

EDUCATIONAL ROLE OF PUBLIC PARKS: WINDOWS TO PAST, TO FUTURE AND TO EXOTIC WORLDS KÖZPARKOK OKTATÁSI SZEREPE. ABLAKOK MÚLTRA, JELENRE, TÁVOLI VILÁGOKRA

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[HTTPS://DOI.ORG/
10.36249/55.56.3](https://doi.org/10.36249/55.56.3)

ABSTRACT

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

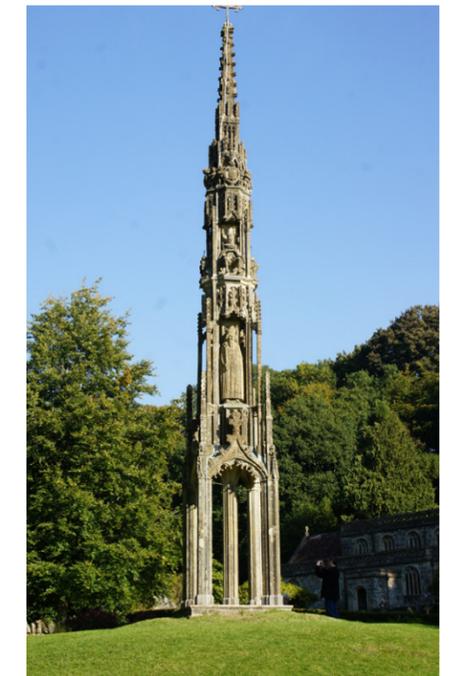
Following the progress of the theoretical background of European public parks, the article introduces the research analysis of the educational role of the parks. The conclusions drawn from the historical review and from the analysis of public parks and gardens

provide a good basis for the renovation methodology of historic parks and for the design of contemporary urban parks and open spaces, with an emphasis on their current and future educational role.

Placing the survey and assessment of the public parks into an international context makes it possible to overview the most important educational benefits of public parks to the society.

INTRODUCTION. THE CONCEPT AND ROLE OF PUBLIC PARKS

By public park, we mean those public urban green spaces that were established for the purposes of recreation in an urban area, and are equally accessible for use by any citizens. According



to the *Oxford Dictionary (2014)*, public park is “a park that is open to the public”. This is in accordance with the definition of the most important professional and cultural heritage organisations: “urban public parks were created or procured for the well-being of the public” (ICOMOS-IFLA, 2017).

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

In his work titled “*Encyclopaedia of Gardening*” Loudon describes what makes a park a public domain and how does it benefit the society. Education and dissemination of general botanical knowledge were established as the roles of the public parks, which at the same time also provided free or cheap leisure and entertainment

opportunities to the visitors, including sports activities. (Major, 1852)

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

OBJECTIVES AND RESEARCH METHODOLOGY

Based on a review of relevant international literature and an analysis of case study sites, the aim of the research is to systematically explore the outstanding educational role public parks play, and introduce the impact

1.a

1.b

Fig. 1.a: The North-West View of Bristol High Cross, with a Prospect of the Cathedral, and the Parish Church of St. Augustine (SOURCE: [HTTP://WWW.RAREOLD-PRINTS.COM/Z/18106](http://www.rareold-prints.com/z/18106) ACCESSED ON 20.03.2020.)

Fig. 1.b: The Bristol High Cross in Stourhead, nowadays (SOURCE: [HTTPS://WWW.FLICKR.COM/PHOTOS/ALWYN_LADELL/21932032515/](https://www.flickr.com/photos/alwyn_ladell/21932032515/) IN/PHOTOSTREAM/ ACCESSED ON 15.04.2020.)



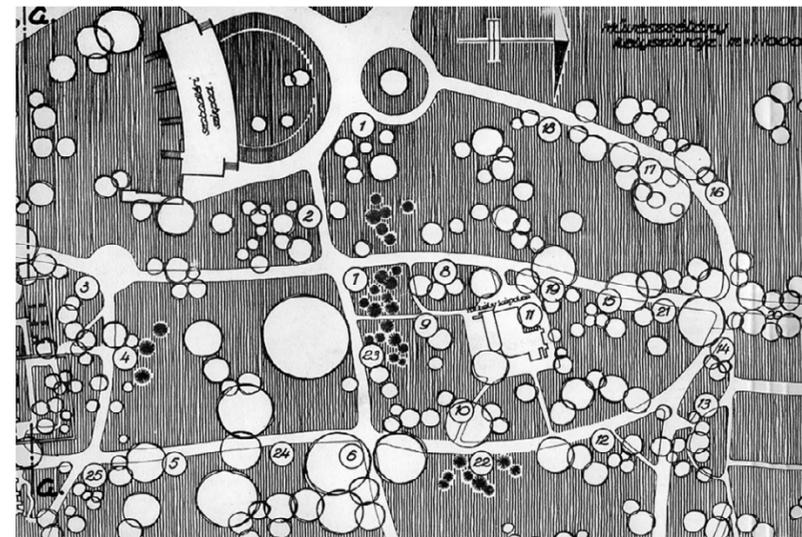
Fig. 2: Ludwig von Sckell Monument (Sckell-Saule), Englischer Garten, Munich (PHOTO BY AUTHORS, 2013)

Fig. 3: Detail from the design for the Artists Walkway on the Margaret Island by Mihály Mőcsényi. Numbers mark the proposed locations of the statues. (SOURCE: MARGITSZIGET MŰVÉSZÉTÁNY – A FŐVÁROSI TANÁCS

VB HATÁROZATA ALAPJÁN KÉSZÜLT JAVASLAT, 1963)

Fig. 4: General view of the Crystal Palace, 1851. Dickinson's Comprehensive Pictures of the Great Exhibition of 1851, from the originals painted for Prince Albert, by Messrs. Nash, Haghe and Roberts, Published: London (SOURCE: [HTTPS://WWW.BL.UK/VICTORIAN-BRITAIN/](https://www.bl.uk/victorian-britain/)

ARTICLES/THE-GREAT-EXHIBITION# ACCESSED ON 20.03.2020.)



of the ever-changing social ideologies on the design of public parks.

Regarding the methodological approach, the research is an overview of the European history of public parks. The milestones of the historic development and the main educational roles of public parks are defined in an international context, based on a review of fundamental publications of comprehensive public park research. Fundamental works were determined as publications most-cited in public park history research at national or international level. Based on a comparative analysis, educational roles characteristic to the public parks in the 19th and 20th century were established then.

The research conclusions are suitable to support the elaboration of historic park renovation methodologies and the planning of contemporary urban parks and open spaces.

DEVELOPMENT OF EDUCATIONAL USE OF PUBLIC PARKS

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

The review of the trends in public park design has clearly demonstrated the educational role of the parks. Based on the analysis of the selected comprehensive works on public park history (Hirschfeld, 1780; Meyer, 1873; André, 1879; Rapaics, 1940; Chadwick, 1966; Hennebo, 1971; Jordan, 1994; Taylor, 1995; Conway, 1996; Woudstra, 2003; Magyar, 2008; Sisa, 2014; Csepely, 2016) various substantial educational roles are possible to determine.

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

Introducing and raising awareness of historical past amongst the general public has been and is still an essential role of public parks. In his work titled "Theorie der Gartenkunst", Hirschfeld hints at the opportunity and necessity of the development of a characteristic German style in landscape design and landscape character.¹ He considers the parks as venues and tools of patriotic education. He suggests that the topic of the statues and artworks in the parks should relate to national history. In England, patriotic education dates

¹ „Ist es etwa mehr Empfehlung, wenn der deutsche Fürst einen englischen, als wenn er einen deutschen Garten hat? Lasst sich nicht eine Manier gedenken und einführen, die deutsch genug ist, diesen Namen einzunehmen?“ Hirschfeld, C. L. 1985. *Theorie der Gartenkunst II. Hildesheim*, 142.

back to an earlier period, the beginning of the evolution of the landscape garden theory. In 1712, in his work titled "Letter concerning design", Lord Shaftesbury attributes great importance to the expression and visual representation of "national taste" in architecture, landscaping and other kinds of arts. The same is emphasized by Alexander Pope in his "Essay on criticism" written in 1736. Resulting from the evolution of an ideology based on national feeling in the first half of the 18th century, Gothic style structures, as symbols of a typical English national style in architecture, were introduced the first time in the public parks of the country. Located at focal points of the design, and evoking liberty and the glorious historical past of the nation, the Gothic style features played a central role in the composition. They served as symbols of transience, monuments of national history and panoramic viewpoints alike. Classical examples are the Bristol High Cross (Figure 1a and Figure 1b),² or the monumental Albert Memorial located in the southern section of Kensington Garden in London.³

Various additional Gothic structures, minor and less significant monuments, pavilions, churches, chapels, farmyard

buildings (e.g mills) were also suitable to symbolise the historic roots, the glory of the past.⁴ Beyond the English and German examples, the promotion of national identity is noticeable in many other countries. From Sweden⁵ to Romania (Constanini, 2016), parks serving for patriotic education are present all over Europe, and the manifestation of the idea is also possible to observe in the parks of the United States (Dennis, 1998). "If people are not represented in historical national parks and monuments or, more importantly, if their histories are erased, they will not use the park... Symbolic ways of communicating cultural meaning are an important dimension of place attachment that can be fostered to promote cultural diversity" (Low, Taplin, Scheld, 2005). From the 18th century, patriotic education and the related structures, symbols, events, and even the public park design theory itself, made significant parts of the development programme of the parks, and this is also true for the landscape design and park use of nowadays. Although patriotic education was not the priority of the park design in Hungary after the World War II, it is still possible to find such examples in the parks, such as the Garden of Counties in Népliget, opened in 1973. (Bakay, 2013)

² It recalls the memory of Edward 3rd who established the independent County of Bristol in 1373. In 1756, the Cross was relocated to the picturesque park of Stourhead, where it is still possible to see as an important element of the landscape garden composition.

³ The monument was built by Queen Victoria, to the memory of his husband, Prince Albert, and was inaugurated in 1872.

⁴ For instance the Gothic Summerhouse (Gopsall Hall, Gopsall, Leicestershire), the Gothic Cottage House in Whiteknights Park (Sonning, Berkshire) and the Gothic Temple in Painshill Park (Cobham, Surrey).

⁵ "The design of Stockholm's green spaces was also increasingly affected by the belief that urban parks should reflect Swedish national identity, as expressed in Swedish nature" (Clark, 2016)

5

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Fig. 5: The Megalosaurus sculpture in Crystal Palace Park
(SOURCE: [HTTPS://WWW.FLICKR.COM/PHOTOS/PETEREED/4065650832/](https://www.flickr.com/photos/peterreed/4065650832/))

Fig. 6: Parc du Champ-de-March nowadays, bird's eye view
(SOURCE: [HTTPS://WWW.FLICKR.COM/PHOTOS/1JANSCH/3094069986/IN/PHOTOSTREAM/](https://www.flickr.com/photos/1jansch/3094069986/in/photostream/))



One of the themes of the 2014 Venice Architecture Biennale, curated by Rem Koolhaas, relates to how national identities are absorbed into a universal language. Regarding this issue, the US architect Charles Renfro, the designer of the Zaryadye Park, next to the Kremlin in Moscow, Russia, was asked, how would the park design manifest the national identity of Russia. He explained that the starting point for the project was to make a collage of four landscapes of Russia: the steppe, the tundra, the forest, and the wetland. Russia is almost entirely made up of these four landscape types, and their intention during the design was to sample these landscapes and to bring them into the park. Thus, while urban, the context also represents the ecology of the country, showing national characteristics.⁶ Several examples illustrate that, beyond their role in patriotic education, the memorials in the parks also serve for the promotion of other notions (e. g. moral, friendship) and for understanding

cultural history. The statues and monuments placed in public parks introduce distinguished persons, historic events, artists and heroes, and represent historical epochs and artistic styles. Moreover, the monuments erected in the picturesque parks also contribute to the atmosphere. Their rapid spread in the public parks coincides with the age of Sentimentalism, laying the foundation for the cult of monuments in the 19th century. Some well-known international examples worth mentioning to illustrate this, such as the Speke's⁷ Monument in Kensington Gardens (London, UK), the Johann Strauss Monument in Stadpark (Vienna), the Friedrich Ludwig von Sckell⁸ Monument in Englischer Garten Munich (Figure 2.), the Monument to Guy de Maupassant in Monceau Park (Paris) or the Memorial of the Engine Room Heroes of the Titanic in Birkenhead Park (Liverpool).

Following the European trend, significant initiatives appeared also in Hungary from the mid-19th century. The

⁶ <https://www.dw.com/en/architect-renfro-brings-wild-urbanism-to-moscow/a-17700128> acc. on 21.03.2020.
⁷ John Hanning Speke (1827-1864), explorer; he discovered the Nile's source in 1862
⁸ Friedrich Ludwig von Sckell (1750-1823), German landscape architect, designer of many parks and gardens including the Englischer Garten Park in Munich

busts of the writers Dániel Berzsenyi (1860) and Ferenc Kazinczy (1861) were placed in the garden of the National Museum, as an initial contribution to its development as a national memorial garden. This was a novel approach in Hungarian garden art. In the country, the memorial garden in Debrecen was meant to have a similar role in the 1860s, with the statue of the poet Mihály Csokonai Vitéz located there (Sisa, 2014).

Another instance in Budapest from the early 20th century is the Plan of the Artists Walkway on the Margaret Island, appearing amongst the substantial developments initiated in 1910 by the Budapest Council for Public Developments. The inauguration of the statue of the poet János Arany on the 22nd of June in 1912 also relates to this. The statue was made by Alajos Stróbl upon the commission from Archduke Joseph, and according to the will of the donor, it was placed under the „Oaks of János Arany”. Presumably, the Artists Walkway existed only as a plan, since we have no information of any other sculptures from this period. Later the walkway was extended with additional sculptures placed. The current layout originates from the 1960s, with the sculptures arranged according to the plan of Mihály Mócsényi (Figure 3). (Bercsek, 2013)

Public parks also serve patriotic education as venues for public commemorations. Commemorations provide the sense of belonging and educate people to respect social and national values. “Parades, festivals and fiestas allowed individuals to contribute to, and experiment with, national identities ... Martial music, grand fireworks and galas were among the ways in which the public parks allowed individuals

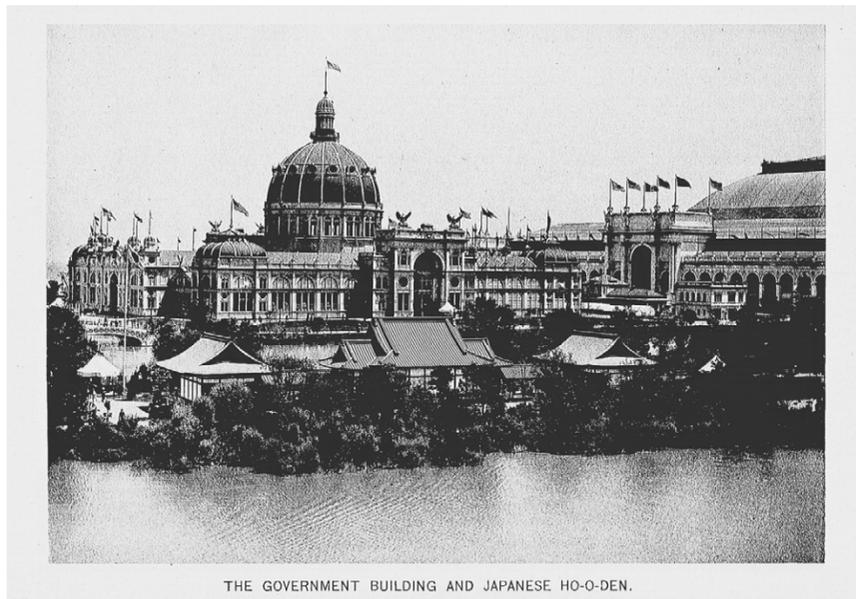
to participate in the celebration of the nation.” (Stubbs, 2013) Commemorations of Independence Day (4th of July) in many public parks of the United States of America may be quoted for reference, and a similar event takes place in the garden of the National Museum in Budapest, every year as a public celebration on the 15th of March.

With preference given to native plants characteristic to the location, the theory on plant use evolved from the mid-19th century onward supported also the patriotic education. This trend appeared first in Germany. The Friedrichshain Park in Berlin by Gustav Meyer was exemplary for designers in many other countries. The Türkenschanzpark in Vienna could be mentioned amongst the followers, where a nature trail was established to introduce native plants. Regarding Hungary, the second phase of Népliget is the best example, which was realised at the turn of the 20th century. (Csepely, 2016)

B. EXHIBITIONS INTRODUCING TECHNICAL INNOVATIONS AND CULTURAL HISTORIES

The international fairs and exhibitions, including the world expositions, were important scenes for the representation of patriotic feelings in the 19th century, and the spacious urban parks were suitable to accommodate these events. Beyond their role played in the promotion of national identity, the world expos were also significant for the propagation of scientific and technical innovation in a competitive international context.

The first world exhibition was organised in 1851 in London's Hyde



THE GOVERNMENT BUILDING AND JAPANESE HO-O-DEN.

Park, titled the “Great Exhibition of the Works of Industry of All Nations”.

The idea came from Prince Albert, husband of Queen Victoria, and it has been recorded as an exhibition of primarily industrial products. It had an influence on the development of the society in many aspects, regarding arts education, international commerce or tourism. Moreover, it has set an example, and became exemplary to subsequent international exhibitions, which were later referred to as “international expos”, and which are still being organised worldwide. “Vertiginous, fascinating vision exceeding all expectations. One does not know what to look at, where to begin, and falls in despair whether and how it would be possible to see everything. A giant temple of artworks, industry and products of the world.” – as written by Antal Csengery of the exposition in London. (Gál, 2009)

The greatest attraction of the London expo was the exhibition hall built specifically for this event in the Hyde

Park, the Crystal Palace. Designed by Joseph Paxton, a famous architect of the period, with its 39 meters internal height and 565 meters length it was an incredible technical innovation in its time (Figure 4). Its significance is shown by the fact that Paxton had been knighted after the inauguration of the giant glasshouse. (Blalock, 2001)

The first industrial exposition of the world had been visited by more than six million visitors. Amongst the other interesting objects exhibited, the steam engines and locomotives, the large foundry products by Alfred Krupp, the revolver by Samuel Colt, the daguerreotypes, and the sculptures of prehistoric animals by the London-based artist, Waterhouse Hawkins worth mentioning.⁹ (Figure 5)

The London exhibition was followed by the Paris (1867, 1878, 1889, 1990), Vienna (1873), Philadelphia (1876), Chicago (1893) and Antwerp (1894) expos, and all these 19th-century events propagating cultural history, and



Fig. 7: The plan of the Vienna expo in the Prater Park with the pavilion layout (SOURCE: ILLUSTRIRTE ZEITUNG – WELTAUSSTELLUNG, MAY 3, 1873 ISSUE, PAGE 336.)

Fig. 8: The hööden (鳳凰殿) exterior and the U.S. Government Building. (SOURCE: ARNOLD, C. D., HIGINBOTHAM, H. D.: OFFICIAL VIEWS OF THE WORLD'S COLUMBIAN EXPOSITION HTTPS://WWW.NDL.GO.JP/EXPOSITION/ DATA/L/208L.HTML#EXHIBIT_1)

⁹ The prehistoric animals (*labyrinthodont, teleosaurus, megalosaurus, iguanodon, megaceros*) were built under the guidance of professor Richard Owen who established prehistory as an academic discipline and who introduced the word “dinosaur” to the language. (Conway, 1996)



attracting several million visitors were accommodated in urban public parks.

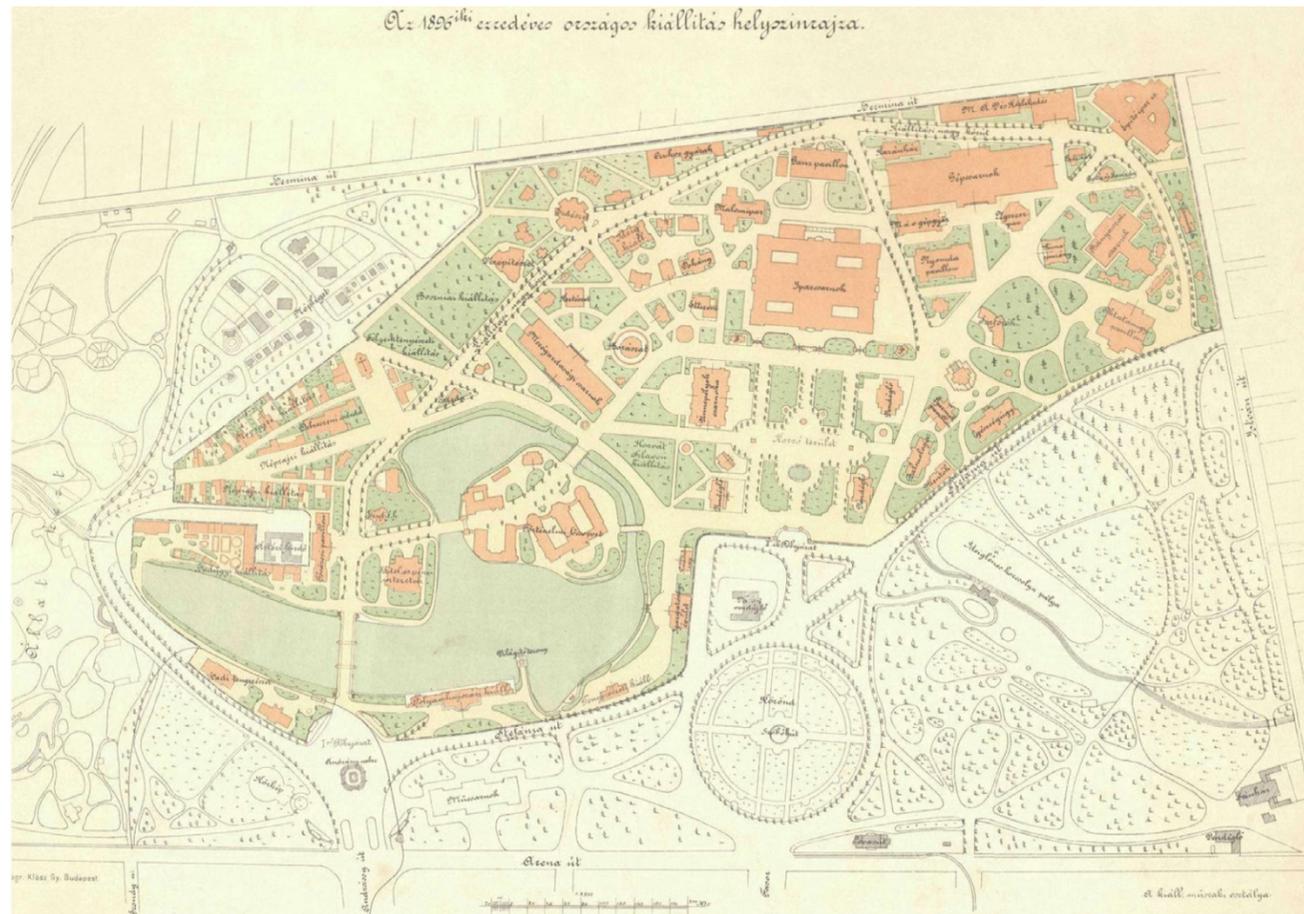
Paris expos took place in Parc du Champ-de-March, that time located outside the city walls, which was designated a public park in 1780 (Figure 6). The area had been the site of public events since ancient times, as a gathering and training field for the Roman army. Several more outstanding events of the history of France relate to the park, such as the Festival of the Federation (Fête de la Fédération), the massacre on the Champ de Mars, the execution of major Bailly, and the Cult of the Supreme Being (l'Être supreme) at the zenith of the French revolution.

The 1873 world expo in Vienna was held in the largest public park of the city, on 233 hectares, under the slogan “Austria invites the World!” The exposition served to consolidate the status of the Austro-Hungarian Monarchy amongst the great powers, promote Vienna into the position of a metropolis, gaining grounds against the rival

city of Berlin. Almost 52,000 exhibitors were introduced in nearly 200 buildings. The main building of the Rotunde, comparable to the integral exhibition space of the Crystal Palace in London, aimed at expressing the unity of nations. At the same time, the plan of the exhibition also included the layout composition of pavilions in the vast grounds of the park. (Figure 7)

Martin Wörner (Wörner, 1999) considers the 1876 Philadelphia exhibition¹⁰ as a milestone in the development of the pavilion layout. This time dozens of pavilions were built, with references to national or local history. Two years later, the 1878 Paris expo then formally announced the concept of national architecture for the pavilions. Along the idea of “Rue des Nations”, all foreign countries invited had an opportunity to define their own image through design, with reference to a significant building or the application of the national characteristics in architecture. The later expos were organised

¹⁰ The World Exhibition (The Centennial International Exhibition) was located in the Fairmount Park, the largest municipal park in Philadelphia, Pennsylvania, represented by a group of parks located throughout the city, on over 830 ha, established from 1855 to 1867. In: https://en.wikipedia.org/wiki/Fairmount_Park (accessed on 19.03.2020)



along the same idea, with each nations articulating their own characteristics in the design of the pavilions.

Some of the countries based the design of their pavilions on famous buildings from a specific historical period (based on the Elizabethan manor houses for England, on “Fachwerk” architecture for Germany, on the towers of Kremlin for Russia, and along a similar concept for Spain, Netherlands and Italy). At the same time, the alternative, national approach took the design patterns from vernacular architecture (Lakner, 2000). The relation between the architectural design of the world expos and vernacular architecture is therefore diverse, and the three classical fields of rural cultural heritage, vernacular architecture, folk costumes and folk arts and crafts were generally all promoted to visitors.

The pavilions of the World's Columbian Exposition in Chicago, held on the 400th anniversary of the discovery of the American continent, occupied an area of 200 hectares. The exhibition

opened its gates in the Jackson Park, designed by Frederick Law Olmsted, in cooperation with Daniel H. Burnham and John Wellborn Root. In this case, we can see an example where the parkland was first developed as the host site of a World Exhibition. Moreover, Jackson Park featured the first public golf course west of the Allegheny Mountains, which opened in 1899.

Another famous element, the Jackson Park's Japanese gardens, were created during the 1893 World's Columbian Exposition, with a garden and a Japanese hōōden (鳳凰殿) (Phoenix Temple) for the government of Japan as a pavilion for the exposition. (Figure 8) The pavilion was based on the hōōdō (鳳凰堂) (Phoenix Hall) of the Byōdō-in Temple (平等院) in Kyoto. After the opening of the international exposition, the hōōden (鳳凰殿) was even more highly regarded, and many of the visitors commented that the structure was exotic and elegant. It is well-known that Frank Lloyd Wright was influenced by the hōōden (鳳凰殿).



Fig. 9: The layout of the 1896 National Millennium Exhibition. (SOURCE: [BUDAPEST TÉRKÉPEINEK KATALÓGUSA 3824] BFL, HADTÖRT. TKTÁR G I H 1469, OSZK TM 1043, OSZK TM 1477: COLOUR.)

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

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

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

The 1885 Budapest exhibition brought extensive landscaping, the Stefánia Avenue was extended into the City Park, the Industrial Hall was built up as a permanent structure with a promenade decorated with rectangular flowerbeds in front of it, and the old Exhibition Hall (Millenium House nowadays) also originates from this time. The plan for the 1896 exhibition (Figure 9) basically respected the winding character of the park walkways, with an irregular exhibition boulevard, adjusted partly to the promenade running along the edge of the park, added, and a bridge

arching over the pond discretely fitted into its environment (Sisa, 2014).

C. INTRODUCING EXOTIC WORLDS

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

The Japanese garden and the Ho-o-Den temple at the 1893 world exhibition in Chicago were built upon the initiative of the government for the promotion of the national image and representation. It had a great importance for North American citizens to get an insight into an isolated culture they had not really known before. As it is generally known, public parks had played a great role in introducing exotic countries and cultures since much earlier. The stream of ideas was never unidirectional only. The British who were pioneers in European garden culture and the establishment of public gardens, learned a lot from India and China,¹¹ and this knowledge was transferred to the Continent partly by the means of public parks.

In the second half of the 18th century, the books of William Chambers on Chinese arts and gardens were published.¹² Architectural elements, motifs and common objects from the Far East were becoming more and more

¹¹ “Luoyang, the eastern capital ... had been redeveloped, to such an extent that provided home for more than two million inhabitants. People had their recreation in large public parks and museums. The palace gardens were flourishing on vast terraces ornamented with pavilions and supported by retaining walls, providing distant views to the lakes and bays ... In these glorious early days of the Tang dynasty China became the exquisite ornamental garden of whole Asia, exceeding the grandeur of the courts of the Samarkand, Damascus or Baghdad khans or khalifahs” In: Needham, J. (1954): *Tudomány és civilizáció Kínában (Science and Civilisation in China)*. Cambridge, p. 240.

¹² Chambers, W. (1757): *Designs of Chinese buildings, furniture, dresses, machines and utensils to which is annexed a description of their temples, houses, gardens*. London. Chambers, W. (1759): *A treatise on civil architecture in which the principles of that art are laid down and illustrated by a great number of plates accurately designed and elegantly engraved by the best hands*. London. Chambers, W. (1763): *Plans, Elevations, Sections and Perspective Views of the Gardens and Buildings at Kew in Surrey*. London. Chambers, W. (1772): *A dissertation on oriental gardening*. London

present in Europe (Fig. 10.a - Fig. 10.b). The Chinese pagoda designed by Chambers in 1761-62 still exists in the Kew Gardens, and many other later instances from the 19th century also illustrate the popularity of these structures evoking exotic cultures in public parks (one of the best known Chinese style structure in the Continent is the pagoda in the Englischer Garten in Munich).

In addition to Chinese pagodas and tea houses, exotic structures of other periods and regions also appeared in the public parks of the 19th century in order to enhance the prospect (Greek theatre, Turkish Bath, Arabic mosque). In the course of the 19th century, owing to their appearance (colours, shapes, architectural characteristics, symbols), the exotic garden structures played an important role in the introduction of distant Far Eastern cultures, novel to the European societies at this time. The educational role of their aesthetic qualities, and often the mythological elements they bear is evident in the fields of history and arts. Often, the structures also refer to outstanding civilisations of history. The Chinese house (and garden) to oriental wisdom, the pyramid and obelisk to the culture of Egypt, the temple of Pan to the Greek Arcadia, the altar and the stele to the antique Rome (Jámbor, 2009). And although these elements first appeared in private gardens and castle parks in Europe, from the 19th century many of them became and are still public domains.

Owing to its architectural design and the statue of Neptune on the bell-roof, the musical Bodor Fountain in Budapest, built adjacent to the Japanese garden on Margaret Island recalls the atmosphere of the antiquity. According to the plaque mounted to the side of

the structure: "The fountain is a true copy of the one by Péter Bodor, Székely handyman, built in 1820-22 and demolished in 1911 in Marosvásárhely (Targu Mures)". The fountain recalls similar structures of West European parks that were inspired by antique and exotic cultures. (Figure 11a-11c).

In Birkenhead, there is also a Swiss bridge, and in Peel Park, Salford, the Victoria Arch built in 1859 featured Indian elements in its horseshoe arches and oge-shaped finials.

Amongst the park pavilions of exotic design, the bandstand played a special role. It was so popular that it became a compulsory element of all public parks by the second half of the 19th century. Concerts by military and workmen's bands were held on weekday evenings and Sundays in the summer. A wide range of classical music was performed, and music was considered to have an important positive influence. The bandstand was seen as another aspect of the reforming potential of the parks' educational influence.

The use of the buildings, structures and other functional units in the parks was usually regulated also for educational purposes. Park buildings, shelters and refreshment rooms were often closed during the time of church services on Sunday, in order to encourage people to go to the church. Another solution was to use them for educational activities as a museum, library or art gallery and this conformed with the educational aspirations of the park promoters. For instance, in Manchester the City Art Gallery had branches in five different public parks (Conway, 1996).

The colourfulness and diversity of the gardens of Far East were adapted

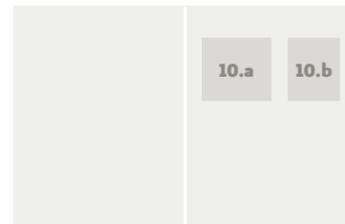
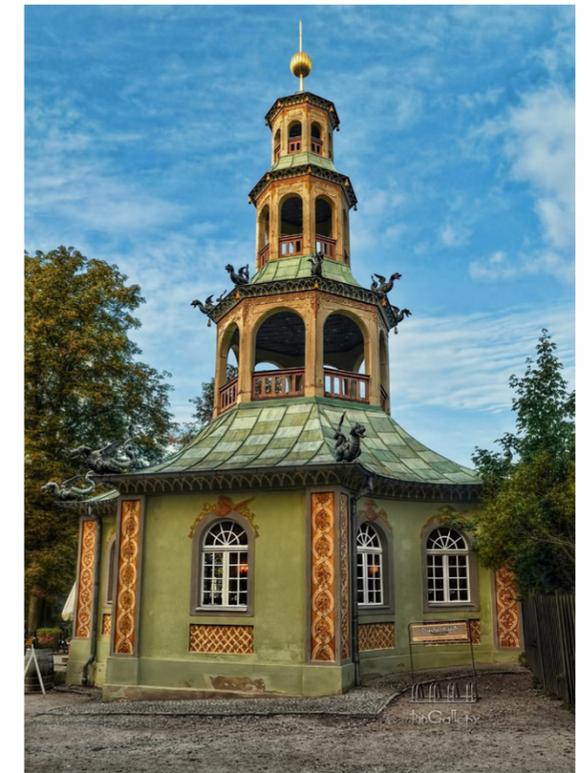


Fig. 10.a: Chinese Tea House, Sanssouci Park, Potsdam, Germany, 1755-64 (SOURCE: [HTTP://ANTIQUEFRENCHLIVING.BLOGSPOT.COM/2010/11/NEW-GIVEAWAY-HARRISON-HOWARD-CHINOISERIE.HTML](http://antiquefrenchliving.blogspot.com/2010/11/new-giveaway-harrison-howard-chinoiserie.html))

Fig. 10.b: Chinese Dragon Pavilion, 1770-72 (SOURCE: [HTTPS://WWW.DEVIANTART.COM/PINGALLERY/ART/DRAGON-HOUSE-IN-SANSSOUCI-PARK-337853154](https://www.deviantart.com/pingallery/art/DRAGON-HOUSE-IN-SANSSOUCI-PARK-337853154))



in order to renew the landscape garden style that became overmuch blank by the mid-19th century, and was applied as the main style of the public parks. This implied not only the use of oriental structures, but following Far Eastern patterns, hills, ponds, creeks and waterfalls also appeared in the parks, introducing the visitor into the unique and spectacular visual appearance of the Eastern landscape and garden culture.

Beyond the ornamental role, the use of exotic plants was also an effective tool from educational aspects. In the first half of the 19th century, the collectors garden style started to spread in British public parks. While in the beginnings, the collectors garden reflected primarily the botanical passion and interest of the owner or founder, later it became an important tool of environmental and scientific education.

It was also Britain, where arboretums first appeared as public parks. Amongst the first ones, Westonbirt Arboretum (1834), Bicton Arboretum (1839), Derby

Arboretum (1840), Bowood Pinetum (1848) and Nottingham Arboretum (1850) worth mentioning. The arboreta played an important role in education, interpretation and practical introduction of horticultural sciences since the beginnings.

The word "arboretum" first appeared in John Claudius Loudon's article in "The Gardener's Magazine" in 1833, but the concept had been established for long by then. According to Loudon's definition, the arboretum is a collection of exotic and native trees, with all species represented by a single specimen,¹³ so that to provide the most diverse plant collection possible in the area available.

In Hungary, following the example of the Chrystal Palace in London, a palm glasshouse was designed with the purpose of botanical education of the public. The architects, János Hein and Albert Schikedanz, proposed the building to be placed on the top of Gellért Hill in the 1890s. The direct impact of the exemplar is also reflected by the fact that the central building was

¹³ „Loudon was the first to recommend arboreta as collection of both foreign and native trees - never more than one specimen of each kind...” (Quest-Ritson, 2003.)



named Chrystal Palace. (Csepely, 2016) Although the proposal was not realised, it was followed by several examples of garden details during the planning of Hungarian public parks, which were to improve the horticultural knowledge of the visitors. This idea was also present after the World War II, as illustrated by the small botanic garden established in the City Park in the 1960s. (Bakay, 2013)

SUMMARY

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

The historical review of public parks highlighted the fact that the educational

role of the parks has always been inevitable in the course of their development. In this aspect, we would underline patriotic education, which, in addition to teaching about the past, and delivering or sometimes reinterpreting historical knowledge, implies also individual and social commemorations, social cohesion, and awareness raising about cultural heritage (statues, memorials, intangible heritage elements etc.). At the same time, the major public commemorations also raise awareness about the importance of mutual respect and acceptance of national emotions.

General dissemination of knowledge, promotion of technical innovations and scientific results from the 19th century until nowadays may be interpreted as a complementary to school education, and is considered nowadays as a fundamental form of adult education. Beyond the didactic introduction of interesting and unique innovations (exhibitions, zoos and botanic gardens, nature trails etc.) and the awareness raising about the environmental values, all forms of knowledge dissemination have been and still are and important role of public parks.

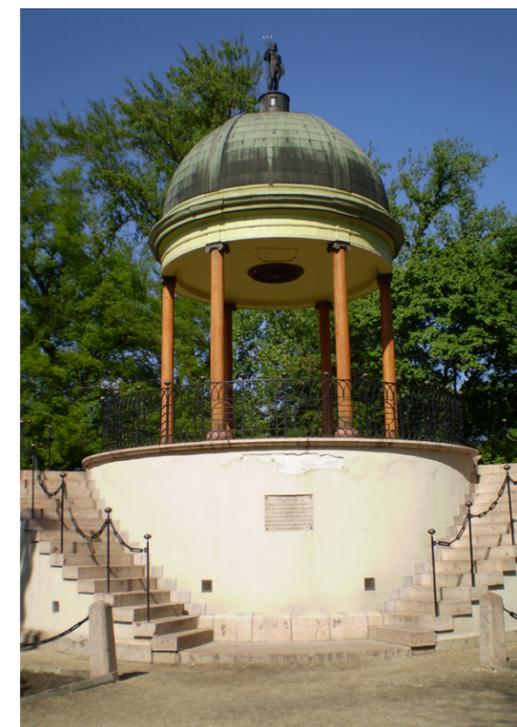
The introduction of exotic landscapes and cultures marks an outstanding



Fig. 11.a: Temple for Henry Willoughby: elevation. Design by Sir William Chambers, ca. 1780¹⁴

Fig. 11.b: The Beacon in Staunton Country Park. Design by Lewis Vulliamy, 1830 (Jones, ed) (SOURCE: [HTTPS://IMAGES-PRODUCTION.GARDENVISIT.COM/UPLOADS/IMAGES/15967/STAUNTON_COUNTRY_PARK_377_JPG_ORIGINAL.JPG](https://images-production.gardenvisit.com/uploads/images/15967/STAUNTON_COUNTRY_PARK_377_JPG_ORIGINAL.JPG))

Fig. 11.c: The Bodor Fountain on Margaret Island, Budapest. Design by Peter Bodor, 1811-12 (PHOTO BY THE AUTHORS (2019))



epoch in the history of public parks. These parks attest the openness of the society, the spread of progressive ideas, and due to their artistic components, they support also the development of aesthetic sense. Many of the exotic elements, functions and symbols applied to historic parks are still popular to use as common features, and became integral and often essential parts of the public parks of nowadays (pavilions, decorative artistic features, plant use etc.).

The educative impact of the public parks on the visitors was obvious. This has also been proven by statistical data, already in the 19th century. An article published in 1857 in the "Transaction of the National Association for the Promotion of Social Science" noted that three years after the opening of West Park in Macclesfield (UK) in 1854, drunkenness and disorderly conduct have decreased by 23%, gambling by 50% and the use of profane language by 60%. (Conway, 1996)

The educational role of the parks persists, but the classical (historic) educational roles have partly changed. Beyond the functions and uses, the methodology of the planning (or renovation) process of the parks has also

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

¹⁴ <https://www.royalacademy.org.uk/art-artists/work-of-art/copy-design-of-temple-for-henry-willoughby-elevation>

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KÖZPARKOK OKTATÁSI SZEREPE. ABLAKOK MŰLTRA, JELENRE, TÁVOLI VILÁGOKRA

Az európai közparktervezés kezdetei a 18. századig nyúlnak vissza. Az első közparkok a rekreáció, a szabadtéri szórakozás és a társadalmi reprezentáció jegyében születtek. A közparkok megjelenésük óta különböző korok és stílusirányzatok művészi üzeneteit, változó társadalmi ideológiáit és műszaki vívmányait közvetítették használóik felé. Kompozíciós elveik, formai megjelenésük és szimbólumaik révén fontos oktató-nevelő szerepet játszottak a mindennapokban.

A cikk átfogó fejlődéstörténeti áttekintésre alapozva mutatja be a közparkok oktatási és nevelési szerepének elemző feltárását. A nemzetközi kontextusban végzett történeti elemzés európai szinten is rálátást biztosít a közparkok oktatási szerepének fontosságára, népművelő jelentőségére a kezdetektől napjainkig.

A cikk célja rávilágítani arra, hogy a közparkok oktatási, köznevelési szerepe mindig is egyértelmű volt fejlődéstörténetük során. Ebben a vonatko-

zásban kiemeljük a hazafias nevelést, ami a múlt megismerésén, a történelmi ismeretek átadásán, esetenként újraértelmezésén túl az egyéni és közös megemlékezést, az összetartozást, a kulturális értékek tudatosítását (szobrok, emlékművek, történelmi emlékezet stb.) segíti. A nyilvános, tömeges megemlékezések ugyanakkor egymás nemzeti érzelmeinek az elfogadását, tiszteletben tartásának fontosságát is tudatosítják a parkhasználókban.

Az általános ismeretterjesztés az új technikai vívmányok és tudományos ismeretek népszerűsítése a 19. századtól napjainkig az iskolai oktatás kiegészítőjeként értelmezhető, s mai szemmel nézve a felnőttoktatás egyik formája. Az érdekes és különleges újítások didaktikus bemutatása (kiállítások, állat- és növénykertek, tanösvények stb.), a környezet értékeinek tudatosítása mellett az ismeretterjesztés minden formája a közparkok fontos feladata volt és maradt.

Az egzotikumok, idegen tájak és kultúrák bemutatása egy nagyon fontos korszakát képezik közparkjaink történelmének. Társadalmi nyitottságról, a haladó eszmék elterjedéséről

tanúskodnak, s művészi összetevőjükön keresztül az esztétikai érzék fejlesztését segítették. A múltban alkalmazott idegen közpark-elemek, funkciók és szimbólumok közül nagyon sokat átvettünk, napjainkra ezek teljesen beépültek a parkhasználatba, közparkjaink szerves és sokszor elengedhetetlen részeit képezik (pavilonok, művészi értékkel bíró dekorációs elemek, növényalkamazás, stb.)

A kutatás következtetései jó kiindulási alapot szolgáltatnak történeti közparkjaink megújítási módszertanához illetve a kortárs városi parkok tervezéséhez, különös tekintettel a közparkok és szabadterek jelenlegi és jövőbeni oktatási-nevelési szerepére. ©