

THE HISTORIC GARDEN HERITAGE OF CENTRAL AND EASTERN EUROPE AND NEW CHALLENGES FOR LANDSCAPE ARCHITECTURE

A KÖZÉP-EURÓPAI TÖRTÉNETI KERTEK ÖRÖKSÉGE ÉS ÚJ KIHÍVÁSOK A TÁJÉPÍTÉSZET SZÁMÁRA

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ABSTRACT

In this paper I will put forward some aspects of the position Central and Eastern Europe in the European history of landscape architecture, with a special focus on Hungary. The key question is how this position influences the contemporary planning and design of landscapes where heritage plays a role.

The first part of the paper will pay attention to the historical development of the garden as a landscape element in the history of landscape architecture in general and how it affected thinking and practice. It will be further elaborated on the position of Central and Eastern Europe in the context of European landscape architecture and the special position of Hungary.

The second part deals with the design approaches related to heritage and contemporary planning and design of landscapes. These design approaches will be placed in the frame of the new challenges for landscape architecture for the

future; water conservation, energy transition and the creation of comfort and healthy environments for people. It will be worked out in a case study in Romania; the landscape of the Maros river valley.

In the conclusions the concept of 'readability' is put forward in the context of heritage in landscape architecture as an alternative for conservation.

Keywords

historicism, readability, design approach, design experiment, design knowledge

INTRODUCTION

In the conference on Landscape heritage held at the Faculty of Landscape Architecture and Urbanism, Budapest this year (April 23-24, 2018), my contribution has been that of a foreigner that has only impressions of a country from discussions and seeing without speaking the language. It means there is no personal historical experience of land and culture; hence it

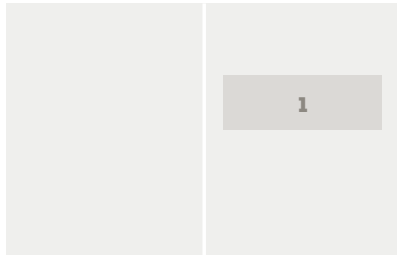
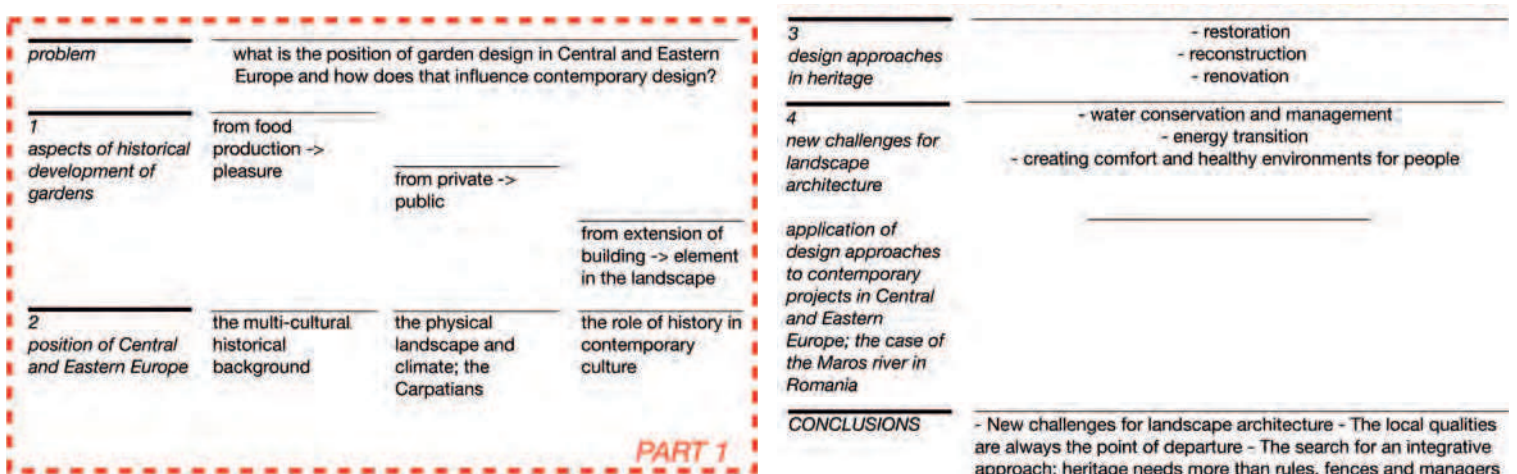


Fig. 1: Schematic overview of content of the first part of the article. Heritage, conservation and historicism in the context of new challenges for landscape architecture elaborated in a case study on the Maros river valley in Romania. The second part is going to deal with the historic garden heritage from the design and the contemporary landscape planning issues point of view. (to be published in 4D 50.)



introduces the viewpoint of a Western European as a foreigner. Only since I have started teaching and doing research in Budapest I have been introduced into land, landscape and landscape architecture of Hungary and its surrounding countries.

Heritage and landscape have a special relationship; it is impossible to conserve landscapes since the landscape always changes even without human intervention. So, conservation as in architecture in the form of restored buildings as monuments does not exist in landscape architecture. Landscapes are also cultural phenomena of which some are managed and maintained as 'cultural monuments' in which the dynamics of landscapes is necessarily taken into account.

The overall goal of this article is to focus on design approaches for landscapes as cultural monuments, in which restoration and development can be found side by side.

Two research questions define the general outline of the article:

- How can the generic historical development of landscape architecture from garden to landscape, be applied to specific conditions of the landscapes of Central and Eastern Europe in general and to Hungary in particular?
- How can generic design approaches in the context of heritage be applied to the contemporary situation in the wider context of Central and Eastern Europe?

The research method is based on the principles of case study research,¹ in which cases are studied and analysed in their context and lead to insights that add to already existing body of design knowledge. Material is based on texts from history, design projects and field work. (fig. 1):

Since the terms and definitions used in heritage are not always clearly

¹ Zeisel, J. *Inquiry by design – Environment / Behavior / Neuroscience in architecture, interiors, landscape and planning*. New York, Norton & Co., 2006, rev. ed.



defined, I have described some for the content of this article.

Landscape architecture

Landscape Architecture is both a professional activity and an academic discipline. It encompasses the fields of landscape planning, landscape management and landscape design in both urban and rural areas and at the local and regional level. It is concerned with the conservation and enhancement of the landscape and its associated values for the benefit of current and future generations (ECLAS, 2004).

In landscape architecture, 'landscape' is object of planning and design, so quite different from other disciplines that deal with 'landscape'.

Terms related to heritage; types of intervention into historical settings and environments:

Preservation
 'to preserve' means *maintaining something in its original or existing state.*
 The Oxford Dictionary: *'The state of being preserved, especially to a specified degree.'* This last point is important

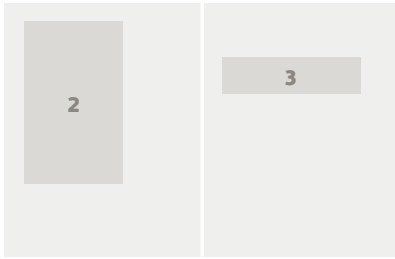


Fig. 2: March (1412-1416) from the Book of Hours, Les très riches heures du Duc de Berry (Dückers & Roelofs, 2005). The miniature shows in precise detail some of the activities in the month of March such as pruning trees or grape vines, or ploughing the fields. It gives us also an idea

about the state of agriculture and horticulture of that period. The linear patterns of planting of trees in the orchards or the vines in the vineyard in the different enclosed parts do indicate that horticultural techniques were already well developed. The castle

in the background is one of several owned by Jean Duc du Berry; it is the castle of Lusignan in Poitou, famous for the legend about the fairy Melusine, ancestress of the Lusignans **Fig. 3:** The Villa Lante in Bagnaia, north of Rome; the view towards the settlement. The two

buildings, on the left and on the right, are in different ways related to the outdoor space; first of all through the axis, secondly because of the visual connection to the façade thirdly because of the main entrance which is also part of the axis. The view along the central axis between the two

building gives also an idea of the small scale and intimacy of the ensemble. Water in different forms follows the axis and contributes to the character and identity



for historical landscapes since they are built up of 'layers' of different interventions in different periods.

Conservation

To conserve means 'protecting something of environmental or cultural importance from harm or destruction.' Here we see the cultural aspect being introduced. In all landscapes 'culture' plays a major role, not only in historical landscapes.

Transformation

To transform means 'making a marked change in the form, nature or appearance' (The Oxford Dictionary). Transformation is a generic term that is not only used in the context of heritage. In landscape architecture all design is a form of transformation since all interventions take place in an existing situation; being one of the key differences with architecture.

1. THE DEVELOPMENT OF THE GARDEN AS TYPE IN LANDSCAPE ARCHITECTURE

In landscape architecture we usually distinguish between three basic types; garden, park, landscape. They are also in line with the historical development

of the discipline. Note that they are not referring to elements or objects in the landscape; the terms represent types with common characteristics. I will first make some remarks on the historical development of 'gardens' as type; three developments took place in the course of time that are relevant in this context.

From function to pleasure

Originally gardens had only one function; the production of food. That's why some authors² state that the art of making gardens originates from horticulture and makes use of horticultural principles. The miniatures of the Limbourg brothers from the 15th century show examples of agricultural and horticultural practice at the end of the Middle Ages (fig. 2).

Sørensen (1963) considers the development of the garden as a gradual process from functional (food production) to pleasure. The link between the two – according to him – is water; in the first gardens away from rivers, water was needed for irrigation, in the pleasure gardens water is transformed into fountains, cascades, ponds. Note that in garden design water also refers symbolically to life.³ Sørensen speaks of the Spanish gardens as a 'stylised water system'. As examples of

2 Sørensen, C.T. *The origin of garden art – Havekunstens oprindelse*. København, The Danish Architectural Press, 1963; Solomon, B.S. *Green architecture and the agrarian garden*. New York, Rizzoli, 1989
3 Baridon, M. *L'eau dans les jardins d'Europe*. Wavre, Mardaga, 2008

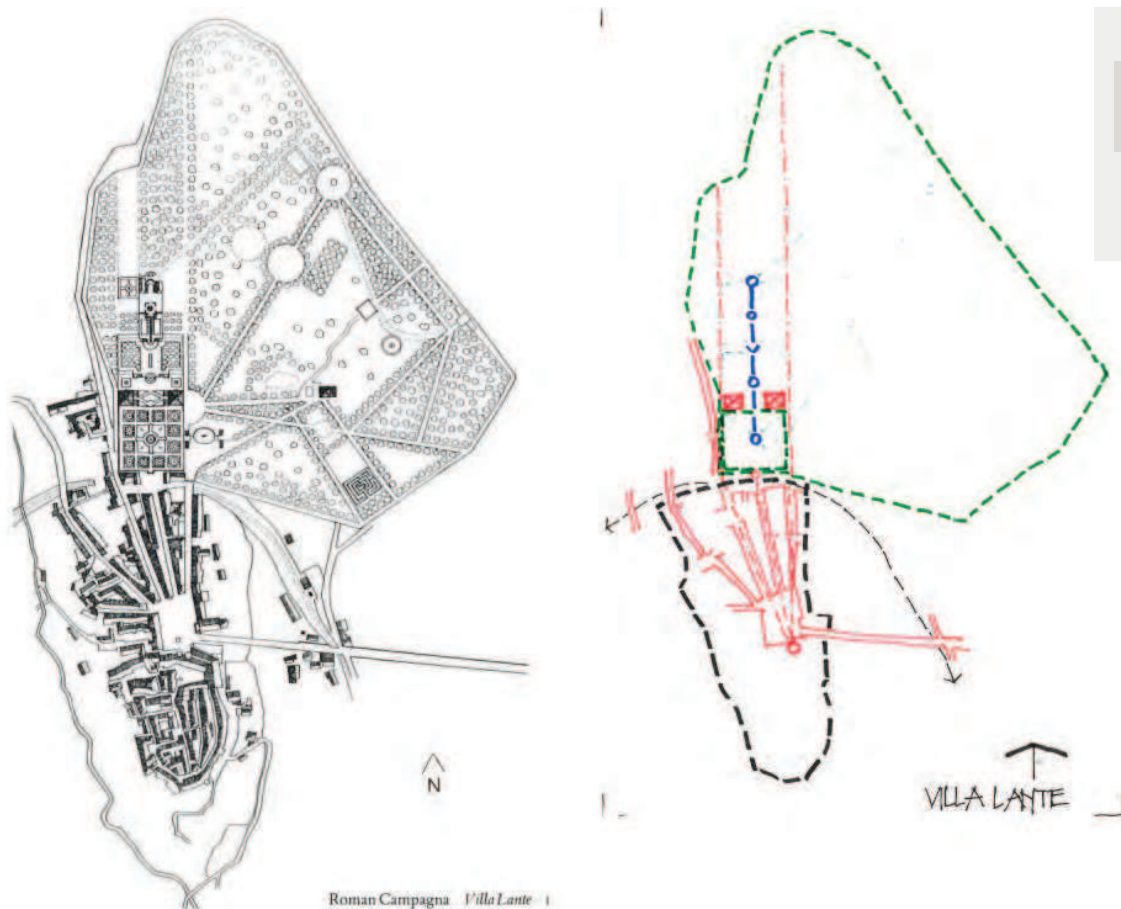


Fig. 4: Villa Lante compared to Vaux-le-Vicomte; different relation between building, garden, landscape

this transformation he compares the Orange Court patio of the mosque in Cordoba with the Generalife in Granada.

Solomon (1969) does not so much refer to the historical origin but makes clear how rural practice (agriculture, horticulture) has influenced architecture and landscape architecture in the past and still does so in contemporary practice.

An early form of leisure use was hunting. It became one of the most common uses for parks and forests and was a popular form of leisure for the upper class. Later on even special parks and especially forests were designed for hunting.

From private to public

Originally, because of the primary function of gardens for production of food, they were private. This continued in later developments when the function of the garden gradually changed to gardens for pleasure. Only from the 18th century on, private gardens and parks started to be gradually opened

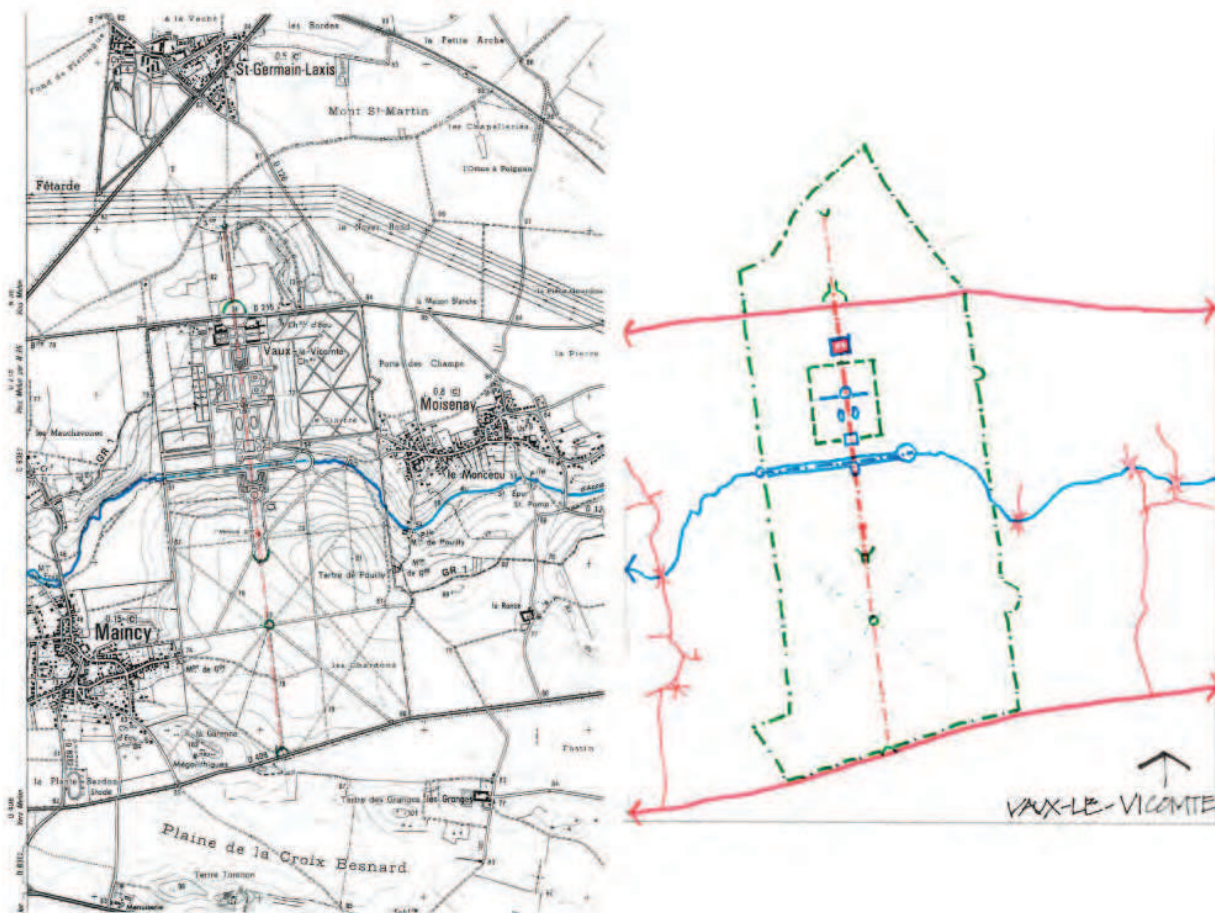
up for the public and later also new parks were designed as public parks.

Chadwick (1966) makes a remarkable point in this respect in stating that the botanical gardens always have been public and thus probably have been the forerunners of public gardens.⁴ The first botanical gardens date from the end of Middle Ages with the rise of the universities in Europe that in many cases included a garden for medical herbs which later on transformed into a botanical garden. These botanical gardens were public but were not used by the public as part of mass culture that emerged after the Industrial revolution in Western Europe.

From extension of the building to the element in the landscape

So far we have paid attention to the function, use and formal status of the garden as an element in itself, but gardens find also their origin as space related to buildings. Over time this relation has evolved in different ways.

⁴ Chadwick, G.F. *The park and the town – Public landscape in the 19th and 20th century.* London, The Architectural press, 1966



Renaissance; the garden as extension of the building

In the Roman villa's of the Renaissance, the garden became an extension of the building; the outdoor part of the building. Even if there were other elements such as forests, parks, these were treated as separate units such as in the Villa Lante⁵ where the settlement and the forest were related to the villa & garden but not as part of the architecture of the building (fig. 3).

Baroque; the garden as element in the ensemble of building, garden, park

A second phase in the development took place in the design of the baroque gardens in France where an axial system organised elements, buildings, spaces but also created first steps in the (visual) relation to the landscape. In Vaux the axis remains largely inside the space of the park, the relation to the landscape is established by the water (fig. 4). In Versailles the axis extends beyond garden and park into both the rural and the urban landscape.⁶

In the French baroque, the garden was extended into a park by an axial system that formed a transition between building and the surrounding landscape, by making use of the laws of perspective.⁷ It also meant that in Versailles, for the first time in history, the building was no longer the most important object of design but the design of the ensemble of garden and park formed the core of the overall design (fig. 5). In this structure all other elements were part of the whole and designed as such. It means that also the role of the landscape architect changed considerably; from designer of gardens and parks as elements to ensembles in which different elements were organised in a new spatial whole.

The 'garden landscape' at the continent; garden as one of the elements in the landscape

A third phase in the development of the relation between building and garden has been developed in the landscape

5 In the Villa Lante, building and garden are directly related to each other and are organised in an axial water system that connects both (Ree et al., 1992). The renaissance principle of the square is applied to organise the layout and spaces. The ensemble is completely enclosed but does have a visual relation with the settlement, located south of the ensemble. In Vaux-le-Vicomte there are two axes; one through the castle and another one perpendicular to that as grand canal. Both remain inside the garden and park space but offer openings to the landscape at the edges of the park

6 The palace in Versailles is large but is, from a design point of view, not so interesting. The core of the design problem is no longer the building and the garden but the design of an ensemble that – visually – reaches out into the landscape, be it urban or rural. The main relation of the building to the outdoors was enabling to view and enjoy the gardens, the park and the axis of the grand canal. Mariage (1990) emphasises also the regional dimension of Le Nôtre's work, principles that are applicable to contemporary planning and design. In most studies on Le Nôtre only the stylistic and historical aspects get attention

7 Farhat, G. Les grandes perspectives dans l'oeuvre de Le Nôtre. In: Bouchenot-Déchin & Farhat, 2013. p 170-187



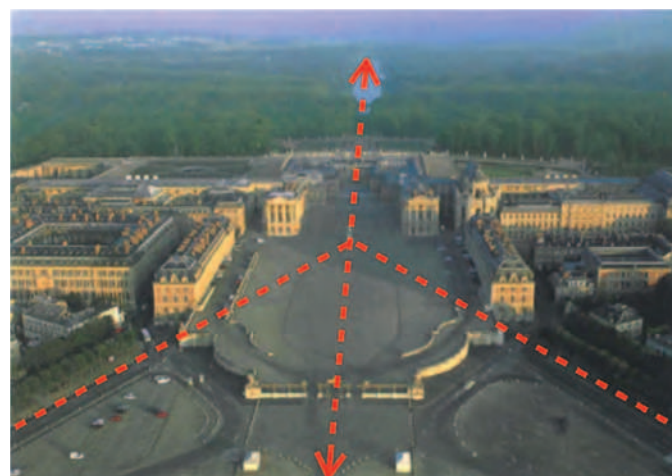
Fig. 5: Versailles, castle, garden, park, landscape

Fig. 6: 'Garden landscape' of Wörlitz. On the left; Wörlitz and its landscape context. The 'garden kingdom' of Wörlitz

was created by Prince Leopold III Friedrich Franz of Anhalt-Dessau (1740-1817) and his friend and adviser Friedrich Wilhelm von Erdmannsdorff (1736-1800) starting

in the 18th century over a period of forty years. In the 19th and 20th century the original grounds have been divided into four parts due to the construction of the railway line and

motorway 9. On the right: Plan drawing of Wörlitzer Park (Andersson et al., 2005). (SOURCE: GOOGLEMAPS)



style on the continent in Germany. As example Wörlitz has been chosen;⁸ it is located in Saxony-Anhalt in Germany and part of the river landscape of the Elbe of about 14.500 ha (fig. 6). It is since 2000 on the UNESCO world heritage list.

Contrary to the 'landscape garden' in England, in Wörlitz for the first time a 'garden landscape' was developed with the main characteristic of design of new elements in everyday landscapes. In Wörlitz, the designers went beyond the mere copying of garden scenery and buildings from other sites, but instead generated a synthesis of a wide range of artistic relationships in an existing landscape. Among new and characteristic components of this garden landscape was the integration of a didactic element, referring to the ideas of the enlightenment and to Jean-Jacques Rousseau (1712-1778), Johann Joachim Winckelmann (1717-1768), and Goethe (1749-1832). The notion of public access to the buildings and grounds was a reflection of the pedagogic concept of the humanisation of society.

Turner (2011) comments on Wörlitz: 'Wörlitz has many interesting scenes, which can be enjoyed like items in a postcard collection, but it suffers from

*the site's flatness and does not have the unified composition of Stourhead.*⁹

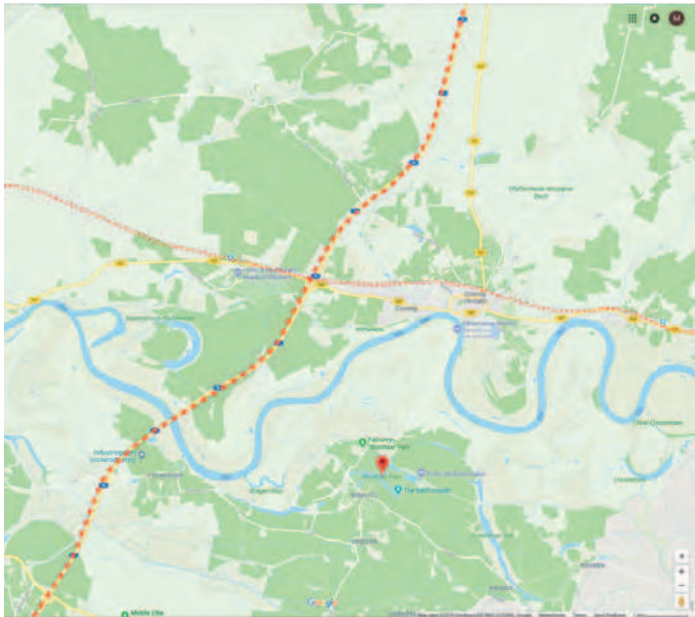
Later on, in the Landscape style, the design of the building became even less important in the context of the design of the ensemble. In the landscape style the experience of the park and the surrounding landscape was the core of the design approach. This is not only visible in the relative smaller size of the buildings in relation to the gardens, parks, forests but also the scope and importance of the design approach in which the design of the building was no more than just one of the elements.

In the overview of styles by Turner (2011), this development is shown in the plans where the size and location of the building gets smaller and less important. Turner analyses garden design between 2000 BCE - 2000 CE; garden types and garden styles that show in the beginning the building as the most important element but later on becoming just one of the elements in the ensemble. The principle of development is clear in the diagrams despite the difference in size and scale.

Note that the term 'garden' is sometimes loosely interpreted; Turner (2011) uses the term in the title of his book while

8 Wörlitz was the first garden landscape at the continent. It is a vast park dominated by water not only in its original river landscape but also in the design. The prince took the lake as starting point; he dug fresh creeks and inlets, and united these with small streams thus creating islands, each as a complete visual unit, with one or more buildings as characteristic elements. The plan comprises classical and romantic elements that are organized in five gardens; (1) the Schloss Garten with its Englischer Sitz, modelled on Stourhead but intended as a private garden; (2) the Neumark Garten with a canal, islands, a circular building modelled on Stowe; (3) the Schloss Garten with a Gothic House, a Temple of Venus and a Temple of Flora; (4) the garden on the north-east shore of the lake; (5) the New Gardens with mementos of Italy and an artificial volcano. These 'gardens' are autonomous elements that fit into and function as part of a designed landscape structure made up of existing landscape structures and new interventions. We see here an important step in the evolution of the concept of garden as type. At Wörlitz a new landscape was designed and planned at a regional scale by smaller gardens, parks and built elements; thus creating an integration of art, economy and education into new ensembles was created based not on a visual illusion but as a living entity (Jellicoe & Jellicoe, 2006). This is the way how in the evolution of the concept of garden has become one of the focal elements of the regional planning and landscape design.

9 Turner, T. *European gardens – History, philosophy and design*. London, Routledge, 2011



the content is not only about gardens but also parks, landscapes and settlements. The same goes for the 'Oxford Companion to the Garden',¹⁰ a major encyclopaedic overview for landscape architectural projects and issues but still uses 'garden' in the title (fig. 7).

2. THE POSITION OF CENTRAL AND EASTERN EUROPE IN EUROPEAN LANDSCAPE ARCHITECTURE; DIFFERENCES AND SIMILARITIES

The dominance of Western, Southern and Northern Europe in studies on the history of landscape architecture
 Since the start of my working in Budapest I have been confronted with the fact that in the treatises on history of European gardens you can hardly find any information about the history of gardens and of landscape architecture in Central and Eastern Europe as compared to the other parts of Europe. As an outsider who does not speak Hungarian or any of the languages from the countries surrounding Hungary, I assume there is certainly more information in these languages. Just to give an indication of my statement, I have selected six studies on the history and development of European landscape architecture.¹¹

In all six, Central and Eastern Europe is poorly represented or sometimes even not mentioned at all (fig. 8).

The special position of Hungary in the context of Central and Eastern Europe

Different aspects define the position of Hungary in Central and Eastern Europe in the European history of landscape architecture

Landscape as natural system (fig. 9; 10)

Hungary is landlocked and the land is dominated by the Carpathians, a series of mountain ranges around a basin.¹² In the south west it borders the Balkans and in the west the Alps. Apart from the rivers that originate in the Carpathians, there are also larger rivers coming from outside the Carpathians such as the Danube and a branch, the Tisza River. The climate is a European continental climate with warm, dry summers and cold winters.

Landscape as a socio-economic system

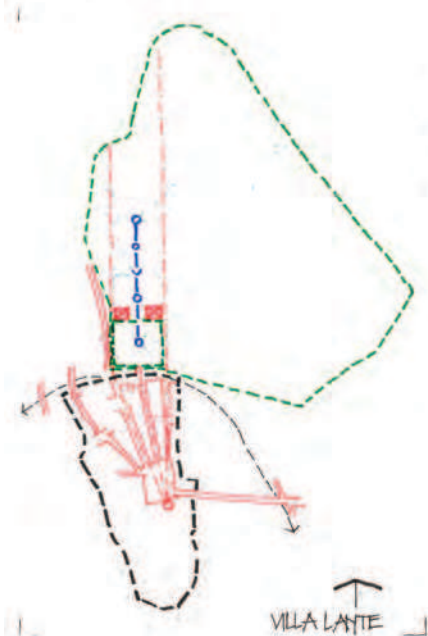
Hungary is not only geographically located in the centre of the Carpathian basin, Budapest is also an economic hub at the regional scale. Its economy was partly industrial and mining and partly

¹⁰ Taylor, P. (ed.) *The Oxford companion to the garden*. Oxford, OUP, 2008

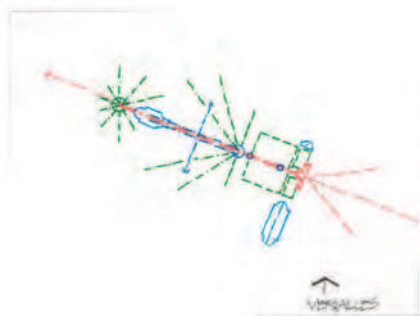
¹¹ Andersson, S.L. & M. Floryan & A. Lund. *Great European gardens – An atlas of historic plans*. Copenhagen, The Danish Architectural Press, 2005; Benevolo, L. *The European city – The making of Europe*. Oxford, Blackwell, 1993.; Gothein, M.L. *Geschichte der Gartenkunst – Erster Band – Von Ägypten bis zur Renaissance in Italien, Spanien und Portugal; Zweiter Band – Von der Renaissance in Frankreich bis zur Gegenwart – mit 326 Tafeln und illustrationen*. Jena, E. Diederich, 1914; Gutkind, E.A. *Urban development in East-Central Europe: Poland, Czechoslovakia, and Hungary – International history of city development Volume VII*. New York / London, The Free Press / Collier - MacMillan Ltd, 1972; *Urban development in Eastern Europe: Bulgaria, Romania and the U.S.S.R. – International history of city development. Volume VIII*. New York / London, The Free Press / Collier - MacMillan Ltd, 1972; Jellicoe & Jellicoe (1975-2006); *The Landscape of Man: Shaping the Environment from Prehistory to the Present Day*; Lavedan, P. *Histoire de l'urbanisme [I] – Antiquité - Moyen Age*. Paris, Henri Laurens Éd., 1926; *Histoire de l'urbanisme [II] – Renaissance et temps modernes* Paris, Henri Laurens Éd., 1941; Lavedan, P. *Histoire de l'urbanisme [III] – Époque contemporaine*. Paris, Henri Laurens Éd., 1952.

¹² Pécsi, M. *Man and Environment*. Ed. by Márton Pécsi, Ferenc Probáld. Budapest: Akadémiai. 1974.; Embleton, C. (ed.) *Geomorphology of Europe*. Basel, Weinheim, Verlag Chemie, 1983

building <-> garden <-> landscape
 Renaissance
 Example: Villa Lante



building <-> garden / park <-> landscape (rural & urban)
 Baroque
 Example: Versailles



building <-> garden / park <-> landscape
 Landscape style
 Example: Wörlitz



Andersson et al., 2005

Beautiful collection of historical plans from all over Europe, does have a plan of Lednice in Czechia but that is all on Central & Eastern Europe.

Benevolo (1993)

this compact but well written history of the European city, pays only incidentally attention to central and eastern Europe; certainly not in a structural way or from a regional or cultural perspective.

Gothein (1914-1979)

Gothein, still being the classic resource on the history of European garden and park design, hardly gives information on Eastern Europe; on Hungary less than a page.

Gutkind (1972 [1]; [2])

offers a well-documented overview of settlement history and structure in most countries of Central and Eastern Europe except for the Balkan.

Jellicoe & Jellicoe (1975-2006)

in their study they do cover examples and cases from Vienna, St. Petersburg but for the rest Central and Eastern Europe is not included.

Lavedan (1926; 1941; 1952)

Germany is extensively dealt with but apart from some words on the early history of Cracow, and on St. Petersburg, nothing is said about Central and Eastern Europe.

agriculture and horticulture. It has a relatively large population as compared to neighbouring countries. Its central position is also marked by the multiple connections with surrounding countries, as can be seen in the railway connections; Budapest is still a hub in the network. Hall (1993), in an article on urban developments in Europe pays special attention to Eastern Europe. Even though the study is now more than 20 years old, the specific position of Central and Eastern Europe described in this article, remains valid.¹³

Landscape as a cultural system

Typical for Hungary is its rich multicultural history with influences from all over Europe and outside Europe; during the Austrian-Hungarian monarchy the area made up one of the main powers in Europe (fig. 11).

Starting with the Roman Empire, different regimes have dominated the country; the Ottoman Empire and recently the Russian influence after WWII. This multicultural background is one of the characteristics of landscape as a cultural system nowadays; a

¹³ Hall, P. Forces shaping urban Europe. *Urban Studies* 30 (1993) - 6. p 883-898



rich diversity in cultural backgrounds coupled to a strong national identity.

All three did and still do influence the contemporary Hungarian landscape, so also the issue of heritage and cultural landscape.

The role of history in contemporary planning and design

While there are distinct differences between Central & Eastern Europe and the rest of Europe, there are also similarities. One of them is the role of history in heritage planning and design.

Fortunately landscapes cannot be conserved like paintings, buildings and even ensembles. Still many people think you can conserve landscapes but it is impossible. There is a fundamental difference in the context of heritage between conservation of elements – and even structures – and landscapes which are dynamic systems of people and natural systems, influenced by different forces. Landscape conservation in the strict sense is non-existent and is basically misleading for use in relation to landscapes.

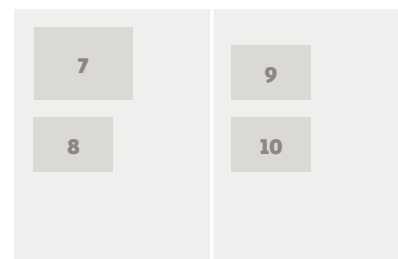


Fig. 7: Three phases in the development of the relation between building and garden. The garden, from extension to the building to designed landscapes where the buildings, gardens, parks are designed as elements in the landscape in Villa Lante, Versailles and Wörlitz; garden design as part of regional planning and design.

Fig. 9: The basis of the land; the Carpathian Basin. The geographical location of the country in the centre of the Carpathian basin also influences its economy and culture (Encyclopaedia Britannica)

Fig. 10: The Carpathians and the Danube watershed. A second major component of the land; the Danube watershed which is only partly overlapping with the Carpathians

Fig. 8: Diagrammatic overview of six studies on the history and development of European landscape architecture. The choice of examples is a limited selection and far from complete.



The role of history is becoming more and more important in the experience of landscapes but also in planning and design of landscapes as we can for instance see in the growing list of the UNESCO heritage list of cultural monuments. This is not only a phenomenon related to the growing importance of leisure but also in the larger cultural context, the role of history in society in general is becoming more important. Schama (2004) did a remarkable study on the relation between history, culture and landscape in Europe which illustrates how history is ingrained in the European landscapes.¹⁴ Where conservation of elements enables the interpretation and re-interpretation of history and former cultures, in landscapes we use the concept of 'readability'. It means even without completely conserving landscapes – which is impossible – we still can 'read' the evolution and genesis of landscapes and environments because of the layered structure of landscapes. This layered structure is sometimes also

referred to with the term 'palimpsest' which originates in geography and stands for an old technique of parchment on which new writing replaced the old one by scratching the old writing away.¹⁵ The same principle we see in landscapes where parts are 'erased' to make space for new forms of land use such as in the case of new urban development, new parcelling or new roads that are superimposed on existing patterns. In Hungarian landscape architecture the importance of heritage is increasing as can for instance be illustrated in the recent plans for Várkert Bazár in Budapest.¹⁶ In scientific research as basis for re-design of historical landscapes, the study of Csepely-Knorr (2016) is a major step towards making the results of research on Hungarian design knowledge accessible for English-speaking designers and researchers.¹⁷ ©

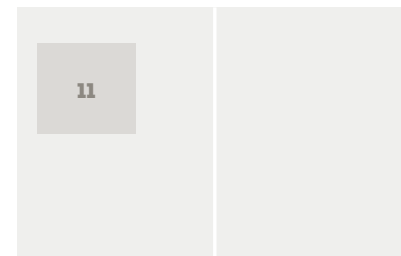


Fig. 11: History & culture; the special position of Hungary in Central and Eastern Europe in the European history (1871). Note the surface of the Austro-Hungarian Empire and Hungary

in the context of Europe, as for the size of the population (McEvedy, 1986)

- ¹⁴ Schama, S. *Landscape and memory*. London, HarperCollins Publishers, 1995, 2004
- ¹⁵ Kjerrgren, L. *Layers of land – The palimpsest concept in relation to landscape architecture*. Uppsala, Division of Landscape architecture, 2011 24 p
- ¹⁶ Bardóczi, S. (ed.): *Landscape odyssey – Landscape architecture in Hungary, the most significant projects and artworks 2010-2015*. Budapest, Hungarian Association of Landscape Architects, 2015
- ¹⁷ Csepely-Knorr, L. *Barren Places to Public Spaces: A History of Public Parks in Budapest, 1867 - 1914*, Budapest City Archives, Budapest. 2016

A KÖZÉP-EURÓPAI TÖRTÉNETI KERTEK ÖRÖKSÉGE ÉS ÚJ KIHÍVÁSOK A TÁJÉPÍTÉSZEK SZÁMÁRA

Ebben a tanulmányban a közép- és kelet-európai, s azon belül is különös tekintettel Magyarország tájépítészeinek helyzetét és szerepét ismertetjük a szakterület európai történelmében. A legfontosabb kérdés az elemzés során az örökség szerepe a kortárs tájépítészeti tervezésben.

A dolgozat első részében a kert, mint tájépítészeti alkotás történeti fejlődését mutatjuk be általánosságban, illetve a gondolkodás és a gyakorlat fejlődésére gyakorolt hatásában. A második rész az örökség és a kortárs tájépítészeti tervezés kapcsolatával foglalkozik. A tervezői, alkotói szemléletet napjaink legfontosabb tájépítészeti kihívásainak tükrében mutatjuk be; az aktuális szempontok a fenntartható vízgazdálkodás és energiaszolgáltatás, valamint a kellemes és egészséges környezet megteremtése az emberek számára. Ezt egy romániai, a Maros folyó völgyében készült tájépítészeti munka esettanulmányként való bemutatása szemlélteti. A következtetésekben az "olvashatóság" fogalmát a tájépítészeti örökség kontextusában értelmezzük, mint az örökségvédelem és -megújítás egyik lehetséges útját.

A budapesti Tájépítészeti és Településtervezési Karon idén április-

ban tartott, a tájépítészeti örökségről szóló konferencián elhangzott előadás egy, a helyszínen járó külföldi szakértői benyomásain és meglátásain alapult. A nyelvet sajnos nem beszélem, s kétségkívül nincs mélyebb, személyes ismeretem a helyi tájról, kultúráról és történelemről. A régióval, a tájépítészeti adottságokkal és értékekkel csak néhány éve ismerkedem, amióta Budapesten tanítok és kutatok.

A táji örökség sajtószerű jelenség. A tájat ugyanis nem lehet megőrizni, konzerválni, mert a táj az emberi beavatkozás nélkül is folytonosan változik. Az építészeti örökségvédelem hagyományos módszerei, a rekonstrukció és a restauráció a tájépítészetben nem értelmezhető. A táj nem műemlék, s nem konzerválható. A tájat a társadalom, a kultúra hozza létre és alakítja. Egyes tájakat "kulturális emlék vagy örökség" formájában kezelnek és tartanak fenn, a tájak dinamikáját szükségképpen figyelembe véve.

Két kutatási kérdés határozza meg a cikk tartalmát és célját.

- Hogyan lehet a tájépítészeti, ill. kertművészet általános történelmi fejlődését a kert léptékéről táji szintre alkalmazni, kiterjeszteni?
- Hogyan alkalmazhatóak az általános tájépítészeti tervezési elvek az örökség, a táji örökség esetében, s különösen a vizsgált térségben, ill. régióban?

A tájépítészetben általában három fő típust különböztetünk meg: kert, park, táj. Ez a tipológia egyben a történeti fejlődést is tükrözi.

Az első típus a kert, aminek fejlődése három szempont szerint tagolható: a funkcionális szempont szerint a természetből kialakult kondicionáló kertek; a tulajdonviszonyok szerint a magánkertektől a köztertekig tartó fejlődés; a lépték és térépítészeti koncepció szerint a tájat meghatározó szerepet betöltő kertek kialakulásáig.

A történelemismeret szerepe egyre nagyobb fontosságú nem csak a táj tanulmányozásában és megértésében, hanem a tervezés és fejlesztés folyamatában is. Jól tükrözi ezt a tendenciát az UNESCO egyre bővülő kulturális örökségeinek listája. S messze nem csak a szabadidő és pihenés, vagy utazás kulturális jelentőségének erősödéséről van szó. A történelmi folyamatok, társadalmi változások folyamatosan formálják, alakítják a tájakat, ami egyes tájrészletek, tájelemek erodálódását és új tájhasználatok megjelenését eredményezik, hiszen a táj nem konzerválható, nem rekonstruálható. A táj maga a változás, a fejlődés, a hangsúly a tájelemek és tájalkotók, valamint a történeti fejlődés ismeretén és a tervezésben való érvényesítésén van. ©