

HISTORIC PUBLIC PARK DESIGN – A CASE STUDY ON COMPLEX LANDSCAPE HISTORY EDUCATION

SÜDPARK KLEINBURG BRESLAU

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SÜDPARK KLEINBURG BRESLAU

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The second half of the 19th century was extremely rich in establishing new public parks all over Europe. The urban renewal of Paris, Vienna, Barcelona, the new Gardenesque style of J. Paxton, H. Repton, W. Nesfield, Ch. Barry, C. Loudon, the functional approach of A. Alphand and F.L. Olmsted, and the eclectic forms of the two great German designers P. J. Lenné and G. Meyer¹ all influenced the ways cities looked at their unbuilt suburbs as new potentials for future urban development. There was a successful design competition in

1892 for a new public park, 'Südpark' of Breslau, Kingdom of Prussia (now Poland / Wrocław). The contest was unique in the sense that a part of the competitors' documents were published on the columns of Möller's *Deutsches Gärtner Zeitung*. The park was realised around 1900, and rich historical sources are still available (plans, maps, postcards) on its later phases, too. The park exists today, so one can follow the 120 years of historical development very clearly. This paper has two goals, the first one is educational – to

¹ G. Meyer: *Lehrbuch der schönen Gartenkunst: mit besonderer Rücksicht auf die praktische Ausführung von Gärten und Parkanlagen*, Berlin, 1873.

explain complex sequence of interactive activity for garden-history classes with landscape architecture students (part I). The second goal is analytic: to get deeper understanding of the style and taste (composition, function, form, fabric, planting, details) of the turn of the century park design and the typical planning solutions of the time (part II.)

I. COMPLEX EDUCATIONAL SERIES ON A PUBLIC PARK (ACTIVITY 1-7.)

In this chapter, the structure of activities will be explained and illustrated with original sources. The aim of this series is to advert student's attention to solving functional problems, to design issues regarding forms and planting, and secondly, to develop skills in using historical sources and improve critical evaluation, based on the analytical comparison. "Garden and Landscape History" is a key module in the education curriculum of the MLA (Master of Landscape Art) Program of the Szent István University.² This case study was fitted into the frame of this course. To ground the basic knowledge of students, they heard a 3 hours-long lecture on urban planning of the 19th century as well as about the establishment and development of public parks all over Europe and the USA. A lecture was also introduced on Margaret Island, one of the best-known parks in Budapest, where we also had a field walk on the following day. The complex series of activities discussed below, were done on the 17th of February³ as a long afternoon session (3,5 hours) with additional homework to prepare.

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

In the first phase, the teacher explains (15 min.) the general circumstances

of the 'Südpark'-competition.⁴ The city of Breslau made the call for planning a new public park on the southern outskirts called Kleinburg/Borek, on 30 hectare, in order to increase the future development of public utility services and a new villa-housing. On the south side was the embankment of the railway, and three private grounds were also included (A- long parcel for future housing, B- private plot, C- small cemetery of Kleinburg). Other requirements from the city included: 8000 m² of restaurant and concert area, 2000 m² of parking for carriages max. 250 m far from the restaurant, 1 ha Playground, a pond area; a head-gardener's house with garden. The designers had free hand, except for the following requests: to place the pond close to the restaurant as well as the playground – so that the "parents could keep an eye on their lovely kids, while drinking beer",⁵ the main-hall not to be located close to the train – because of the noise and stream of trains, the audience of the open-air concerts should not face to the sun, the gardener's plot must be far from the villa-zones because that could disturb the wealthy owners. 72 plans were handed in for the competition, but the Möller's Magazine introduced only six tenders in its' issues.

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

The student groups discussed the questions and noted their remarks,

² The teacher of the module is Anna Eplényi PhD, associate professor since 2013. The module contains 48 lectures, tests, oral exam, A2-posters and design-sketchbook activity in order to develop various skills in historic knowledge.
³ The exercises were done with Erasmus LA-Students in the spring semester of 2020 – Szent István University, Fac. of Landscape Architecture and Urbanism; within the frame of the course "Public park of Vienna" (teacher: Anna Eplényi PhD): Akin Yesim, Doğan Zehra Betül, Dotto Coralie, Goldenberg Ezequiel Iván, Itak Deniz, Kurasa Kristina, Le Dù Evan, Piccinin Chloé Jacqueline, Janusz Filipiak
⁴ 'Die Entwürfe für den Südpark in Breslau I-VII'. in: Möller's *Deutsche Gärtner Zeitung*, Erfurt, 1892. (VII. Jahrgang), pp. 99-100., 118-121., 154-156., 177-180., 209-210., 221-222., and 452-454. online: <https://digital.lib.tu-berlin.de>
⁵ "Da muss der Spielplatz unbedingt nahe der Restauration liegen, damit die biertrinkenden Eltern die spielenden lieben Kleinen stets unter Augen halten können." in: Möller's, p. 100.

ideas on the plans, marking things as views, roads, functional zones etc. They came up with plenty of conclusions in 45 minutes. In the following part, the authors will describe the 6 plan briefly based on the Möllers Magazin's text and our personal comments.

© The design proposal by Ed. Hoppe, landscape gardener from Berlin:

A main driveway with slender curves runs through the park, allowing easy access to the park from all sides along with many other pedestrian entrances. The restaurant and the concert square are situated along a long axis at the northern part of the park with direct connection to Parkstrasse and the wagon parking area. This focus point is kept far away from the disturbance of the railway on the south, providing a clear view to the rest of the park. The lake has a natural appearance with smaller bays increasing the length of shoreline. The connection to the main water body is accentuated with pedestrian bridges. A Belvedere is located as the highest point in the southern part, making it visible from different parts of the park. Dense, forest-like plantation is used to screen all the built up features and the surroundings in order to create the atmosphere of a truly natural landscape. The southern area is especially condensed with trees to mitigate the disturbance of the close-by railway. There are only 3-4 great vistas, stretching throughout pathways providing interesting experience of alternating enclosed spaces and sudden openings. Longish, exedra and hippodrome forms are used.

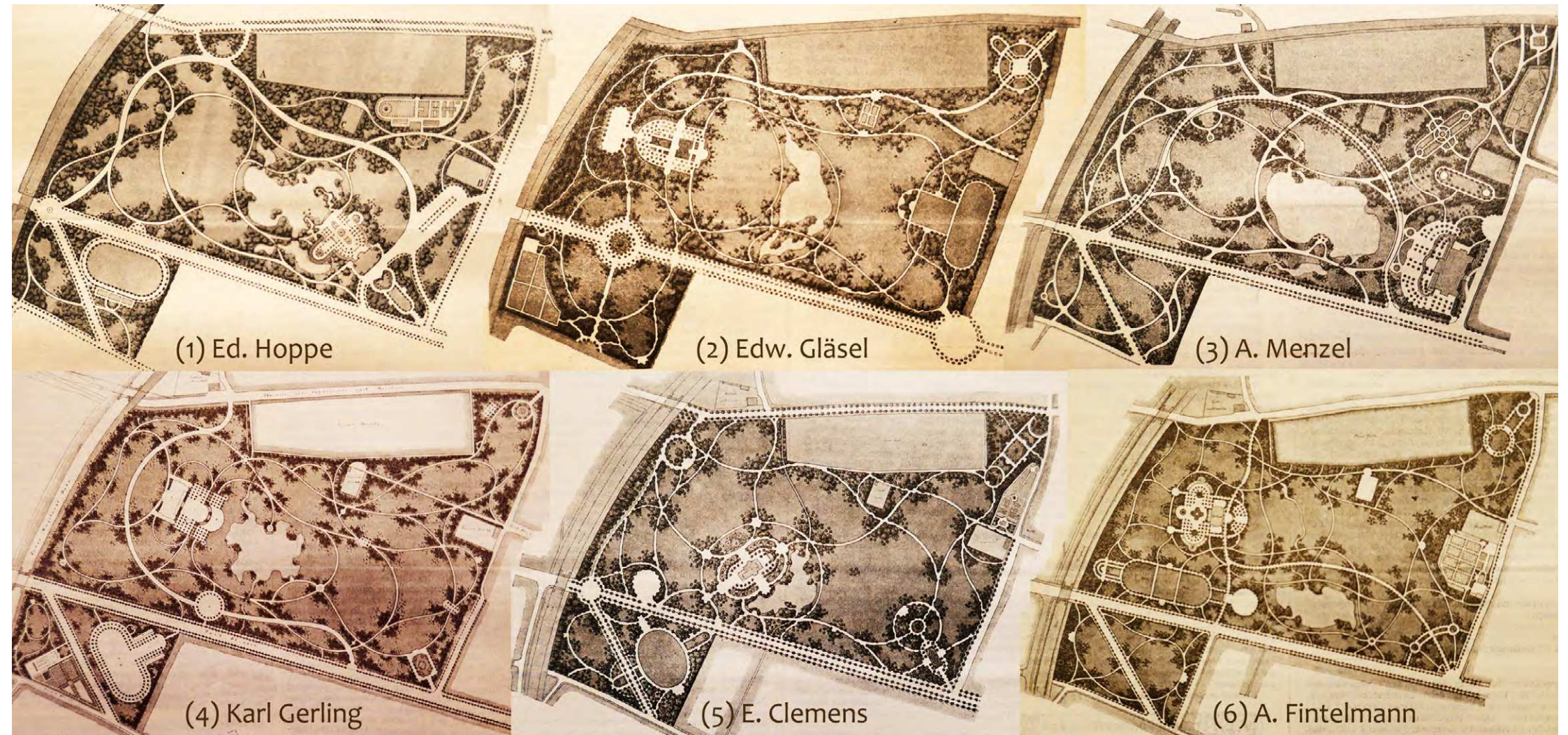
© The design proposal by Edw. Gläsel, landscape gardener from Copenhagen:

A main driveway is planned to allow good access and smooth movement throughout the park. It leads by the cemetery along the western belt to the south, where the park's hall is proposed

to be. The building and the concert square are on a round-arched square, surrounded by fast-growing (conifer) forest to protect it from the train, keeping an unobstructed view of the whole area. The square is designed with a central, rectangular carpet bedding surrounded by a grove planted in fan form. The playground and sports field (10000 m²) is laid out at the northern end of the complex, filled up to a height of 123 m, which means that the visitor of the park can sit at the end of the square and enjoy a nice view over the middle part of the park. The pond (9600 m²) has a water depth of 2 m, and a large part of the excavated soil is intended to fill Parkstrasse. The intersection on the main road is a strong central focus point, with an outer oval route for riding, and carriage joyride. Additional shorter vistas are provided, separated with clumps - while the inner areas are kept almost empty. Suggested plants are native trees: Fagus, Quercus, Acer, Aesculus; Conifers: Abies, Pinus, Larix and some special conifers etc., Park trees and shrubs., Finer shrubs: Rhododendron, Roses and perennials., and Trees and shrubs: Alnus, Salix, Betula, Prunus, Padus, Cornus, Spiraea etc.⁶

© The design proposal by A. Menzel, garden architect from Cologne:

The design principle applied in this proposal is dual and simple: the southern part is more natural, while the northern part is rather eclectic and formal. This is especially true for the design of the concert square, lacking any exaggerated formal luxury. Except for the two music pavilions, there are no other large sheltered halls, since the proposed hall is large enough and designed to be intact during the summer months and in a way that provides a clear view over the park from every aspects. The same principle of simplicity prevails in the elliptic rose gardens. Cosy sitting areas located at various eye-catcher



6 in: Möller's, p. 118.

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

© The design proposal by Karl Gerling, head gardener in Bockenheim-Frankfurt am Main: The restaurant hall occupies a dominant position on the highest point in the south. A wide advantageous view of the park is provided from

the great formal terraced area: more than 100 trees in a grid-layout offering a pleasant sheltered place at any time of the day; while no bedding appear here. The very meandrous shape of the pond (1.20 m deep) is adapted to the natural terrain, immediately next to the concert square - as requested. Two main pedestrian entrances to the park are designed with small eclectic parterres decorated with flowers and leafy plants. A main S-curved road (6 m) connects the 2 side-roads with a crescent (it's function is unclear); other secondary paths running through the terrain with slender sinus-pretzel curves offering a full panorama to the relatively generous spatial system. The designer considered that the playgrounds, sportsgrounds and gardening-plots do not fit into the framework

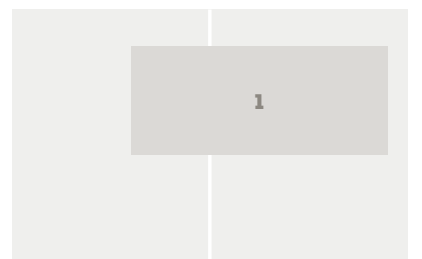
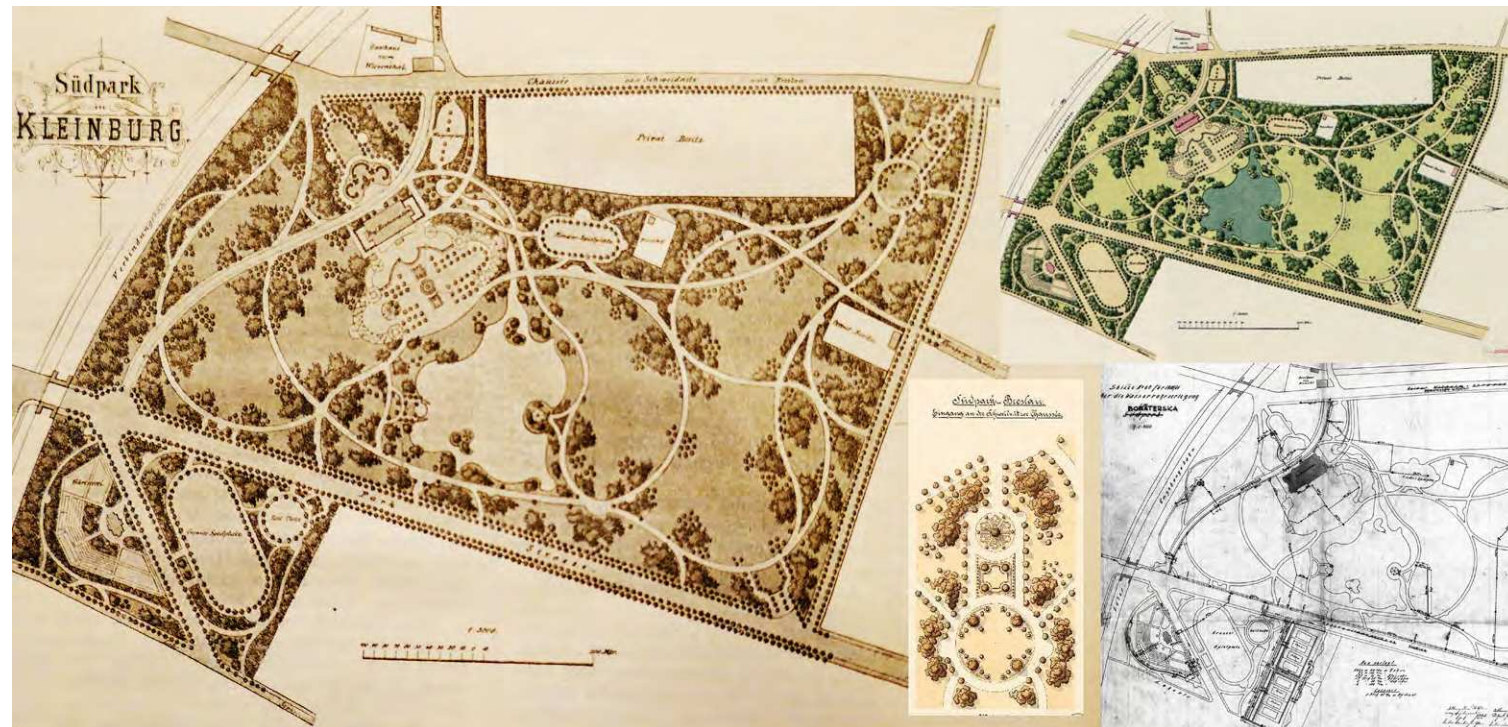


Fig 1.: 6 proposals for Südpark Kleinburg, Breslau introduced in the Möller's Magazine (1892)



of a natural main parkscape, so they located them on the separated triangular part, hidden by planting. Tall and strong trees are planted in large quantities along the rail traffic to screen the view of the steep embankment. Comparing the 6 proposals, we can state, that the ratio of the woody plants is the lowest in this case, and the groups of trees and scrublands are strictly located only around the intersection of paths and on the belt-border of the park.

© The design proposal by E. Clemens, stadt - Obergärtner in Berlin: The proposed arrangement of the whole park was to offer an effective distribution of bright / shady spaces by the means of planting, supported by gentle changes in elevation and a system of paths with smooth continuity. Lawns have smooth, sunken, bowl-like terrain modification offering directed inner views. At the two corner-entrance zones, axial, symmetric spaces are to see with alleys, flowerbeds, surrounded by high-stemmed rose trees. One should note the unique form of a "small bite" into the circular forms, which orientate the visitor's eye to the park vistas. Pretty flowering shrubs like Philadelphus, Syringa, Weigela, Prunus, Cytisus etc. are planted along

the paths and some rare and special trees are to be near the regular flowerbeds and near the restaurant. This central zone has an elevated, simple oval shape with a relatively narrow terrace around, linked with a smaller pond (compared to the other proposals). The hippodrome (1 ha) is placed in the triangular area here as well.

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

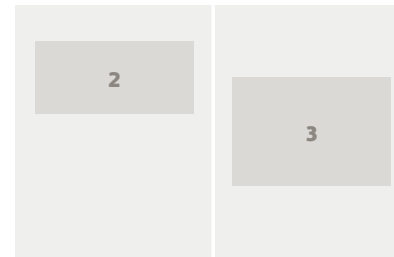


Fig. 2: The finalised plan of 'Südpark Kleinburg' by the City, (SOURCES: MÖLLER'S, P. 452, A DETAIL OF THE NW ENTRANCE, AROUND 1900 HTTPS://POLSKA-ORG.PL/672817,FOTO.HTML?IDENTITY=

508994, AND THE WATER-SUPPLY PLAN FROM 1910, HTTPS://POLSKA-ORG.PL/971839,FOTO.HTML) **Fig. 3:** A Postcard Montage of Südpark - Kleinburg around 1900-10,

(ORIGINAL PICTURES: HTTPS://POLSKA-ORG.PL/508994,WROCLAW, PARK_POLUDNIOWY.HTML, MONTAGE BY A. EPLÉNYI)



pretzel shaped here, but provides dense connections in a variety of directions with many crossroads. A direct accessibility is provided for the residents of the private residential area on the west (A).

2nd activity: Students' Evaluation - Oral discussion within the class

After the given 45 minutes, the whole class gave responses on the plans with their remarks. For each plan, 5-10 minutes of group time was available. For each plan, a different group

started the evaluation: *how much the requested goals were achieved in the proposals, what is the main character and style of the design, etc.* - and other groups could add extra comments.

3rd activity: Student 'Jury' voting

After the parallel comparison each group voted for the 1st, 2nd, 3rd prize, results were summarized on the board. The real winners of the past were only disclosed to the students now: No 1st prize was awarded, 2nd prize:

Fig. 4: The Südpark around 1920-25, (SOURCE: [HTTPS://POLSKA-ORG.PL/900322,FOTO.HTML?IDENTITY=3461913](https://polska-org.pl/900322,FOTO.HTML?IDENTITY=3461913))



Ed. Hoppe (1), 3rd prizes: Clemens (5), Fintelmann (6), Gläsel (2), Menzel (3). Comparing to the student result, their finalist was also Hoppe's plan, the 2nd Menzel's and the 3rd Gerling's.

4th activity: The realised final plan of the Südpark Kleinburg – joint discussion (20 min)

Months after the award ceremony, H. Richter, the head gardener of Breslau and other jury members decided to develop a new plan combining the best solutions from all the proposals. They came up with a final solution described in detailed on the columns of Möller's Magazine.⁷ This plan was set according to the original goals mentioned above, but some more objectives were raised by the Magistrate:

- (a) To place the Restaurant on an elevated platform, far away from the railway, guests to be placed on the silent side with nice landscape to see.
- (b) To locate the pond near the terrace.
- (c) To move wagon-parking close to the road and to the restaurant as well.
- (d) To place the small kid's playground so that no traffic should be in-between and that the children's hubbub cannot disturb visitors.

- (e) To place the school kids's sports field (roman circus form, ca.1 ha), the circular riding track and the garden- ing service on the separated part.
- (f) To place the connecting inner roads so that they would not reduce the useful areas of the park.
- (g) To establish a viewpoint by the embankment as a look-out point.

The connecting road through the park has a lane of 7 m, alongside a riding path of 4 m, and a footpath of 3 m wide, the main footpaths are 5m, the others 3-4 m wide. The elongated paths and serve the visitor as a silent driver, showing them the most outstanding spots in the park. A powerful view of wide lawns opens across the pond with natural islands, and dark green foliage. There are two built features by the pond: a terrace with balustrade staircase leading to the water, allowing for boat trips and ice skating; and a little garden-hut on a small peninsula with evergreens on the opposite. All the three entrances are laid out axially with smaller round, rectangular forms, and short alleys of trees. The major longitudinal axis starts from southwest leading to the restaurant and concert area, which can accommodate about 10,000 people. A colonnade-pergola on the two exedra serve

⁷ in: Möller's, 1892. (40) pp. 452-454.

shelter in sudden rainfalls, while the music pavilion and the carpet bedding is in the middle of a grid of plane trees. There are 3-4 longer, great vistas and 4-5 shorter ones all around the park. The woody planting is more close to the 18th century natural planting style, than in the other proposals: solitaire and small clumps are also planted into the lawn, while the dense, dark green foliage-belt is planned on the south and west border. A future desire was to create an underpassing tunnel across the train embankment for better urban connections.

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

5th activity: Creating a postcard montage – discussing the historical development (30 min)

After the discussion of the design, the students received plenty of old postcards (1900-1910) of the park realised. Using the historical images, they could analyse the changes of open spaces, the visual dynamics in space and time. They had to rank them by time. The 'postcard montage' is a useful (digital) graphic exercise to re-create the atmosphere and character of a place: selecting 10-12 pictures and cutting out the most significant, typical features; mixing and collating them into a single image. Regarding historical development, let us quote just an example here. The aerial photo shows all the discussed items.

Note the realised tunnel under the railway, the nice dense conifers along the embankment, the canopy-grid with the round colonnade on the terrace. We can observe little parcelled allotments in the lawn, most probably a consequence of

the First World War, while the projected villa-housing area (left) is still unsold.

The length of the article does not allow to discuss the park's present in details. Observing the layout⁸ of today, we can emphasise that 90% of the original layout of pathways, lake-form and features are still in their original state: the forecourt of the Hall and the other 2 entrance zones are in their formal-circular layout, the terrace is in its original size, unfortunately without the trees, and the Restaurant of Georg Hasse (1859-1931), well-know brewer enterpriser, and the Lookout-pavilion by the lake was demolished in WW II. The balustrade terrace and the iron bridge over the brook is still there, and the woody and decorative planting is also in accordance with its authentic character.

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

To focus student's attention to planning principles and deeper aims and goals of landscape architecture, written activities are also useful. Within this exercise they were asked to articulate 10 statement sentence on public park design of the time. *What are the important functional, social, management issues? Forms and design principles?* Formulating key-principles with a short explanation can serve as a guideline for one's future design concepts, because these are based on a long series of personal activities and empirical experiences. Read some examples in the footnote.⁹

II. VISUAL VOCABULARY OF PARK DESIGN ON THE TURN OF THE 20TH CENTURY (7TH ACTIVITY)

After the complex set of activities, the students had to continue the individual work at home. The goal of this exercise was to get insight into park-design principles: styles, forms, function, planting issues etc. to conclude

⁸ Plan of the park today: <https://old.orienteeing.org.pl/index.php?w=mapy&pocz=800>

⁹ Examples from Student C. Dotto: (5) Public parks also enable economic development: they make the surroundings more noble and offer new services. The creation of public parks allows for the development of properties in the surrounding area. This adds value and makes them more noble. Also, new services are offered inside the parks: cafes, restaurants to serve the special needs of visitors. In addition to this, public parks offer a space for relaxation and recreation for the working classes who work in difficult industrial conditions and need motivation. (6) Public parks of 19th century are made up of a variety of shapes: a mix of formal and informal forms: Indeed, we find a hierarchical system with separate roads according to the uses: wide and strict "avenue-like" alleys, with lines of trees, for the arrival on horseback or carriage. But it is also the beginning of informal lines with curvy and serpentine paths, minor ones for pedestrians. There are often many of them, which leaves various opportunities for pedestrians. Layouts include geometrical elements: circles, crescents, rounds etc. (7) The public parks of the 19th century were inspired by several historical styles: We find the influence of Renaissance and Baroque gardens: use of complex, very picturesque and representative forms. The design is very formal and symmetrical in some places, especially at meeting places, road junctions and near buildings. The general objective is to make the space useful, convenient, ordered, simple and graceful. In many public parks of this period we find the influence of Art Nouveau with polychrome ornaments in connection with the new buildings of the cities.

a “visual-design vocabulary”; an “icon collection” or in other words a “drawing repository”¹⁰ on a simple A4 sheet. This should conclude main park-features in a systematic order: small details or stamp-size images with titles or short texts. The other aspects of selecting features was the nomenclature by C. Dee.¹¹ Task: *What are the typical functional elements? - circulation issues? - design solutions? - planting forms? - details of the proposals? Crop 16-20 details of the plans or postcards, group them into logical units and give short title and interpretative text to the stamps size image!* On Figure 5 one can compare some of the students’ works, while in the following part authors will list 16 visual vocabulary expressions relevant to the public park design on the turn of the century.

Visual vocabulary: design elements
Stretching axial symmetry – based on the facades of the main building (people’s hall) a long axis is stretching through the space, which creates symmetrical composition on both sides; the symmetrical features are smaller or larger vanishing finally into the natural vistas.

Formal entrances – At the entrances or arrival zones the design is formal with smaller round/oval shaped spaces, or rectangular planting forms; this creates a transitional zone between the built rhythms of the city and the natural planting of the park.

Formal intersections – “Like a pendent on a necklet” – At the junction points of the pretzel-shaped pathway network, little formal spaces appear with oval, round shape; they create a one-minute-rest point while deciding which way to go on.

Curvy lakeshore – The forms of the lakes are rather compact (not longish, serpentine), but the shoreline is very varied creating various bays and peninsulas, the grouped planting increases this effect.

Visual vocabulary: functional solutions
Nursery areas needed – Nursery areas are always designed as an integral part of the park, usually on outskirts of the park, or on other locations, which were hard to integrate.

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

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

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

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

Directed vistas – Formal planting (shrubbery or flowerbeds) was required next

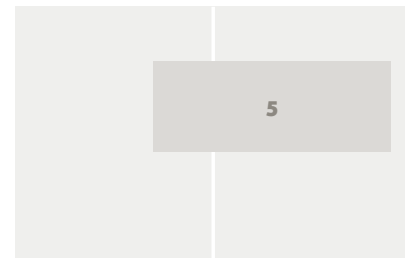
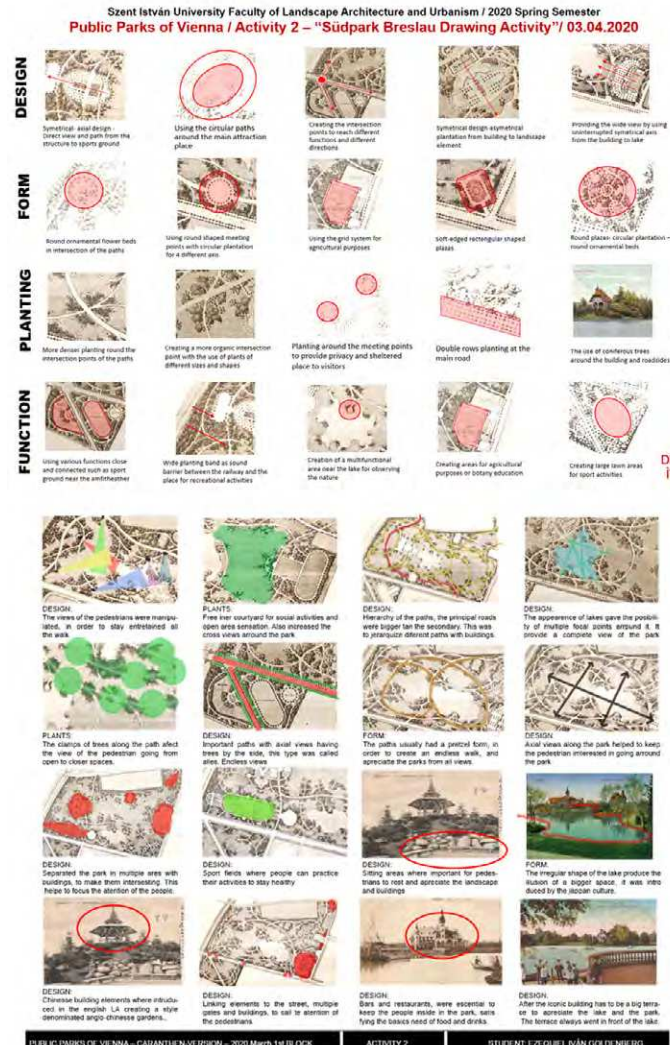
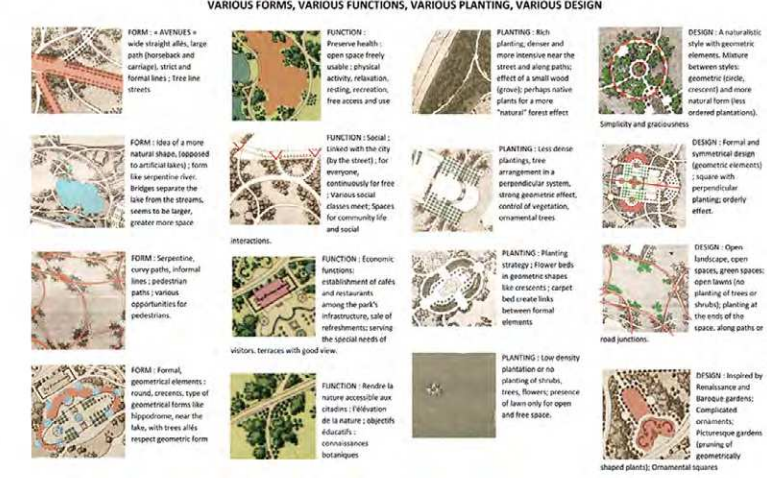
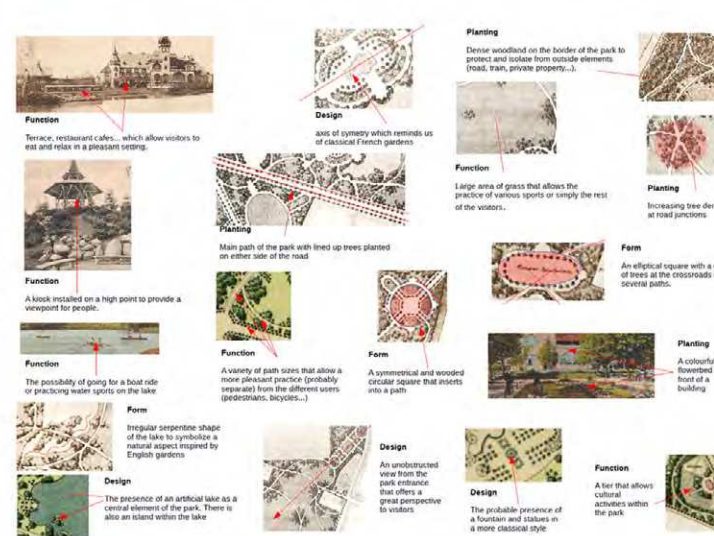
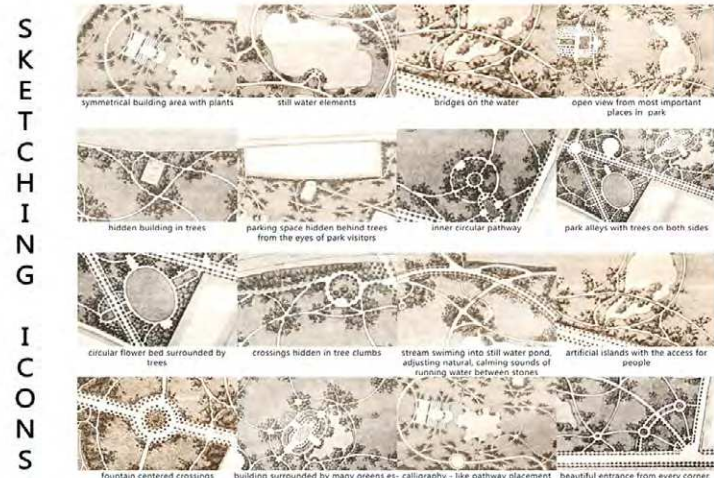


Fig. 5: Students’ works: Icon-vocabulary of the turn of the century park design: Itak Deniz, Janusz Filipiak, Dotto

Coralie, Goldenberg Ezequiel Iván, Le Du Evan, Akin Yesim. February 2020, SZIE



to geometric elements of the park. In this case, the 3 fan-like views by the sportfield are determined by 4 decorated forms and clumps of trees.

Formal, central design – As we can see, on all of the concepts there is a geometric, symmetrical design around the restaurants, cafés: the elevated terraces are round-arched, with fountains and carpet bedding in the middle, with 1-1/ 2-2 pavilions on the focal points, pergolas on the exedra. The pathways departing from this central areas are also symmetric for a while, then melting into the pretzel-naturalness.

Neglected naturalness – The real, native natural scenarios (rocky creek banks) or picturesque views are not really articulated in the public park design

as before. Brooks get less attention, sometime passing invisible, through dense woodlands.

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

Loose open lawns – Unlike the solitaires and clumpy, semi-open fields of the 18th century landscape parks or arboreturns, here almost all the public park proposals suggest absolute loose,

Fig. 6: A visual vocabulary of park design on the turn of the 20th century (MONTAGE BY A. EPLÉNYI.)

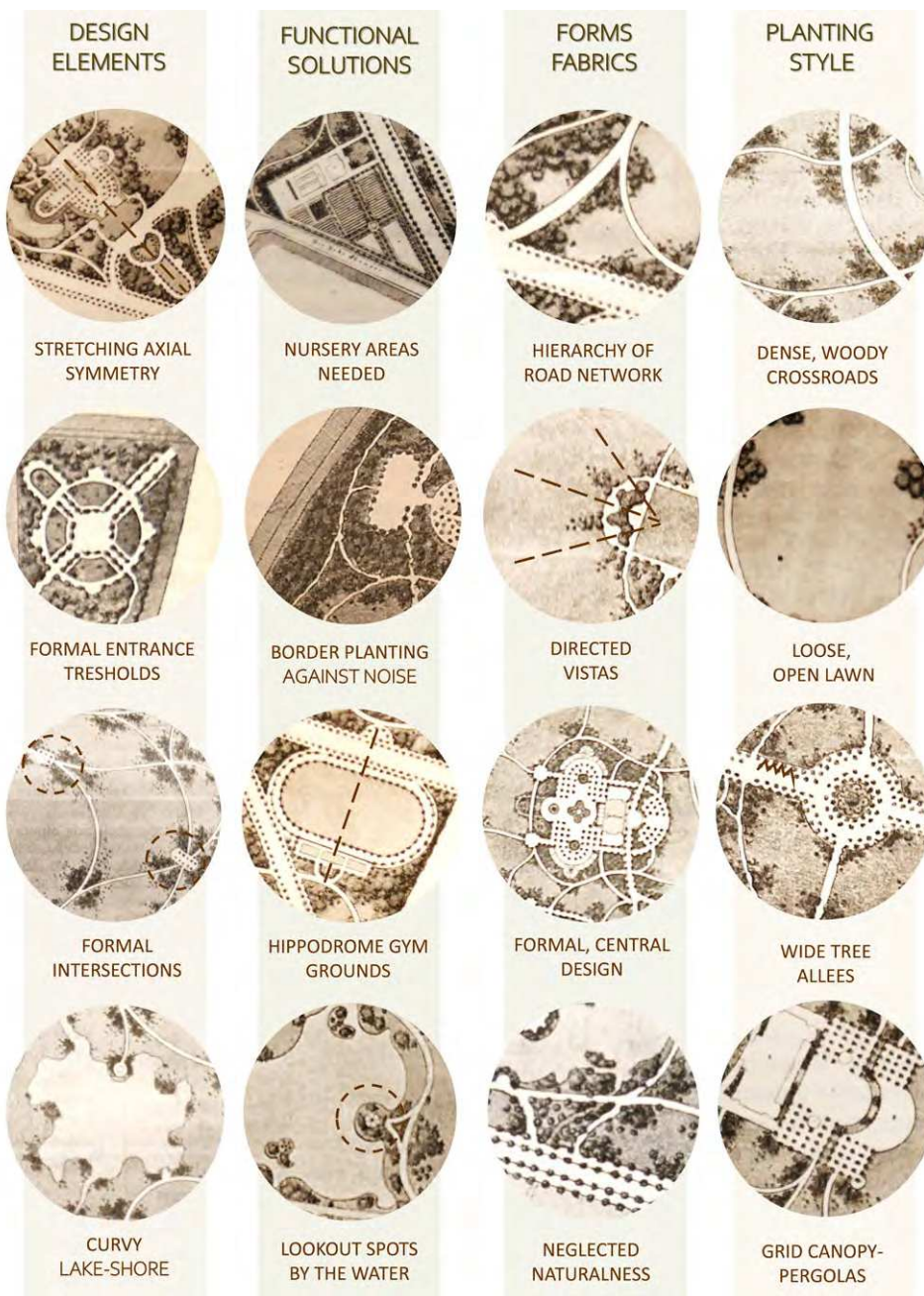
wide open fields. They are stretching until the woody cross-roads without a single-tree or any canopy of bushes, scrubland.

Wide tree alleys – The alleys of trees are essential along the wide, transit roads. They were planted in double rows: the 1st inside, and the 2nd along the green area, or in slipped zig-zag style. The (double) line of trees followed the forms of crescents, hippodromes as well.

Grid canopy-pergolas – Looking at the postcards from the turn of the century, we can see that at the front of the restaurants and cafés trees were planted in a grid, or bit radial structure. This created a continuous shelter above the tables against sunlight.

CONCLUSION

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



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 'Die Entwürfe für den Südpark in Breslau I-VII' in: Möller's Deutsche Gärtner Zeitung, Erfurt, 1892. pp. 99-454.

ÖSSZEFOGLALÓ

EGY KÖZPARKPÁLYÁZAT A MÚLTBÓL, MINT ESETTANULMÁNY A KERTTÖRTÉNET OKTATÁSÁHOZ – SÜDPARK KLEINBURG BRESLAU

Ez az oktatás-módszertani cikk egy poroszországi park történetének, tervezésének és kivitelezésének állomásait mutatja be olyan módon, hogy a tárgyalt témához pedagógiai aktivitásokat, órai csoportos és házi-feladatokat, kompetencia-fejlesztéseket rendel. A cikk első készében az interaktív feladatsor hat lépését mutatjuk be; a másodikban a 7. feladat került részletesen kifejtésre, amely egyúttal egy vizuális, századforduló korstílust is szemléltető, rendszerezett kép- és szószedet.

A feladatsor létrejöttét egy különleges forrásdokumentum teszi lehetővé, miszerint az 1892-es breslauer Südparkra kiírt tervpályázat anyagát a Möller's Deutsche Gärtner-Zeitung igen alapos terjedelemben közölte tervekkel és szöveggel. A feladat első lépéseként a diákok megismerték a tervezési kiírást, majd a jelen cikkben bemutatott hat pályamunka tervanyagát hasonlították össze kis csoportokban, öt tematika szerint (funkcionális egységek, formavilág, térrendszerek, tervezői formanyelv, növénykiültetés). Az egy órás rajzos, kritikai elemzés után a hallgatók bemutatták a terveket, véleményezték azokat, majd szavaztak a 1-3. helyezést illetően – amely hasonlóan alakult, mint a múltban.

A Südparkot a breslauer városvezetés újratervezte a legjobb ötletek alapján, amelyet szintén bemutat az újság. A 4-6. feladatok már az ~1900 körüli megvalósuláshoz tartozó térképes elemzéseket, képeslap-montázsokat, 'közpark-10-parancsolatot' dolgozzák fel. Mivel az online adatbank igen gazdag, és a park 90%-ban ma is eredeti arculatát őrzi, így még virtuálisan is nagyon tanulságosan nyomon követhetőek a kerttörténeti változások.

A cikk második fele summázza a századforduló közpark-tervezésének formai, funkcionális, stílári és izlésbeli, valamint növényalkalmazási jellemzőit kis kép-ikonok, interpretációk segítségével, amelyen erősen tükröződik G. Meyer féle tervezői irányvonal. A diákmunkák alapján a szerzők szerkesztették a 6. összefoglaló ábrát, amely formavilágát tekintve a Råde-féle közpark-stílusban nálunk ugyanígy visszaköszön. A közparkok éppúgy követik a tájépítészeti ízlésváltozásokat, mint a kertek, utcabútorok, ugyanakkor számos funkcionális, térszerkezeti megoldás örökérvényű. A feladatsor segítségével a diákok maguk elemezték, figyelték meg, összegezték empirikus tapasztalataikat, és így következtetéseik is tartósabbak lettek, miközben több grafikai képességfejlesztő technikát sajátítottak el. ☉