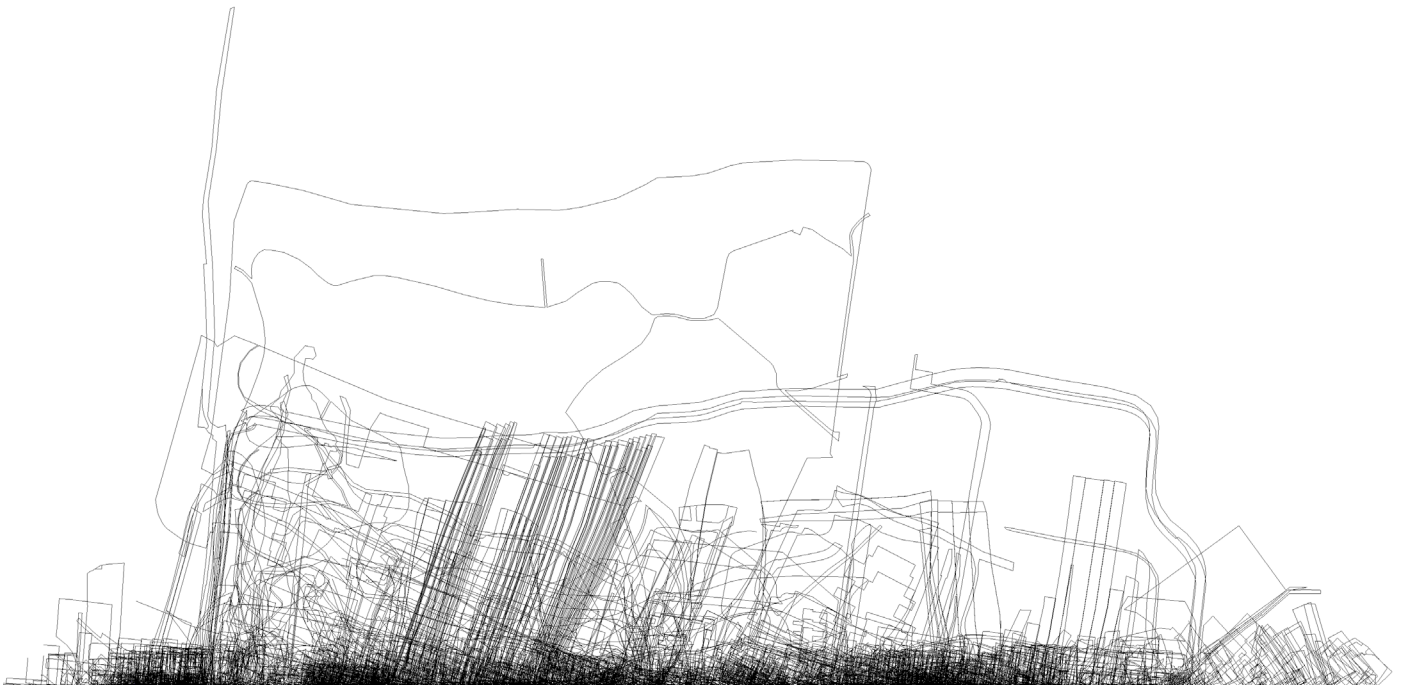


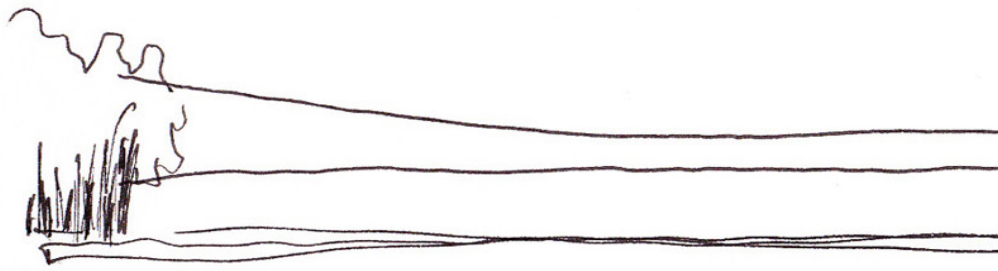
THE PARK LANE

Eisenstadt - shifting to connect

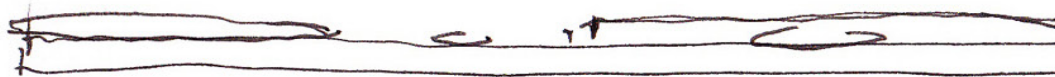
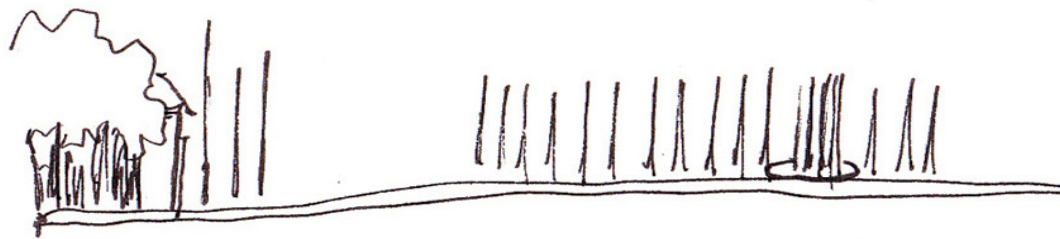
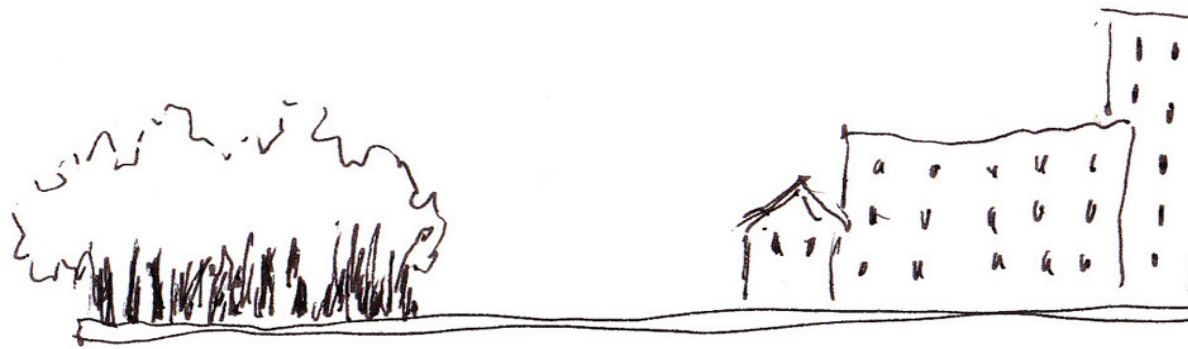


Summary of the graduation project by Andreas Fister
University of Applied Arts Vienna, June 2014
Landscape Design Department, Timothy Richardson, MA

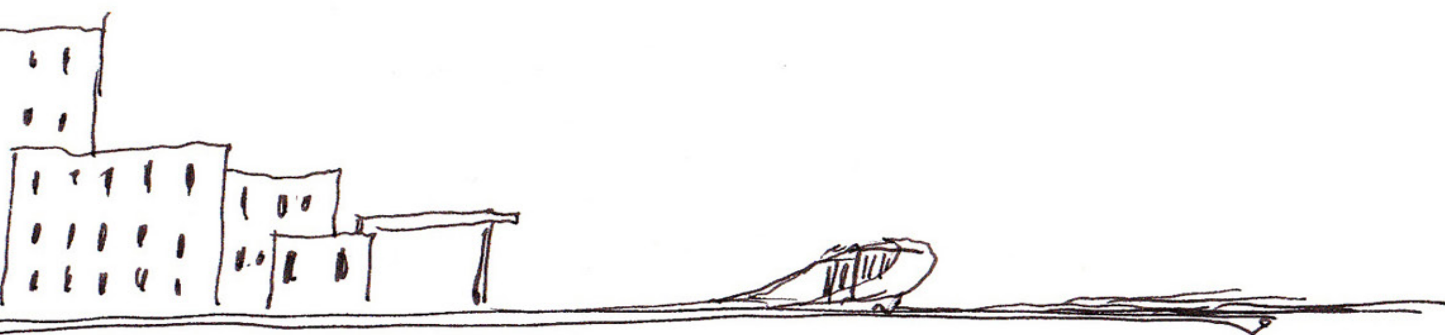
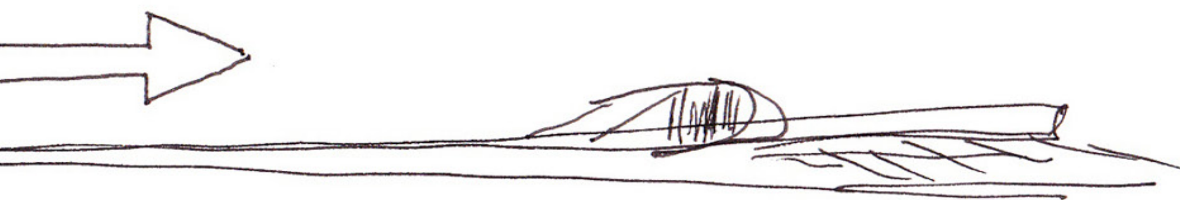
THE PARK LANE
EISENSTADT - SHIFTING TO CONNECT



EXTEND



PUBLIC SPACES



3 AREAS



GUIDING



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1. INTRODUCTION

Eisenstadt is the capital of Burgenland. It inherits a historical and botanical treasure - the Palace Garden of the noble Esterházy family. The garden once was famous for its generous scale and its vast collection of exotic plants.

My Diploma Thesis treats a personal concern, because I grew up in Eisenstadt. The famous Palace Garden of the noble Esterházy family was an interesting place for me as a child and still is today - as a landscape design student. The engagement with its connection and embedment to the city lead me to the decision to take an even closer look at its history and relevance nowadays. What fascinated me in the design of the garden was how it was planned to build bridges to the surrounding landscape, the woodlands in the north and the included views of the plains around the city. The so called "borrowed landscape" is a main feature in the dramaturgy in the park and as I know about the spatial design problems of the city of Eisenstadt I decided to continue this idea to make the park and the importance of designed outdoor spaces, for residents, and to tourists alike, more visible in the cityscape. Therefore I laid out the design concept of the road, connecting the palace garden with the surrounding countryside via the cityscape. This concept contains the extension of the parks boundaries and the shifting of areal elements to connect the different spatial aspects of the areas the target road is crossing. This concept I called 'The Park Lane/ Eisenstadt- shifting to connect'.

Designing the landscape means to work with movement, with views and progress (seasons) and with interpretation and perception.

2. INTRODUCING THE PLACE

2.1. THE CITY OF EISENSTADT

2.1.1. GENERAL INFORMATION

The city of Eisenstadt is located in the eastern region of Austria and is the capital of Burgenland. It is about 60 kilometers from Vienna and about 25 km from the well known lake called "Neusiedlersee". It lies at the foot of the mountain called "Leithagebirge" which borders Eisenstadt in the north and it lies on a plain leading down to the river Wulka. It is connected to the motorway A3 and also reachable by bus- and train-transfer.

The landscape in the region of the north of Burgenland is dominated by agriculture. Eisenstadt is surrounded by fields and by woodlands in the north. It counts a population of 13.351 residents with a rising tendency. According to recent studies Eisenstadt will grow its population to 16.500 residents in the next 15 years, including the growing of the citys residential areas as well as industrial areas and business parks. All in all Eisenstadt is a growing city.

2.1.2. RESIDENTIAL SITUATION

Eisenstadt is quite a small town. Most of its residents are working and living a routined life. The residential area is dominated by small and bigger town houses with smaller or larger gardens. The city contains one apartment tower and in the last years followed more and more row houses. The citys economical infrastructure is composed of industry and agricultur. The surrounding woods and fields are used for recreation and so are the gardens of gardenowners. There seems to be a lack of public space design because the only place to answer this claim is the Landscape Garden of the castle, but this garden is more used and treated as a sight than as a public space. The majority of residents tend to visit the park on sundays. During the week the historic citycenter fitted with shops and cafés is more frequently visited. The palace garden is nearby but because of its hidden entrances and the fencing it does not appeare integrated in the public movement of the city (residents/ tourists) . As the city tends to grow in the oncoming years this might become an even bigger problem. So one approach of the Diploma - Thesis is to "conquer" green space of the city. To find a possible way to create public green-spaces out of the city structure and honore the already existing. More details in the introduction of the thesis.

2.1.3. TOURISM IN EISENSTADT

The church called "Oberbergkirche", the Mausoleum of Joseph Haydn, the Jewish quater, the Cathedral, ... to name just a few, are the most representing sights of the city. The most precious and famous of all sights though is the castle of the Esterházy noble family and the attached Landscape Garden.

In the year 2011, a very efficient year for tourism, according to the "Burgenland statistics" research, there where 59.000 overnight stays counted in the city of Eisenstadt.

This statistic represents, that Eisenstadt is not an unknown city. So investing in tourism would benefit the city.

2.1.4. ANALYSIS / DIAGRAMS

City structure

In the center of the city you find the historical core of Eisenstadt with the Palace and the Palace Garden, with shops and cafés. The historical city center is surrounded by the city's residential area, covering a large amount of the entire city surface. In the south near the motorway the industrial area and the business parks with shopping centers are located.

The city is connected by train and bus services.

The main entrance of the city lies in the south and is entered from the motorway exit called Eisenstadt Center. From there drivers follow the street Burgenlandstraße to the roundabout in the middle of the city. This roundabout is the road network's heart from where the traffic is directed. In my project I will concentrate on the Burgenlandstraße leading from the motorway exit through the city to Palace Garden.

Problems

Eisenstadt (13.351 residents) is quite stressed by traffic. A study by Statistics Austria, for example, claims that Eisenstadt has the second highest level of motorisation compared to all other districts in Austria. That means 642 cars per 1.000 residents. People use to drive their ways. Two major reasons to use the car in the city seem to be driving to work and to do the shopping. The mentioned shopping centers on the city's entries tempt to go there, to do the shopping, because of plenty and more comfortable parking lots. Due to the offer on gastronomy even social life parts are outsourced to the shopping centers. This urban planning strategy runs the risk to vacate the center of the city. An often occurring problem to cities of the scale of Eisenstadt.

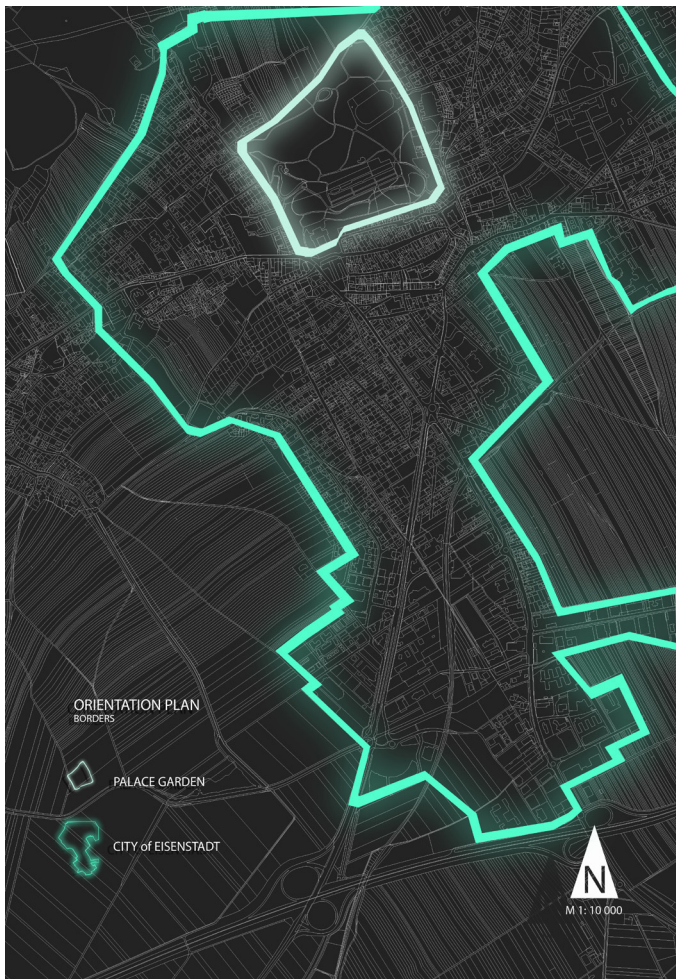
Strolling and sportive activities are popular, but are bound to the outskirts of the city or the agricultural fields and woods because of a missing spatial design. Currently these activities make no use of the cityscape.

A lack of available public green spaces in the cityscape constrains people to use their cars to go running, jogging or gassi mitm hund in the outskirts of the city and its surrounding agricultural fields and woods.

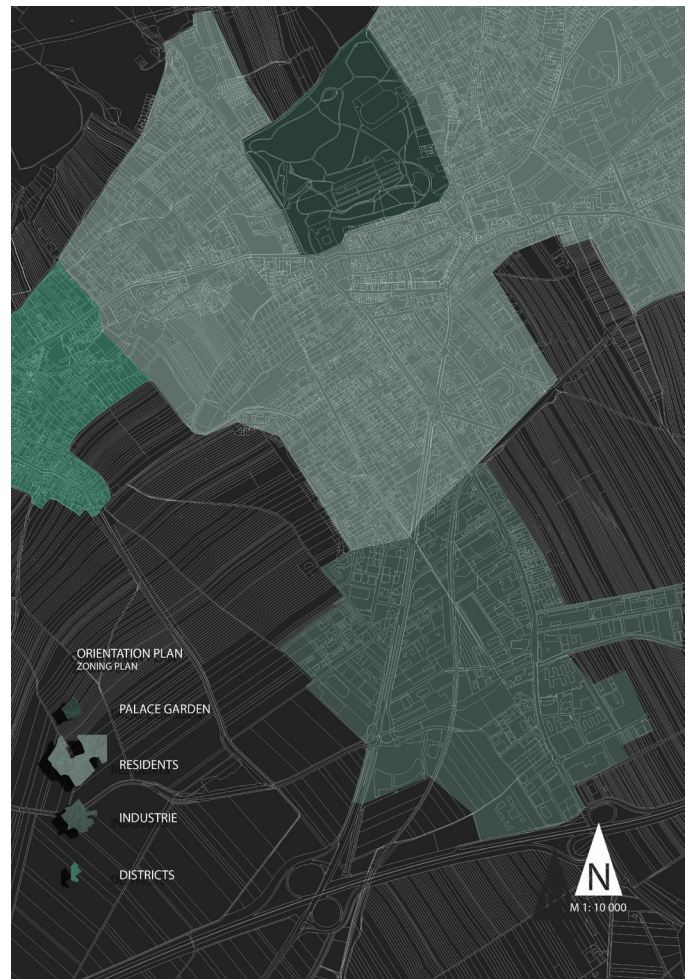
The city needs to make use of the cityscape to preserve the center of becoming more and more vacant. The city needs to make use of the potential the palace garden has for the city center and the structure of the cityscape.

As the city is growing the lacking of available public green space in the cityscape needs to be thought of.

INTRODUCING THE PLACE

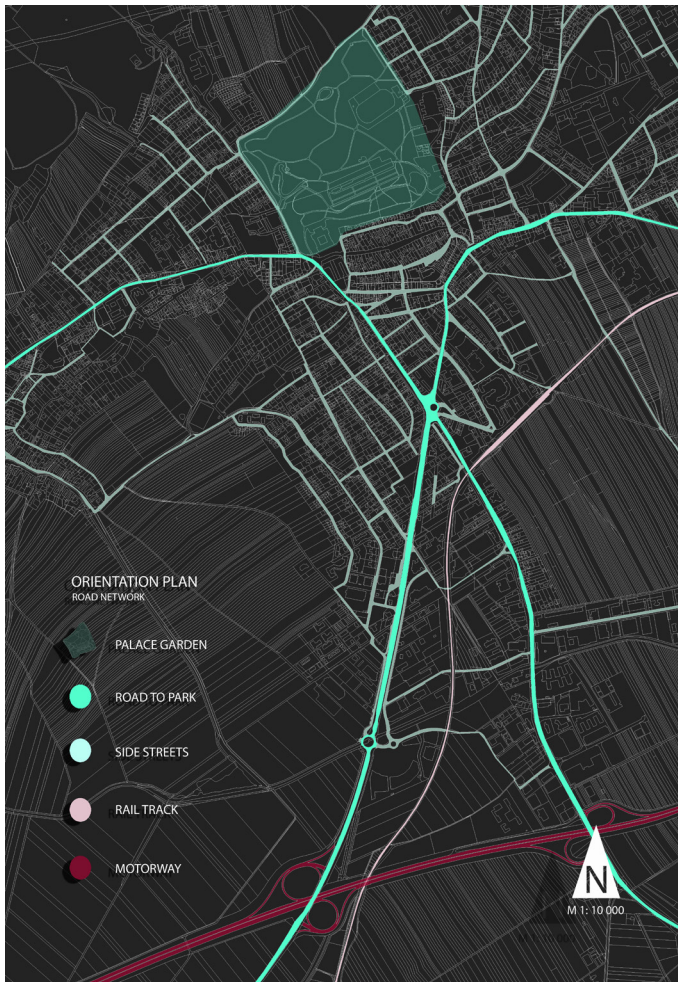


BORDERS



ZONING PLAN

INTRODUCING THE PLACE



ROAD NETWORK



STREETS



2.2. THE PALACE GARDEN OF EISENSTADT- A LANDSCAPE GARDEN

2.2.1. THE HISTORY OF THE PALACE GARDEN IN EISENSTADT

The beginnings of the garden are dated around the year 1580. Historical records tell about a “wood and fur garden” near the palace and also about a zoo and a watermill. It is not documented but a small version of an early “hortus medicus” could be assumed. A written complain of the township from 1569 contains the forbidden usage of the city ponds for residents as a topic, what leads to the supposition of the presence of a pond near the zoo.

It was under the regency of Prince Nikolaus I of the noble family of Esterházy around 1620, that the first attempts to lay out a garden attached to the palace can be found. There is this letter he sent to his hungarian wife Krisztina Nyáry in 1624, telling her that he laid out a garden not knowing for whom it was, but in gods name for her and that she may come soon to pick the flowers.

It may only appear as a flower garden but it can be assumed that there where also crop plantings and medical plants next to ornamental flowers according to mentioning a pharmacy called “the old pharmacy” in records.

First extensions of this garden were planned under Paul I prince of Esterházy, second son of the marriage of Nikolaus I and Krisztina. Paul I was educated in science as well as art and made earnings in the military career and so became palatine of Hungaria and was raised to prince in the name of Leopold I King of Hungaria and holy roman emporer.

After his promotion Paul I decided to remodel the castle to a representing palace.

It was Paul I who combined the existing ornamental garden and hortus medicus with a kitchen garden. In the years 1675 a fruit garden is mentioned as well as attempts to play with the element of water in the ornamental part of the garden. In the time of Pauls regency the garden was extended to the north and laid out in an early baroque style.

In the following years appeared a few interventions in the gardens design. Quite special is the circumstance that to the years 1731 Paul Anton (1711-1762) was under guardianship of his mother Princess Maria Octavia. She also took over the administration and was the first and only women to take part in the planning of this garden. She comissioned Anton Zinner to lay out a new garden. She was not fond of the design, but her son Paul Anton seemd to be fascinated.

When the young Paul Anton got of age he again decided to have the garden redesigned. Louis Gervais was comissioned to probably go over an existing plan of Anton Zinner and to plan the layout of a Rokoko Garden. But there are not enough reliable records that prove the execution of these garden plan. The laid out plan of Matthias Pölt after 1776 seems to show almost every element of the plan of Gervais exept for the Parterre l'Anglaise and the added “Princess Garden”, “Snail Garden” and a “Turtel Pond”.

As head gardener of the palace of Esterházy in Eisenstadt Matthias Pölt began with the work on redesigning the garden in an very early style of the English Landscape Garden in 1797. He planned the hot houses and the Orangery until he retiered in 1806.

The Landscape Garden of the Palace in Eisenstadt:

It was now the regency of Nikolaus II Prince of Esterházy. It was he who comitted Matthias Pölt with his work on the garden in 1797.

In the year 1802 Nikolaus II traveled to London, to inform himself on the latest garden design fashion and heard about the models of Lancelot ‘Capability’ and Humphrey Repton and was fascinated by their ideas. He then also bought the first steam engine to realize the ideas of the ponds and the canal.

In 1806 with the retiring of Matthias Pölt it was the French architect Charles de Moreau, who was comissioned to lay out the new landscape garden according to the models of ‘Capability’ Brown the prince was inspired by.

The new plans under the authority of Moreau were drawn by Jacob Rauschenfels. The Marien temple, now the Gloriette, was finished in the same year and is a reference to Brown's idea of the "borrowed landscape". The Gloriette lies outside of the garden's boundaries and therefore communicates the space between as an element of the garden - the garden grows outside its boundaries. Meadows and woodland, ponds and streams, as well as neoclassical garden architecture was realised in the following 20 years. Mentioned may be the orangery and the hot houses, with a plant collection counting more than 70.000 different plants, that made the garden famous. Another one would be the Rotondo, the Temple of Leopoldine, located on an artificial hill with a rushing, cascading waterfall. Nikolaus thought also about enlarging the palace itself but because of the stationing of Napoleon's troops in 1809 that plan was cancelled and never realized. That was the time when Alexandre de Laborde came to Eisenstadt and visited the garden. He inspired Nikolaus II to work with painted prospects as Hubert Robert Veduten painted the prospects for Méréville. Nikolaus II seemed to be convinced and hired the painter Albert Christoph Dies. He created six prospects of the Landscape Garden to visualize the dramaturgy of the park. Important is the prospect of entering the garden from the palace.

Due to vandalism the park was fenced by the order of Nikolaus II and he also declared rules of usage of the park for the noble families that were allowed to visit. Further he even hired guards to stand watch. In 1819 the archduke Franz Karl, son of Emperor Franz I, visited the garden and was deeply impressed by its beauty, generosity and by the advanced water mechanism of the steam engine. He wrote about all of it in his diary.

In 1824 the work on the restructuring the Rococo Garden to a Landscape Garden was finished. By then the Nikolaus II was already in debt and increased this amount to his death in 1832.

Because of the high debts the next 60 years are characterized by resignation and concentration on economics. In 1850 discussions about opening the park to public got in conversation because the park is no longer affordable. 154.000 hectares of the whole 358.000 hectares parkland were sold.

It is 1897 when the new court gardener mentioned a severe overgrowing of the park after an inspection. The new Prince Nikolaus IV of Esterházy decided to renew the Landscape Garden affordable by the regained wealth of the family. Additionally he planned a new quarter of conifers on the westside of the palace.

Anton Umlauf was hired in 1915 to draw plans of a new concept of the landscape garden, but due to wartime events they were never realized.

Also in the year 1925 new plans appear in the records of Prince Paul V of Esterházy but were never applied.

The park was completely closed to the public during the Second World War.

After 1945 the Russians occupied Burgenland and stationed troops in Eisenstadt. In those years (1951-1953) the football stadium and the public bath were implemented into the Landscape Garden. The following privatisation of the palace unbalanced the concept of the park and again an overgrowing of the public part followed.

1962 a contract of lease was signed between the Esterházy family and the city government of Eisenstadt. The Landscape Garden completely began to decay. The old water supply system broke down, the ponds began to dry out and their pools broke up. The pond beneath the Rotondo was buried and domestic plants began to suppress the botanical rarities of the garden. More than half of the historical plants were lost.

It was then, in the year of 1987, when a group of residents of Eisenstadt decided to form the society of "The Friends of the Eisenstädter Palace Garden". These people began to restore specific parts of the garden such as the pond near the Rotondo and certain prospects and views.

Since then the society grew and is still working on reviewing the garden's history to restore the garden in the means of historic preservation. One man should be named for his efficient work on understanding the landscape garden, Dr. Franz Prost.

2.2.2. CURRENT APPLICATION OF THE PALACE GARDEN TO THE CITY

Since 2000 the Landscape Garden of the Palace of Eisenstadt is a member of the EU- project historical garden network "The Great Gardens". Therefore the funding of the gardens recreation, that started in the early 90's, was made possible and the garden is properly looked after. There are several festivals to attract the residents and touristic attention to the park as for example the "feast of the 1000 wines" to name the biggest.

A big and representative part of the garden is kept private by the new owner of the palace since 1962. Stefan Ottrubay, a descendent of the Esterházy family. Therefore the park can not be entered by the meaning of its layout and dramaturgy of the walk, but only by side entries, especially two, that are hard to find and show absolutely no including to the design of the gardens dramaturgical purpose. This circumstance may be one reason for the hesitant usage of the park by the residents of the city. The fencing of the private part of the park surrounding the palace on the east, west and north, creates an interface situation of the park and the city, that is harsh defensive. The park seems to be hidden from the city and its visitors although it was once one of the most representing elements of the city of Eisenstadt, that made the city famous throughout Europe and stand in line with the great Landscape Gardens of England and France.

2.2.3. THE USAGE

There has always been the tendency of the residents of Eisenstadt to visit the palace garden. After periods of opening the garden to the public on feast days but closing it to the public in general, big parts of the park were leased to the city of Eisenstadt in 1962.

As mentioned above there are several festivals used to be held in the garden. Between 1951 and 1953, after the second world war, when the Russians occupied the province, a football stadium and a public bath were raised in the eastern parts of the park. The place of the Orangery has been the location for the "feast of the 1000 wines" since 1969. The rooms of the Orangery further served as a gallery.

In the last two or three years (around 2011) the city began to organize picnic- concerts, that take place at the Temple of Leopoldine on several days of the year. Next to guided walks one can also participate in workshops, lectures and exhibitions. There is also a cultural program setup for kids.

The park is used as a recreation area but it seems that the park is not yet included in the daily usage of the residents. They do know where the park is located and visit specifically on Sundays, but the park is not really used for short visits or recesses. The reason may be the entrance situations that avert the city's areas of movement. If the park would be accessible through the palace's courtyard, for example, it would make a far more inviting gesture to bypassing people, strollers and tourists as well. With these currently existing hide and seek entrances the park will always have a marginal role in its residents' minds so that it will only be specifically visited. The usage is for explicit visits and not for daily or common usage.

For example if my route to my workplace leads me along the park lane I automatically stroll along a recreation zone, I do experience it walking by, but if I have to explicitly go and search for leisurement, the effect is hardly the same. Another big role is played by the park's fence.

There is this poem of an unknown resident from the year 1851 mentioning the problematic of the fencing and its effect on the people:

"...denn es seyn d' Alleen, wo ma sunst kunt gehn, ihob kaum meine Augn traut, ganz vernaglt worn, hinten und vorn. O du schöner Garten, ganz verschandelt habns di, mit Brettern kreuz und quer. Man muss so alles entbehren in dem öden, leeren, von Gott vergessenen Eisenstadt. Der Park war mein Vergnügen, i muß dem Gram erliegen, und i wia's bedenken, wie i's Geschick kann lenken, daß' mi weggeführt von Eisenstadt. S gibt ja no Kaisergärten, die nit verrammelt werden."

The poem is about a man who thinks about leaving Eisenstadt because the alley of trees and lanes he

loved to walk along are now fenced. He claims to leave the lost town and move to another city where palace gardens can still be entered and visited by request.

So it seems that the still existing fence plays a major part in hiding the park from the residents everyday use.

As the poem shows this issue is not only a contemporary problem residents and tourists of Eisenstadt are confronted with but also reaches historical proportions.

As the fence of the garden decayed over the last 10- 20 years, the risk should be taken to clean the parks boundaries of its fencing.

2.2.4. THE PROBLEMS OF THE PARKS INTEGRATION IN THE CITY

The two major problems of the parks situation are the location of its entries and the interface with the city.

What are the intermediate problems to connect the park with the daily city's movement?

Results of the analysis:

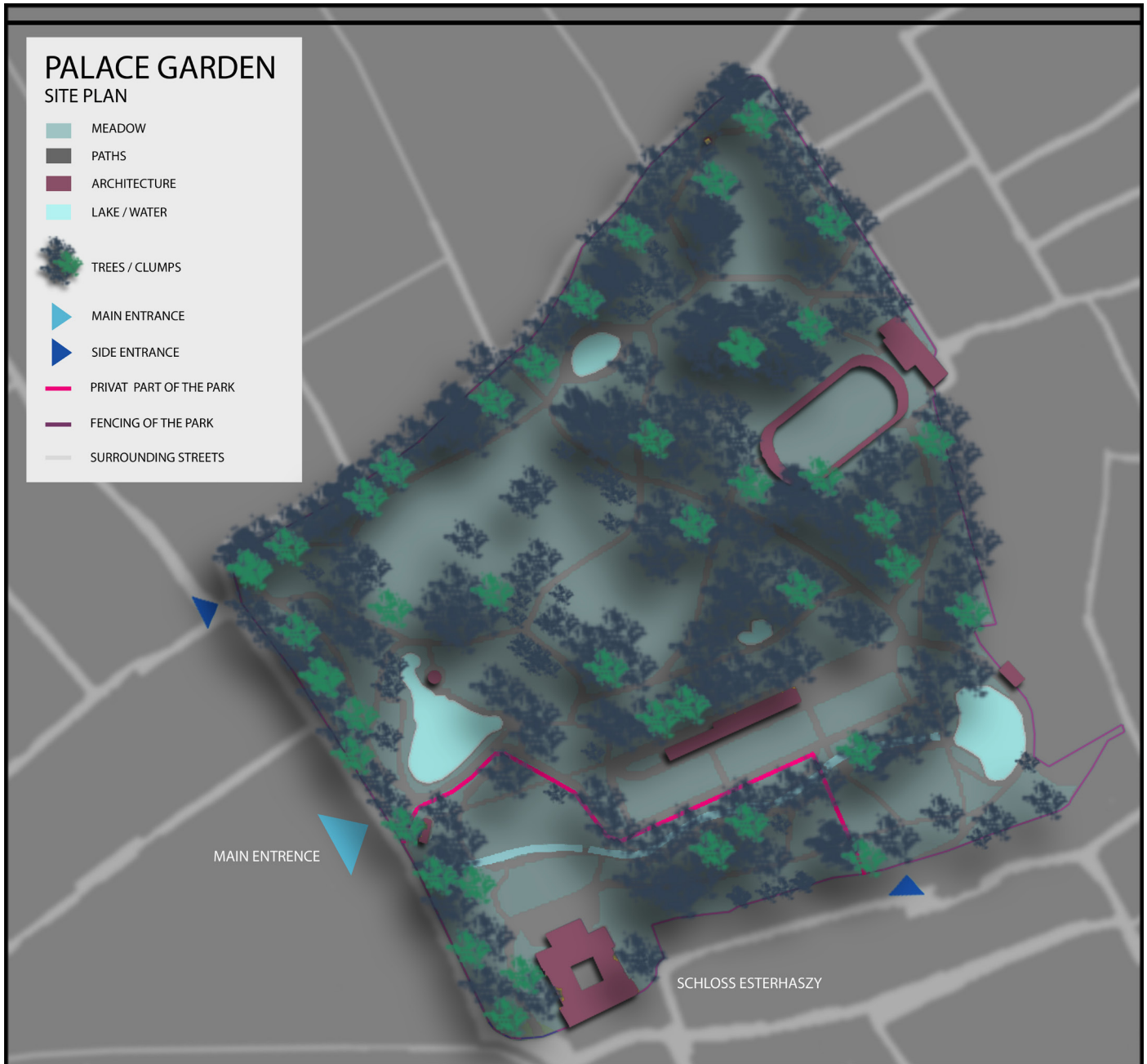
- The interface of the park and the city.
- The location and design of the entrances.
- The fencing of the park.
- The privatisation of a part of the garden, especially the west part, that forms the interface situation.
- The missing communication of the park's existence throughout the city.
- The hiding of the park by the combination of privatisation, fencing, and missing communication.
- The missing declaration of the park's usage or its contemporary identity.
- The excluded usage of the eastern part of the park, as the public bath and the football stadium.

2.2.5. RELEVANCE AS A LANDSCAPE GARDEN FOR THE CITY

As already explained in the history passage the Palace Garden still exists as a Landscape Garden, what benefits the city as well as the people:

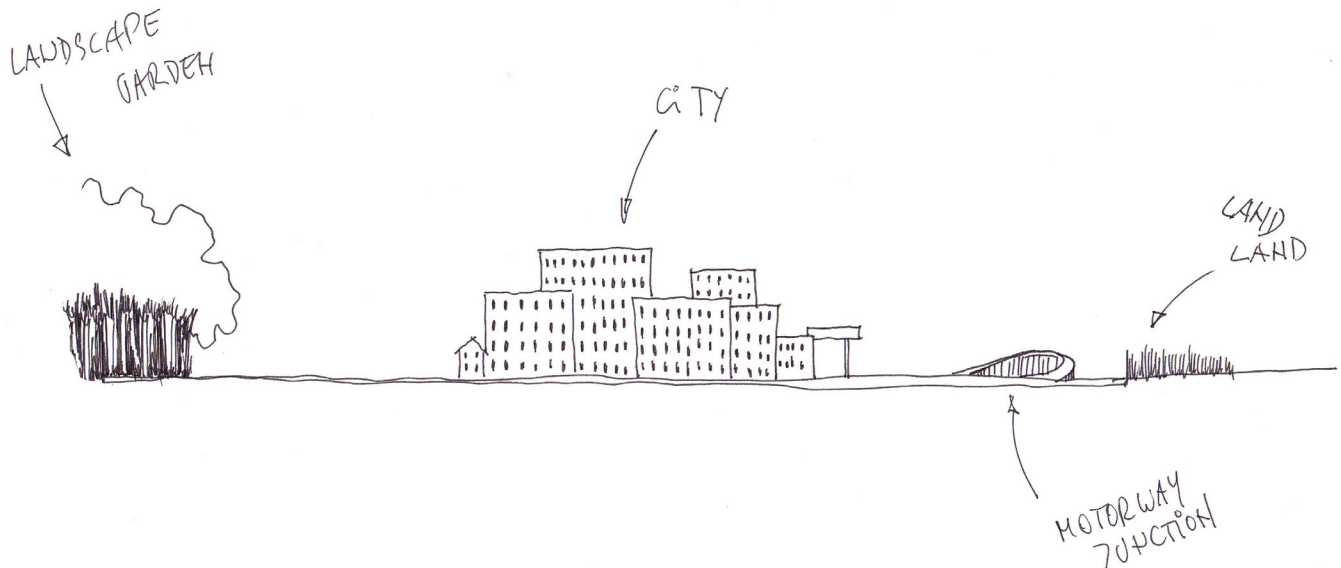
- It provides the city with a public space.
- It can be used in a more practical way than, for example, the Baroque Garden in Schönbrunn, Vienna.
- Due to its generous size and its meadows and ponds it functions as a recreation zone.
- It has got a designed walkway dramaturgy, in opposition to agricultural fields and woodland.
- It expresses landscape in the middle of the city scape.
- It can be used as a location for festivals and celebrations.
- It contains a high diversity of plants.
- The walk provides the stroller with significant, directed prospects.
- It provides the city with a historical treasure.
- Certain tools and elements can be found to design large scaled areas.
- It guarantees the city a high life standard for its residents.
- It benefits the citys reputation.
- It benefits the citys tourism.
- Due to the Park Network Partners there exists a cross-border connection to other partner cities.

2.2.6. ANALYSIS / DIAGRAMS



3. THESIS

3.1. THESIS



Since 1823, following the philosophical design principles of Sir Lancelot 'Capability' Brown, the redesigned garden was known as a masterpiece of European landscape art and therefore is a cultural artefact.

"... The gardens laid out in the English style are very fine and the hot houses are larger than any I have seen even Alton must bow to Eisenstadt..." J. Paget 1839.

Built between 1811 and 1828 as an English Landscape Garden, the park was a decisive factor for the identity of the city. Reserved only for royal visitors and invited guests, the garden became a favoured space for recreation and leisure by the residents of the city after the garden was opened to public in 1962. The park was leased by the city and due to a lack of caring, the park slowly fell into ruin. In 1987 a society was established to restore the historical design of the landscape garden. Since 2001 it once more is a precious component of the growing city and a treasured historical legacy.

"It is imperative that artists play a major role in deciding on the new usage and performance of art gardens." - Mario Terzic excerpt >Sacred to Venus- New Interpretation and Mediation of Historic Gardens<, London, 2001

"Only a comprehensive artistic analysis can create the bridge between old and new. The present is the strongest force a garden has." - Mario Terzic excerpt >Sacred to Venus- New Interpretation and Mediation of Historic Gardens<, London, 2001

I think the park needs to be connected to the city in a new social manner, to modernize the park's identity and further the identity of the city itself.

In my opinion the interface park - city is a problematic situation. The park is located at the city border and appears as a spot to be specifically visited. I think the park should state a more open gesture to the city, its residents and visitors and should be also more present in the city.

It is not well communicated in public. The park's entrance is located in a side street of the main road passing the castle, which is leading out of the city and away from the castle up to the hills of the mountain called "Leithagebirge". In the city center there is no obvious presence of the park. The landscape garden is treated as a sight, but it is also meant to be a place for leisure and recreation for the city's residents.

It is necessary to regenerate the social relation of the park and create a modern relation between the park, the city and its residents and visitors. I want to succeed a more expressive connection between the park and the city, a connection that spreads the park out into the city and otherwise leads people into the park.

To strengthen the presence of the park in the city my ambition is to mark the streets "Burgenlandstraße" "Eisenstädterstraße" und "Rusterstraße" that lead right up to the castle, by establishing a lane, that works as a Landscape Garden design element and contrasts the city's structure. It is supposed to lead people to the park and also to lead the park into the city.

The Lane should start at the motorway exit and navigate visitors the 2.5 km from the main entrance road of the city, following the "Eisenstädterstraße" to the palace and its garden.

It functions as a landmark and a tool of navigation. The Park Lane is meant to create a higher appreciation and a more intense encounter and awareness of the park inside the city itself and gives critique to the park's present embedment - behind the palace and its walls and fences.

The Park Lane forms a link between the Palace Landscape Garden and the City.

It shifts historical elements into contemporary contexts and influences the future urban development of the city.

It invites to walk, to stroll along the lane and make use of the cityscape. The public spaces motivate to make use of the capabilities of the Park Lane on foot, without driving a car.

The Park Lane motivates to walk the cityscape.

It integrates the garden better into the everyday movement of the city, therefore strengthens the city center and contrasts the shopping areas on the edge of town.

It is a guiding system and leads people into the park.

As mentioned in the analysis, Eisenstadt is a very car frequented city.

The extension of the park into the city and the axis the Park Lane is forming, bear the potential to affect the future of the city's urban development. It lays greater emphasis on generating public green spaces and forms the beginning of a possible green space network throughout the whole cityscape.

My project changes the usage of the city itself in a long-term effect (ongoing).

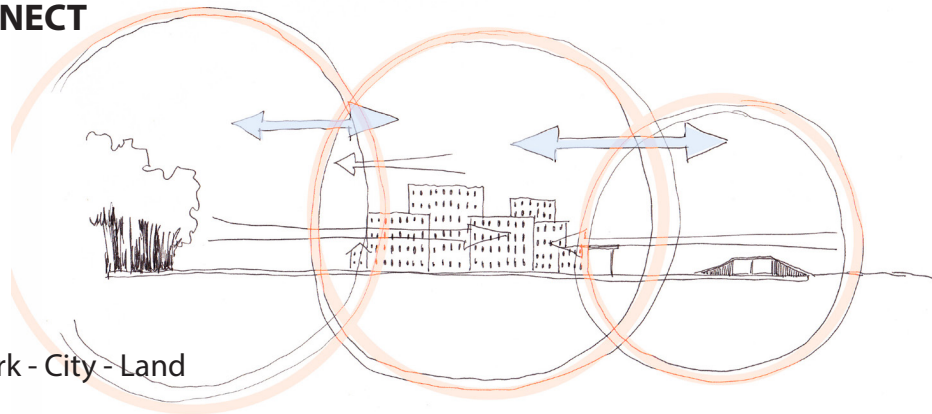
As Prince Nikolaus II of Esterházy dedicated the landscape garden "to art and nature" (quote), I am confident that art is the tool to master this bridge.

3.2. SITE PLAN



4. PROPOSALS

4.1. SHIFTING TO CONNECT



The shifting of the areas Park - City - Land

As mentioned in the Thesis one objective of the Park Lane is to extend the Landscape Park into the cityscape, to guide the residents and tourists into the park and to link the Park Lane to the countryside/land.

This is achieved by the concept of shifting areal identities. By using elements of the three areas Park, City and Countryside and shifting them into each others boundaries a connection and interaction applies.

The shifting concept is used on every component of the Park Lane.

In the concept appear two forms of shifting. In one form I shift physical objects as plants and garden architecture. In the second form I shift historical qualities of the Park into the contemporary context of the cityscape to lay greater emphasis on the qualities of future urban planning.

By using elements of the park I extend the parks presence over its boundaries, shifting its areal identities. This is achieved by marking significant prospects in the city, referring to the equivalent gesture in the park. These new prospects are marked with another element of the park, its unique palace garden bench.

By shifting elements of the countryside into the city and combining them with the Public Spaces along the road leading to the Park, I connect the Park Lane with the countryside and stretch the Park to the entrance of the city and include the city embedding landscape in the dramaturgy of the Park Lane. The plantings will change over the year due to crop rotation, an agricultural progress, and communicate the change of seasons.

The conclusion is a better integration of the Landscape Garden in the city and a new possibility for people to use and interfere with the cityscape. People are motivated to walk and stroll along the Park Lane that leads into the park.

The chosen qualities and elements of the a 3 areas to be shifted:

Qualities of the Park:

- Leisure
- Impressions
- strolling

Qualities of the City:

- Movement
- Agility

Qualities of the Countryside:

- Change of seasons
- Spaciousness

Elements of the Park:

- Poplar trees
- The special Palace Garden bench
- Views and prospects
- Shaping
- Symbolic garden architecture

Elements of the City:

- Residents
- Tourists

Elements of the Countryside:

- Colour
- Agrarical plants
- Seasons
- Crop rotation

4.2.THE PARK LANE

The concept of the Park Lane is to create a connection between the city's entrance and the entrance of the palace garden, to transfer the park into the cityscape and its daily usage.

The Park Lane itself is composed of 4 components. These components deal with 4 major layers and the target groups of the lane. It begins at the motorway exit and crosses the city's industrial and residential areas in the length of 2.5 km.

The components

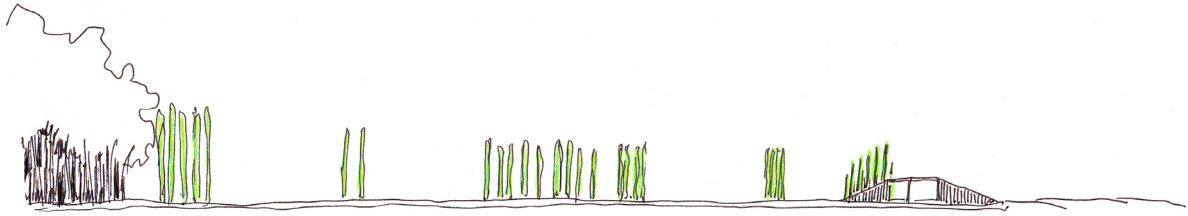
The Park Lane includes the Lane of Poplars, as a guideline between the interfaces of park-city and park (Lane)-countryside. It also includes the connection point of park and city, which is the new entrance to the park. Aligned to the Lane of Poplars are 4 public spaces carved out of the city structure and connected to the Lane. There is a network of views and prospects of the city along The Park Lane marked by replica of the unique palace garden bench and interpreted by quotations of visitors from the period of the park's creation.



The route of the Park Lane

4.2.1. PARKLANE COMPONENTS

4.2.1.a. THE LANE OF POPLARS



“Die Pyramiden-Pappeln hat der Künstler bei seiner Anlage sehr lieb gehabt. Die paradieren wie Grenadiere...”

Rudolph Rothe, dänischer Gärtner, *in einem Brief an Peter Joseph Lenné*, 1827

“The designer of the garden must have been in love with the poplars. They prance as grenadiers...”

Rudolph Rothe, danish Gardener, *in a letter to Peter Joseph Lenné*, 1827

The Poplar trees connect the public spaces along the Park Lane for pedestrians and are also used as a visual, graphic guiding system to lead tourists through the city into the park, they mark the leading road.

The Lane starts at the motorway junction to highlight the exit ramp. From there on it appears selective along the Parklane, so that it is recognized as a guideline by repetition.

Each main junction and the entrance gate to the city as well as the park's entry is marked with poplar trees to indicate which direction is to follow. Poplars are quite known as park trees and were used in the palace garden as well as to mark places or to communicate directions. I make use of this incident to give a significant identity to the 2.5 km long road leading there.

4.2.1.b. A NEW ENTRANCE (INTERFACE PARK-CITY)

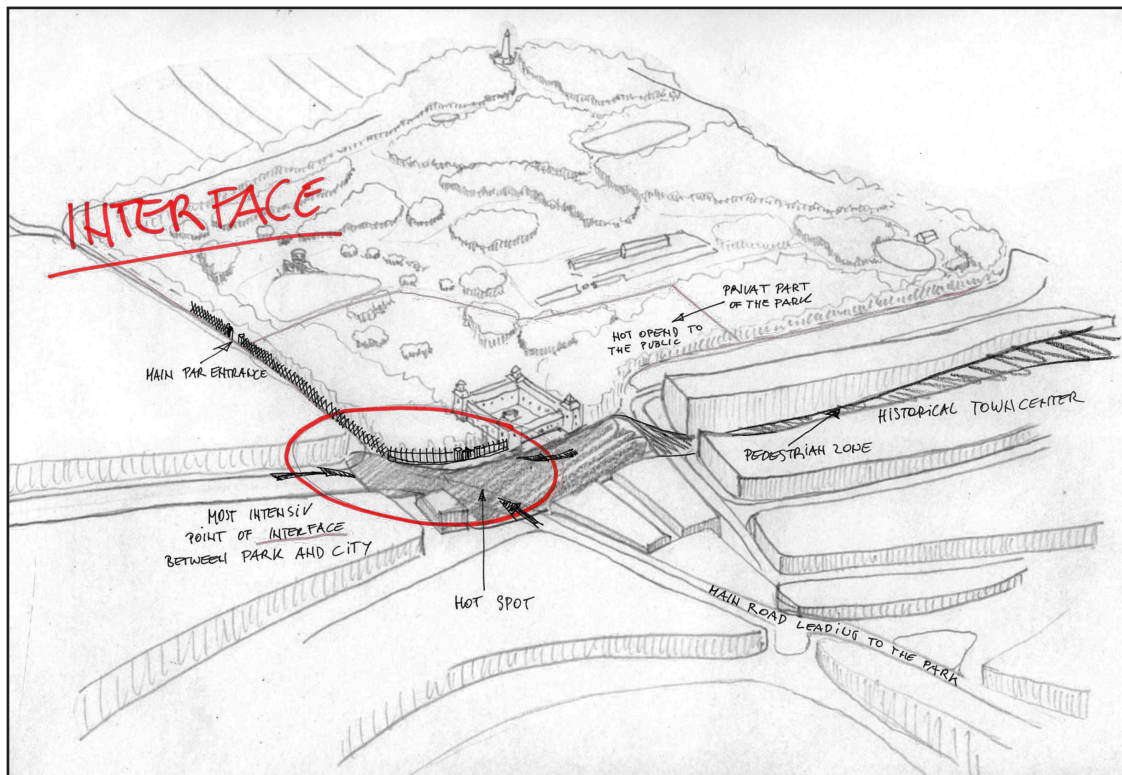
The fencing of the park to the city is one major point of the park-city issue. At the moment the area around the palace is kept private, and not accesable by pedesrtians and strollers. Therefore the part of the park that is directly facing the city is not to be entered and visitors of the park are forced to find the not announced entrance on the east side of the park via the Glorietteally, a side road visually leading out of the city up into the woodlands and hills of Eisenstadt, therefore very misleading.

To solve this problem I suggest to open the park to public right at the interface of park and city. Take away the fencing and connect the park to the palace frontcourt. There is also a written quotation of Stanislas de Girardin in 1811 about the dramaturgy of the walkway of Erménonville claiming that

“... the visit should start at the castle to show the entity of the park through the two views”

(view of the park from the castle at the beginning and the view of the castle from the park at the ending of the walkthrough). At the moment the walk starts at the pond and the Leopoldinen Tempel (Rotondo) and therefore directly at some of the architectural mainfeatures of the park. Two old, painted prospects of Albert Christoph Dies in 1807 and 1808, show that to begin the walk at the palace was also the intention of the conception of the palace garden in Eisenstadt. So to activate the full potential of the parks spatial design I think it is necessary to lead visitors along the palace walls to the pleasure ground of the palace to initiate the parks dramaturgy closest to its so designed way.

For my proposal see : 4.2.1.c.4. The Frontcourt of the Palace Grounds.



4.2.1.c. PUBLIC SPACES



The public spaces appear along the Park Lane leading from the motorway exit to the palace and the landscape garden. They consist of leftover green spaces, traffic islands and interstices. At the moment these spaces along the road do exist but none of them is integrated in the streets appearance. To achieve intergration I intensify the spatial idendity of each individual space with elements of the landscape garden and the countryside.

Accentuate the identity of each individual space

4.2.1.c.1. K1: The agrarian fields

The first roundabout, at the city entrance is the connection point of the country side and the industrial area of the city. Beyond that point the agricultural fields begin. In my concept the green spaces, the roundabout is embeded in, are planted with agricultural plants to smoothen and outline the passage of country side to city. This plantings will follow up the street "Burgenlandstraße" to the second roundabout. The plantings will communicate the change of seasons by crop rotation so the landscape the city is embedded in will be experienceable.

4.2.1.c.2. K2 and the Promenade: The celebration of movement

The second roundabout is the main roundabout in Eisenstadt. All main roads of the city are connected at that spot so it is a fairly frequented turnpoint of Eisenstadt. Traffic dominates the place and is its main spatial identity.

My solution for this specific place is an amphitheater, that invites to sit and observe the spectacle of traffic. The small and unused road following the Park Lane becomes a 250 m long promenade and this section of the Park Lanes street is flanked on both sides by poplar trees so they form an alley directing straight to the palace.

The highest point of the seat rows of the amphiteater is located in the north to enjoy the spectacular view of the landscape Eisenstadt is embedded in the south. Even Hungaria is visible on clear days.

4.2.1.c.3. The Ruin:

The abandoned petrol station is a witness for the citys development and growing. The times when the small city was in need of this petrol station are long gone. It is far too small to supply the citys needs nowadays. In my concept it becomes a staged ruine. The Park Lane swallows the remains. The ruine symbolizes decay as a process, that structures are bound to change, as the old city structure this petrol station is still a witness of, and criticises the missing of conceptual public spaces in the current city structure.

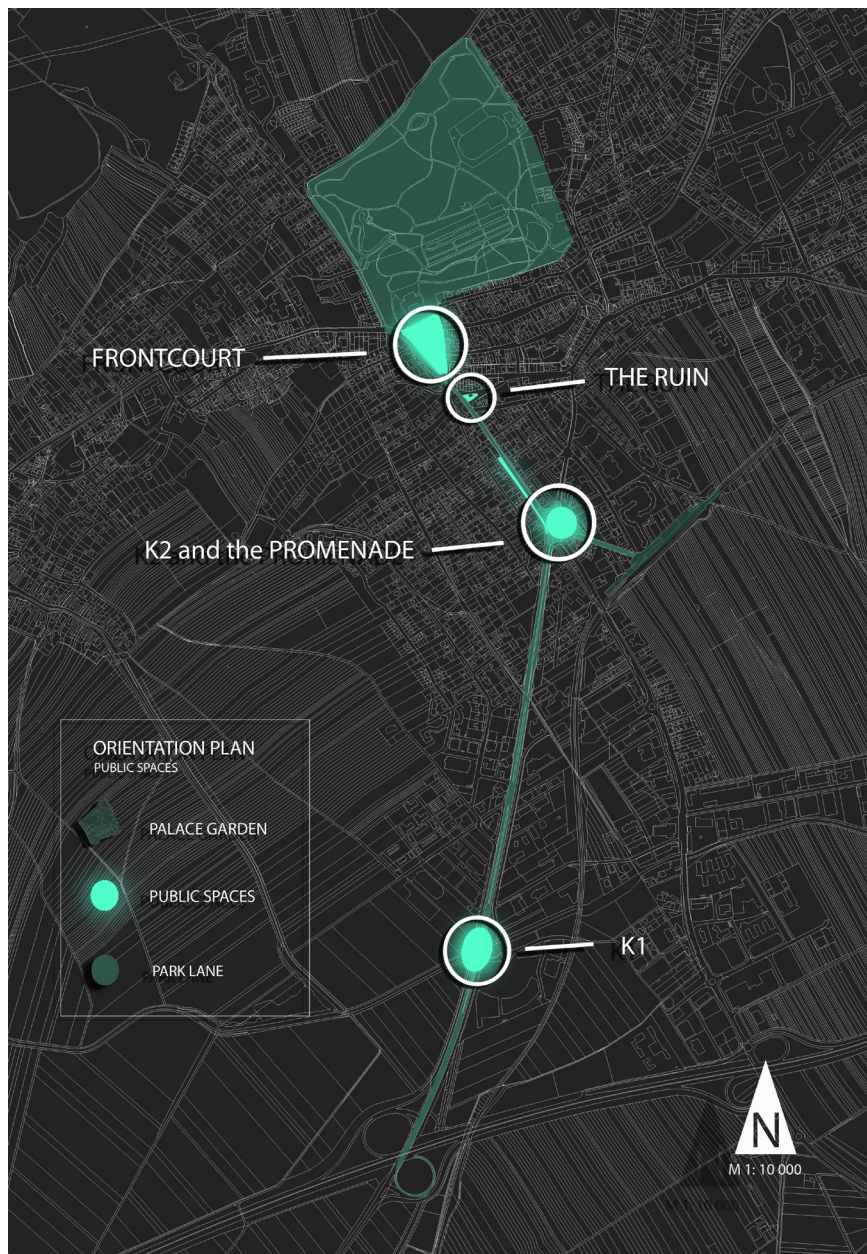
The ruine is accessable by pedestrians and a VIEW_BENCH on the rooftop provides with a prospect of the church in the historical city center and claims the space as public. As a garden element the ruine applies to the Park Lane.

4.2.1.c.4. The Frontcourt of the Palace Grounds:

In the current situation the frontyard of the palace is dominated by 4 blank rectangle lawns and the interface situation of the park and the city. In the current situation the walkways are laid out to lead to and represent the palace entry. But for residents the entrance of the park is more important and therefore I represent the presence of the landscape garden. I decided to design an excessive form of a landscape garden floorplan and transfer the formal rectangular design to an open design with a focus on the presence of the landscape garden.

The view provided by the stables alley is designed to represent the palace. In the new layout the way along the stables leads to an exitpoint of the stables alley that will provide the stroller with a prospect of the landscape gardens entrance, that is also intensified by the dominating poplar trees.

The new design stands in contrast to the strict, formal design of the frontcourt currently representing the rectangular architecture of the palace. In the new concept it resembles the shaping of the palace garden creating a structural focus on the entrance of the palace garden and not the palace itself.



4.2.1.d. VIEW_BENCH

Throughout the cityscape there are several different bench- designs to be found. Some of them appear to be for resting, others for waiting (bus- and trainstations), some may be for sitting and observing and enjoying the passing movement.

There is another bench to be found in Eisenstadt, that is unique in its design and special in its purpose. It was restored according to a photograph of 1925 and put in its original location. This would be the bench located in the palace garden at the pond at the foot of the Temple of Leopoldine. It was put there not for resting but to provide a certain conceptual view of the castle, overlooking the lake. The bench is marking the exact spot of this prospect.

Along the Park Lane replicas of this special garden bench are positioned in specific locations to provide the stroller with certain views of the cityscape and to communicate and give a notion of the citys embedding in its landscape.

As the palace garden bench the View_Bench has the same purpose in marking these locations. The locations themselves are chosen to communicate the awareness of the stroller to realize, that the park (park- compared emotions) is transported into the city using the method of conceptual designed views and prospects. Supporting stone or concrete tiles are placed infront of each View-Bench equipped with engraved quotations of former garden visitors, that have been to the park whilst its creation and expressed their emotions. These quotations are meant to help the stroller to realize that the park can also be found outside its boundaries. Therefore the benches are one element to shift the park area into the cityscape.

Resumed:

- The View_Benches appear special in their design and form a noticeable system along the park Lane.
- Their lineup along the lane marks indicated views.
- They provide the parklane with certain prospects and highlight sights such as the cathedral.
- They create a network of prospects to guide the strollers view through the city.
- Each bench contains a concrete panel with an engraved quotation of former park visitors lying on the ground infront of the bench.
- These quotations put the view from the bench on the landscape in a certain perspective and interpret the strollers sight.

4.2.1.d.1 The Quotations

The quotations are used to interpret the strollers view sitting on the View_Bench looking in the specified direction.

While observing, the sight is reflected in the meaning of the quotation.

The quotations themselves are chosen from the records of former visitors of the landscape garden during the construction period and the early history of the finished landscape garden.

The quotations are used as an element of shifting the palace garden area into the citystructure. Though the stroller is physically not in the palace garden, he sees the sight or landscape through the eyes and emotions of a person that once was standing in the garden overlooking the same sort of landscape or sight. That means that the garden is transported to the city by the stroller himself and on the other hand the stroller is put into the park by reflecting about the quotation and emphathizing the quoted author. That creates a reciprocity between the city and the park.

A selection of the chosen quotations may be as followed:

“Der Weg hat sich von der Strecke als kürzeste Verbindung zweier Punkte emanzipiert und ist Selbstzweck geworden.” G.M. König, *Eine Kulturgeschichte der Spaziergangs-Spuren einer bürgerlichen Praktik 1780-1850*, Wien 1996, S.28.

“... genießt man von dem oberen großen Teich aus eine Aussicht so herrlichwie sie kein zweiter Garten in der Monarchie zu bieten vermag.” C.v.Horvath und E.v. Hajnik, Das fürstliche Haus Esterházy, in: *Österreichische Revue*, 3.Jg., 4.Bd., S.1-73, Wien 1865, S.57.

“Nur als Spaziergänger ist man in der Landschaft und nicht getrennt von ihr.” Dieter Hennebo 1985, *Garten denkmalpflege- Grundlagen der Erhaltung historischer Gärten und Grünanlagen*, Stuttgart 1985, S.37.

“Die Pyramiden-Pappeln hat der Künstler bei seiner Anlage sehr lieb gehabt. Die paradieren wie Grenadiere...” Rudolph Rothe, dänischer Gärtner, in *einem Brief an Peter Joseph Lenné*, 1827.

“Der Garten ist ein Raumkunstwerk und wird im Gehen, mittels des Gehens, wahrgenommen” Martin Sperlich, *Berlin-Potsdam-Kunstlandschaft, Landeskultur Bewahrung der Umwelt*, Wien 1994, S.55.

“Das Auge geht im Landschaftsgarten anders als der Fuss.” Harri Günther, Potsdam, zitiert von L. Trauzettel, *Gartenkünstler und Gartenkunst in Wörlitz*, in: *Weltbild Wörlitz - Entwurf einer Kulturlandschaft*, Ausstellungskatalog, Band i, Staatliche Schlösser und Gärten Wörlitz, Oranienbaum, Luisium, 1996, S. 96.

“Dieses seltene Palladium des Pflanzenreiches verdankt, wie überhaupt die ganze Anlage, sein schönes Dasein bloß dem schöpferischen Geiste des Fürsten Nicolaus Esterházy.” Johann v. Csaplovics 1822

“Damals habe ich, ohne gewusst zu haben, für wen, in Eisenstadt einen Garten angelegt; durch Gottes Fügung für Sie. Es blühen jetzt die Rosen und sonstige Blumen. Ich wollte, Sie kämen bald sie zu pflücken...” Graf Nikolaus Esterhaszy an seine Frau Krisztina Nyary 1624

5. CONCLUSIO



The Park Lane is an efficient concept to extract public spaces of the already existing city scape. Eisenstadt is a growing city. Therefore the problem needs to be contemplated to ensure a better basis for future city development.

As the Schlosspark is currently the only conceived public space, a new, modern integration is crucial. Extending the existing spaces instead of popping up new ones at random strengthens the city's identity and emphasizes the impact on the city scape, whereas new conceived external areas would divide the city and lead to a lacking connection between public spaces.

This concept contains the creation of new public spaces and connects them along the Park Lane.

By clearing the interface situation of park and city, using the concept of areal shifting, the historical garden is put into a contemporary context with the city and its future usage for residents.

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