongji University. Starting from 2015, the first one aims at setting up a GIS supported database for Shanghai gardens and parks, including spatial information such as feature layout, vegetation type, and dynamic data for better management, momentary number of visitors as example. The second one is to announce a list of famous historic gardens and parks, as a result of reorganizing documentation, investigating their current conditions, and assessing their values. The third one is looking forward to formulating proper and practical rules and regulations to conserve and manage Shanghai historic gardens and parks. Although different groups work separately, methods, data sharing and necessary communication ensure an efficient collaboration.

4 REGISTRATION OF SHANGHAI FAMOUS HISTORIC PARKS

After one-year's work, the second research project *Shanghai Historic Park Conservation Research* has come to a conclusion in March 2016. Taking the evaluation of landscape heritage as the main starting point, and Shanghai public gardens and parks as the study objects, the research group selected and announced a list of 25 parks as The First List of Shanghai Famous Historic Parks.

4.1 Clarification on Definition

The research started from clarifying the definition of famous urban historic parks. On one hand, various definitions such as international heritage conservation codes and regulations were put into comparison.



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On the other hand, similar domestic definitions and relative local regulations were also analyzed to work out reasonable descriptions and indicators for Shanghai Famous Historic Parks. The final definition clarifies primary standards of listing: The Shanghai famous urban historic parks are those which were built more than 30 years within the city limit, which have unique impact on urban development and cultural life in certain historical periods and within certain areas, which have distinctively essential spatial patterns or elements preserved in their history.

4.2 Comparative Analysis

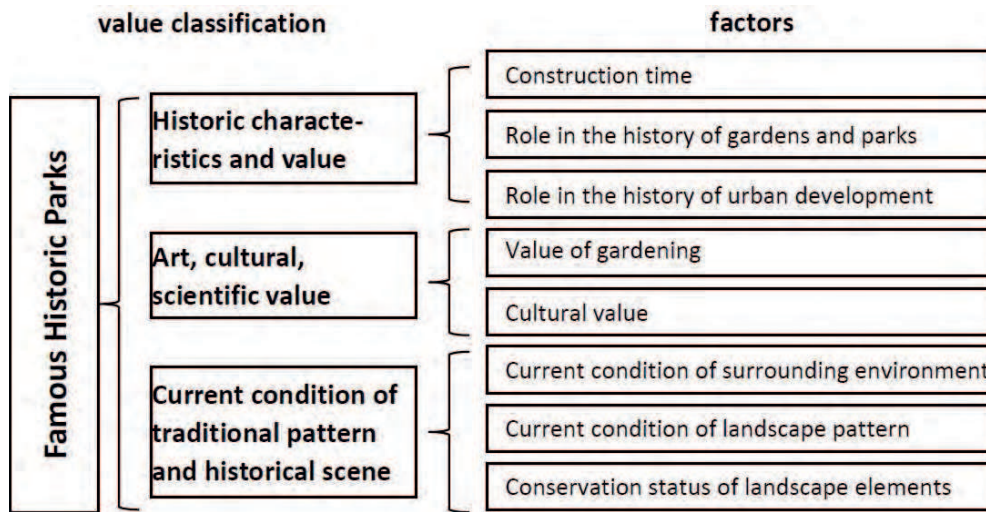
Second phase of the project was to set up a process of registration. Several comparative analyses were conducted as case study and references.

Firstly, the UNESCO *Operational Guidelines for the Implementation of the World Heritage Convention*¹ states that the registered world heritage should satisfy two requirements: 1. Meet the outstanding universal value (OUV) evaluation; 2. Have characteristics of integrity and/or authenticity, and have adequate protection and management mechanisms to ensure that the heritage is well protected, as the premise of the OUV.

Secondly, the UK *Designation Register of Parks and Gardens Selection Guide-Urban Landscapes*² divides gardens and parks into three categories according to their main stages of development, and sets up different criteria of registration.

Thirdly, the identification and evaluation of historic landscapes of the United States contains a complete

¹ United Nations Educational, Scientific And Cultural Organization, *Operational Guidelines for the Implementation of the World Heritage Convention* [EB/OL]. 2015[2015-06-14] <http://whc.unesco.org/document/137843>
² Historic England. *Designation Register of Parks and Gardens Selection Guide-Urban Landscapes* [EB/OL].



set of working procedures and regulatory standards, including *How To Evaluate and Nominate Designed Historic Landscapes*,³ *How to Apply the National Register Criteria for Evaluation*,⁴ etc. The evaluation procedure places great emphasis on the nature of cultural heritage, its cultural background and evolution through time.

The research project also looked into current evaluation methods of domestic historic parks. After five years of study, *The First List of Beijing Famous Historic Gardens*⁵ was announced to the public on 9th March, 2015.

According to the government's public documents, twenty-five gardens were selected with profound historical and cultural significance. The evaluation criteria system is given in Figure 3.

For each candidate, the procedure begins with classification according to its typical style, proceeding with evaluation by detailed factors. Weight coefficients are set up for each factor. An overall score of each garden/park will be worked out and conducted a comparison within all candidates.

However, the evaluation process of *Beijing Famous Historic Gardens* is not sufficiently reasonable. Firstly, quantitative methods are not always suitable to evaluate the quality and value of heritage. It is still a subjective process to decide weight coefficient for each factor since the quantitative evaluation method intend to be more objective. Secondly, the current condition, namely,

integrity and authenticity, describe the validity of heritage value, but it is not part of "value". So it is not reasonable to list it with other value classifications in the evaluation framework. Moreover, the process lacks clear and definite measurement indicators. Precise indicators such as "time" and "scale" can be measured by accurate numbers, but fuzzy indicators such as "historical events", "historical figures", "popularity" and "artistic characteristics" can only be described by words. For example, "historical figures" may refer to famous people of worldwide, national, or local importance. Therefore, Shanghai historic gardens and parks evaluation needs clear and explicit approach.

The historic parks of Shanghai vary in forms and characteristics, and some of their initial construction time can be traced back to Ming and Qing Dynasties. However, their distinguishing features are determined by the urban development process, especially during the historical turbulent period of modern times. The on-going transformation of garden heritages in Shanghai is to meet societal needs of each period. In fact, hardly any cultural relics remain in the original state. Most historic buildings and gardens have experienced repair and rebuild or reconstruction during their existence. Therefore, the evaluation process should explore their values of all periods and relative properties, in order to illustrate reasonable direction for future management.

3 J. Timothy Keller, ASLA, and Genevieve P. Keller, *How to Evaluate and Nominate Designed Historic Landscapes*[EB/OL]. [2015-06-14] <http://www.nps.gov/history/nr/publications/bulletins/nrb18/>

4 National Park Service. *How to Apply the National Register Criteria for Evaluation*, 1995[2015-06-14] <https://www.nps.gov/nr/publications/bulletins/pdfs/nrb15.pdf>

5 Beijing Municipal Bureau of Landscape and Forestry, *The First list of Beijing Famous Historic Gardens*[EB/OL]. 2015[2015-06-14] <http://www.bjyl.gov.cn/zwgk/gsgg/201510/P020151012360303705528.docx>

Value medium	Explanation	Key words
Event	Single or series of historical events, activities, regional development trends or patterns, social trends, etc.	Place of occurrence Witnessing place Testimony
People	Relevant to life experiences of important historical figures, such as former Residence.	Important relevance Important influence
Design/construction/planting	Garden form, style, theory; Skills, technology, materials, construction methods, artistic beauty; Retained ancient and famous trees, plant design of specific period or style, etc.	Pioneer Masterpiece Typical paradigm Outstanding example Important relevance Ancient and famous trees

5 REGISTRATION PROCESS

The process learns from the U.S. and UK register methods and evaluation criteria. Parks are typically classified into groups according to main period of development before evaluation. The whole process of registration consists of six essential steps. Value medium and criteria are used as core approach of evaluation; Thirdly, Site visit and current situation investigation are necessary to examine authenticity and integrity of these gardens and parks.

STEP 1 History research

Archives, drawings, photographs, historic records, celebrity stories, reconstruction records, comments illustrate where the value of the park lies in.

STEP 2 Age division

According to the construction period of their main layout and basic status, Shanghai historic gardens and parks are divided into three categories: ancient ones are mainly constructed before 1840, modern ones are created between 1840 and 1949, and contemporary ones are built from 1949 to till now.

STEP 3 Embodiment of value

“Event”, “people”, “design/construction/planting” are selected as medium between value and properties of a park, including both tangible and intangible elements (Figure 4).

STEP 4 Value criteria

List a number of required criteria for the “Event”, “people”, “design/construction/planting” to be met so that by comparing a historic park’s predominating value with the city level, a park can be identified whether it meets the city-level significance. By the end of this step, a series of candidate parks are listed.

STEP 5 Site visit and current situation investigation

This step consists of three parts. The first is the park survey according to the list from STEP 4. It aims to check the preservation condition of physical remains and relics. Secondly, park administrators are interviewed to clarify current practical problems. Last but not least, park visitors are asked to fill out questionnaire and give short interviews in order to know their attitude and advices to historical preservation, recognition and renewal of urban parks.

The results turned out that some parks clearly should be crossed out, due to their insufficient protection or improper treatment and management. As for visitors, generally little attention is paid on local history and culture in historic parks, since they generally came mainly for recreational needs. However, many tourists agree “protection is more important”, and also emphasized the availability of modernized park facilities and unique cultural experiences.

Another finding is that the park influence and popularity exerts significant

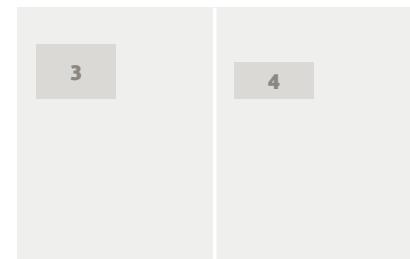


Figure 3: Evaluation Criteria System of Beijing Famous Historic Garden (SOURCE: [HTTP://WWW.BJYL.GOV.CN/ZWGK/PO20151012360304172919.DOCX](http://www.bjyl.gov.cn/zwgk/po20151012360304172919.docx))

Figure 4: Value Medium

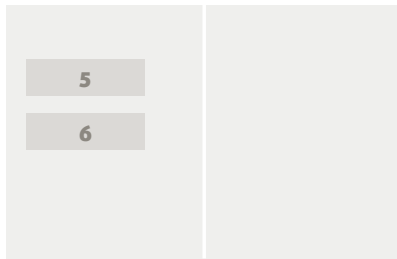


Figure 5: Elements related to tangible and intangible park elements

Figure 6: Selected List of Shanghai Famous Historic Parks

Elements related to tangible park components	Elements related to intangible park components
<ul style="list-style-type: none"> Physical objects: Boundary, architecture, art, garden ornaments, layout, spaces, garden style and features, vegetation characteristics and pattern, marks or traces, etc. Surrounding features: spatial connection, color, volume, layout, sense of place, style, material, crafts, etc. Living place of famous person, inscription, carving, places or scenes with special meaning, etc. 	<ul style="list-style-type: none"> About historical events or persons: festival, handicrafts or traditional custom; locally originated, influential poetry, legends, songs, dramas, etc. Art and aesthetics reflected by the form and style. Unique construction technology, method of using material. Innovative idea and concept. Directly related to masters, theories or historical trends in the field of Landscape Architecture. Memories and stories about local history, emotion and resonance of local community.

Classical historic parks	Modern historic parks	Contemporary historic parks
Yu Garden, Zuibai Pond, Qushui Garden, Guyi Garden, Qixia Garden	Huangpu Park, Fuxing Park, Longhua Martyr's Cemetery, Xiangyang Park, Zhongshan Park, Zhabei Park, Kunshan Park, Luxun Park, Huoshan Park	Huaihai Park, Fangta Garden, Huilongtan Park, Guangqi Park, People's Park, Guilin Park, Heping Park, Jingan Park, Linjiang Park, Penglai Park, Nanyuan Park

effect on the visitors' awareness and judgment on park's historical context, cultural activities and environments. By the above means, it is possible to check the validity of intangible historical elements.

STEP 6 Examine authenticity and integrity

For those parks who have city-level significance (selected in STEP 4), this step aims to check the validity of its value, by seeking tangible and intangible park elements that adequately support its relative value portion (Figure 5).

Based on the above steps, reasonable and reliable links are set up between park value and properties; meanwhile urban level significance is ensured.

6 CONCLUSION

The study turned out that 25 parks have been qualified as the first batch of Shanghai Famous Historic Parks, among which 5 are ancient/classical gardens, 9 are modern parks, and 11 are contemporary parks. Each of them represents some unique characteristics of Shanghai urban development. These parks reflect the history through not only remaining relics, but also current scenes and features. At present those parks not only provide beautiful and meaningful places for local residents, but also attract large numbers of tourists to experience a variety of space and activity, with its unique history. (Figure 6)

The project also proposed a series of advices for the government in three aspects:

- 1. Preservation of cultural relics**
 - In respect to the historical background of each period, reasonable assessment should be made about the needs of cultural relic's protection and maintenance.
 - Set boundaries between protected area and control zone, and control the surrounding development and transformation.
- 2. Public awareness**
 - Establish advisory organizations to guide public education and raise public awareness of historic landscape and cultural heritage.
 - Make rules to regulate tourists' behaviors in historic parks.
- 3. Park management and construction**
 - Collected data can enrich and improve Shanghai park GIS database, and apply to management practice;
 - Assuming that the uniqueness of history and culture of a park is grasped, it is possible to introduce or originate some innovative cultural events or activities, looking forward to reviving its historical characteristics while satisfy contemporary needs at the same time.

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SANGHAI TÖRTÉNETI KERTJEI ÉS PARKJA – ÉRTÉKVÉDELMI KUTATÁS

A történeti kertek és parkok kulturális és kultúrtörténeti, értékvédelmi jelentősége óriási és világszerte széles körben elfogadott. Sanghaj történeti kertjei és parkjai folytonosan változnak, megújulnak az új funkcionális igényeknek megfelelően. S igaz ez még azokra a klasszikus kerttörténeti értéket képező kertekre, parkokra is, amelyeknél az eredeti kertépítészeti térformálást bizony célszerű lenne megőrizni.

A városmegújítási folyamatokban a történeti parkok esetében mind a megőrzés alapú megújítás, mind pedig az átépítés jellegű felújítás is szóba jöhet. A parkok történeti jelentősége ugyanis nem csak a kerttörténeti emlék mivoltból fakad, hanem a kortárs megfogalmazásból is. A

Shanghai Park Management Center feladata, hogy újszerű megújítási és menedzsment programot dolgozzon ki a gyors urbanizációs fejlődés által veszélyeztetett történeti kertek és parkok védelmére és fejlesztésére.

Az elmúlt években a Tongji Egyetem három kutatási program keretében foglalkozott a sanghaji történeti kertekkel és parkokkal. Ezek közül a történeti parkok megújításával foglalkozó kutatási program (Shanghai Historic Park Conservation Research) egy hat lépcsős értékelési rendszert vázolt fel az értékvédelmi lista összeállításához, és ezzel a módszerrel a vizsgált 160 történeti kert és park közül emeli ki a legértékesebb kerttörténeti, kultúrtörténeti értékeket Sanghaj történetikert-örökségéből. ©